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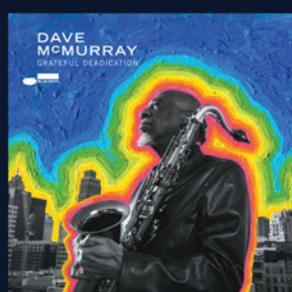
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OCTOBER 2021

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#### Side-Eye

BY SUZANNE LORGE

Pat Metheny's *Side-Eye NYC (VI-IV)* is of a new order altogether. The album features The Side-Eye Trio, a fresh, hip take on the classic organ trio that the guitarist formed in 2016 as a platform for up-and-coming players. "It's been hard to be an American in the past few years and not have a kind of side-eye look at ourselves during this incredibly bizarre time," Metheny says in this month's cover story. "To me, the only possible way to survive it is to just raise an eyebrow."



Meet Side-Eye, Pat Metheny's latest project with Joe Dyson (left), Metheny and James Francies.

Cover photo by Jimmy and Dena Katz

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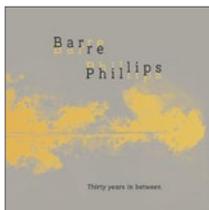
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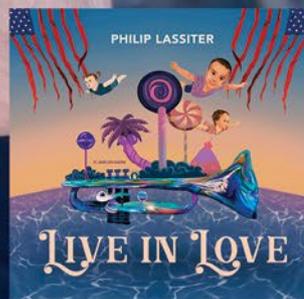
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*Philip  
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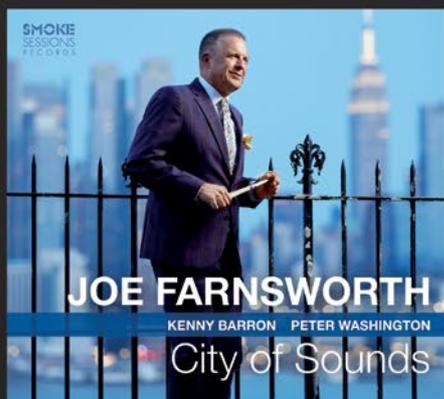
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# THE SOUND OF SMOKE

First Take > BY FRANK ALKYER



## Bring Back the Good Times

**WE KEEP TAKING ONE STEP FORWARD,** and two steps back in this uncomfortable dance we're cha-chaing against COVID ... and this issue is proof.

On page 14, see the interview with Christian Sands talking about his artist-in-residence work with the Monterey Jazz Festival, which as of this writing is still full-steam ahead in a smaller-but-mighty format.

Turn the page and there's a photo collage of the Newport Jazz Festival's successful return with shots from photographer Steven Sussman that, frankly, brought a tear to my eye, especially the one that appears on this page with the audience reflected in saxophonist Ron Blake's sunglasses.

It was heartening to see artists and audiences connecting in a meaningful way again.

That's some of the good news!

Then, take a look at Riffs on page 18. Ugh. Both the New Orleans Jazz and Heritage and French Quarter festivals canceled due to do a COVID spike in Louisiana.

Beyond that, we just got word that the Detroit Jazz Festival would be going virtual over Labor Day Weekend. Organizers in Detroit have been nothing short of amazing in their dedication to get back to live performances, so this news was disheartening. But that group was also dedicated to presenting the best virtual festival possible last Labor Day weekend. We expect the same with this edition.

So, is that two steps forward and three steps back? Has the dance changed?

Not so fast. For every negative out there, musicians are finding some crazy, creative ways to make it a positive.

Take, for example, an email exchange with drummer Matt Wilson to set up a Blindfold Test for DownBeat's November issue. Wilson signed off with, "Wish you could be here tomorrow," and attached a flyer for his "first-ever" Avant Yarde Jazz Festival with Jeff Lederer (who contributes a Pro Session article on page 58), Sara Caswell, Mary LaRose, Steve Cardenas, James Francies (featured in our cover article on Side-Eye, page 20), Chris Lightcap and Wilson, plus special guest Houston Person.

Here's the kicker: It was held in Wilson's backyard in New York. Classic.

That kind of ingenuity, entrepreneurship and dedication to making art are part of what makes these artists such a treat to cover.

That creativity is happening in jazz education, too. Check out the two articles on pages 66 and 92 about reopening jazz programs in our special section Where to Study Jazz 2022. We surveyed educators around the nation on how they handled COVID and remote learning last year as well as their plans to get students back to in-person learning this fall.

The amount of time, energy, thought, effort, money and improvisation that's going on in these music programs is inspiring.

And the mission is essential. Our educators want to keep students safe, but they also want them to have the one-of-a-kind, communal experience of playing jazz together — live. **DB**

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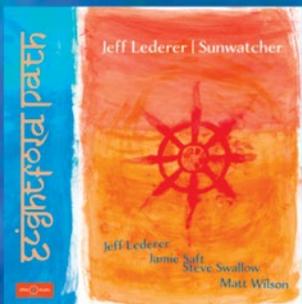
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69TH ANNUAL DOWNBEAT CRITICS POLL

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served. It changed the face of jazz. But this! It has its interesting and engaging moments, but much of it sounds like the soundtrack to a schizophrenic's nightmare. Not something I'd listen to more than once. Sorry.

Otherwise, keep up the great work! I appreciate every single issue, although don't always agree with your reviews.

ROBERT MIDDLETON  
BOULDER, COLORADO

**Editor's Note:** Debating music — that's the beauty of this art. Remember, this magazine also gave Ornette Coleman's *Free Jazz* 5 stars and 0 stars back in the 1950s! If you didn't enjoy this 5-star record, here are two other recent ones that may strike your fancy: Isaiah Collier and the Chosen Few, *Cosmic Transitions* (Division 81) from June, or Kenny Garrett, *Sounds From The Ancestors* (Mack Avenue) on page 41 of this issue.

### Lost in Space?

It seems that guitarist George Freeman (94 years old) is totally forgotten. [He's in] Chicago, an outstanding jazzman, a Hall of Fame candidate. [Freeman], the rising star pianist/composer Baba Irving, the rising star vibraphonist Thadeus Tukes, the rising star alto saxophonist Rajiv Halim — all forgotten by the 69th Annual Critics Poll (August). Where are you? Space?

AL CARTER-BEY  
JAZZ RADIO HOST, WDCB

### Poll Watcher

Just got the Readers Poll [ballot] and found that Art Farmer was, once again, omitted from the list of Hall of Fame candidates. Please explain why you repeatedly overlook this stellar musician.

BEN PHILLIPS  
SENT FROM HIS PHONE

**Editor's Note:** Thanks for the note, Ben. Unfortunately, Art Farmer, who we love, has never garnered enough votes to be listed. Perhaps, your note will begin a write-in campaign to correct it!

### One More Alligator!

You asked for favorite Alligator albums. I love quite a few, but Buddy Guy's *Stone Crazy* (from 1979) holds a special place in my heart. I was DJing on campus radio at the time, and the album got played a lot by announcers hosting different types of shows. When Buddy came to Ottawa to play a club, the promoter asked me if I wanted to emcee. I gave Buddy a warm welcome. He gave me a warm hug, and then burned the place down. Very early the next morning, a bunch of us from the radio station piled into my station wagon and drove to Toronto for the Canadian debut of Ornette's Prime Time (Bern Nix, et al.). What a weekend!

JAMES HALE  
AUTHOR, JOURNALIST, DOWNBEAT CRITIC

### 5 Stars for XXXX?

The announcement of the 5-star review of the album *XXXX* by Michael Wollny et al. on your September cover got my attention. The review by Howard Mandel was certainly effusive. So, I went to Bandcamp to listen to it. I'm grateful I got a preview and didn't buy it. Look, your wonderful magazine gave *Bitches Brew* 5 stars 50 years ago, which was richly de-



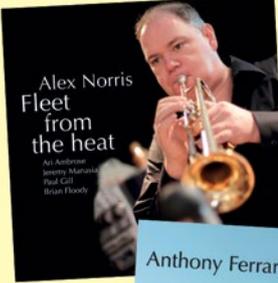
### Corrections & Clarifications

- The band name Bright Dog Red was bungled in the August issue's Hot Box review column. DownBeat regrets the error. Here's the album cover, with the correct name. Check out Bright Dog Red's new album, *In Vivo* (Ropeadope).
- In a September issue review of Alchemy Sound Project, *Afrika Love* (Arc), trumpeter/composer Samantha Boshnack's name was omitted from the album credits. DownBeat regrets the error.

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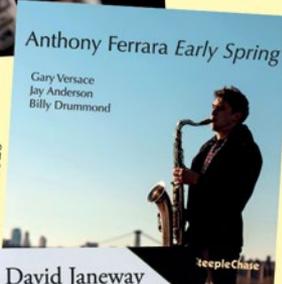
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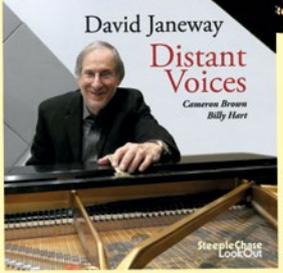
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Christian Sands serves as artist-in-residence for this year's Monterey Jazz Festival.

## Sands Takes Monterey Jazz Fest to the World

Last summer, Christian Sands charted the virtual program landscape as artist-in-residence for the Monterey Jazz Festival. The pianist-composer delighted international viewers with the festival's first web series, *Welcome to the Sands Box*, featuring video interviews with the likes of Dee Dee Bridgewater, Monty Alexander, Vijay Iyer, Helen Sung, Jason Moran, Miho Hazama and Ali Shaheed. But the focus was on conversations about creativity more than creative expression. As this year's artist-in-residence, Sands will teach, perform and present in person, sharing ideas he's refined and truths he's realized during his 15 months of relative solitude.

The pandemic shifted Sands' self-perception. Away from the stage — for the first time since age 7 — he grappled with who he is as a person and artist. “With that [break] came a lot of identity questions,” he said. “There came a lot of musical identity questions.”

Sands had been playing for his whole life. He started learning piano at the same time

he was learning to walk. The sudden, forced retreat from performance left him disoriented.

“That resonance between the audience and myself is one and the same,” he said. “So when that is gone, how does one react? How do you live? How do you cope?”

He spent the year exploring, leaning into meaning behind his 2020 release *Be Water* (Mack Avenue) for insight. “Being water became a real-life exercise,” he said. “It was a way to [wonder] about how to adjust and still be in control of everything that we need to be in control of, and how to relinquish control for areas we can't do anything about.”

Through orchestration, Sands began deconstructing his own ideas and compositions, disassembling them until he could identify what about them was elemental. “It was really taking my ideas apart, dissecting them, focusing on what they mean, what they stand for — who they stand for — where they come from,” he said. “There are moments when you start focusing on a certain chord or a certain structure or a certain rhythm, and you really

find the history of it.”

Sands returned again and again to a single concept: simplicity. He started internalizing the notion that art can be fulfilling without being complicated.

“Especially as jazz musicians, we have a knack for trying to be complicated,” he said. “We are people who love challenges. But we need to think about simplicity and how much power it has.”

Communicating these truths to students — many of them enchanted with out-of-context complexity — is a challenge Sands accepts with enthusiasm and humor. As artist-in-residence, he simultaneously guides students through his own pedagogy and leads them by example; his duties include running educational clinics and playing with the festival's Next Generation Jazz Orchestra, led by musical director Gerald Clayton.

“We break things down,” he said. “You can't tell a story at a million words a minute unless you're Lin-Manuel Miranda, and even then — simplicity. It comes from understanding how words work.”

Sands' mentoring impulse is intrinsic to his expression. Apart from the power of simplicity, another truth he shares with students and festival goers is self-truth. Observing how his mentors allow their personalities inform their music, he's learned to accept tendencies in his own artistry. A pivotal apprenticeship was his tenure with Christian McBride.

“Christian's sound is a big sound, but when you talk to him, he's a big personality,” Sands said. “When I was studying with Dave [Brubeck], he was this classic elegant man who loved challenges. His music was very much that. Dr. Billy Taylor: highly intelligent, super soulful. That was him. We would talk about A Tribe Called Quest and Mary Lou Williams in the same sentence, and he would make comparisons. Being around these leaders, whether playing with them or breaking bread and communing with them, you find that element of themselves in the music.”

Despite its in-person reopening, Monterey will continue presenting certain events online. Sands looks forward to engaging viewers from around the world. “For me, being artist-in-residence means [I have the] honor of representing the Monterey Jazz Festival as a place where artists can be themselves fully, and present their truths fully.” —Stephanie Jones



Kenny Garrett, armed with a new album, *Sounds From The Ancestors* (Mack Avenue), shows he's at the top of his alto game.



Kamasi Washington brings West Coast Get Down passion to the East Coast.



Pianist Kenny Barron brings a touch of style and grace to the proceedings with the Kenny Barron & Dave Holland Trio featuring Jonathan Blake.

# Newport's Glorious Return

**IT WAS A NEWPORT JAZZ FESTIVAL LIKE NONE OTHER IN ITS 67-YEAR HISTORY.**

Newport has seen seemingly everything — from frigid cold and extreme heat to torrential downpours — but mostly glorious, sunny days packed with amazing music. Perhaps nothing was more glorious than the fact that the festival was able to go live this year, albeit with limited capacity crowds, COVID vax cards or testing required, and a large number of fans choosing to mask up (even though it wasn't required). Attendees were treated to some of the best that jazz the world has to offer. Photographer STEVEN SUSSMAN was there to capture it. Here are just a few scenes he caught throughout the festival weekend of July 30–Aug. 1.



Newport artist-in-residence Christian McBride FaceTimes onstage with 95-year-old Newport founder George Wein, who caught the festival remotely.



Wycliffe Gordon plays with David Oswalt's Louis Armstrong Eternity Band.



Terri Lyne Carrington explores the great unknown with her group Social Science.



Vocalist Catherine Russell revs the crowd with her coquettish voice and fiery stage presence.



Melissa Aldana joins the Jazz Gallery All-Stars, a collective of burning, young artists.



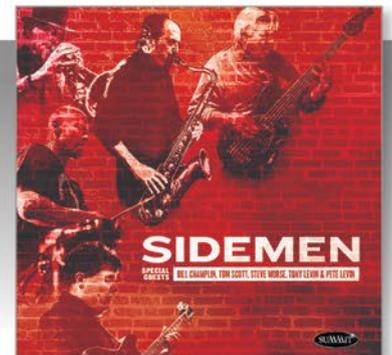
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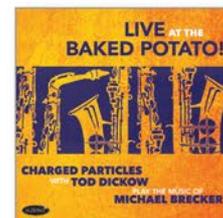


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Zeitlin maintains his "hunger" for what electronic music can do.



Marsh at his acoustic drum kit.



Zeitlin at his "mission control" setup



"Co-explorers" preparing for the next adventure.

# Denny Zeitlin & George Marsh Of Exploration & Telepathy

**DENNY ZEITLIN IS EQUALLY KNOWN FOR** his solo piano work and his trio, which currently includes bassist Buster Williams and drummer Matt Wilson. Since 2015, Zeitlin and drummer George Marsh have also released three acoustic-electric duo albums; the latest is *Telepathy* (Sunnyside), which lives up to its title.

Sourced from a regular series of recorded improvisational sessions at Zeitlin's Double Helix Studio in San Francisco's North Bay Area, the album finds the pianist on his Steinway grand, multiple electronic keyboards and three iPads, and Marsh on an acoustic drum kit. At times, it sounds as though a bassist or percussionist sat in, but "the 'bass guitarist' is Denny, and the percussionist is me," Marsh said, with a chuckle, during a Zoom interview with the two artists.

Though both are from Illinois — the 83-year-old Zeitlin is a Chicago native, while 80-year-old Marsh was born and raised in Belleville, about 300 miles southwest — the two didn't meet until after they migrated westward.

"I had been recording in an acoustic modern jazz framework for Columbia for a number of years," Zeitlin said. "And I was getting really hungry to find out what electronic music could do for what I was hearing in my head. And so when George appeared on the scene, here was a guy, he could do it all. Mel Graves was the bassist who we connected with. And for a decade the three of us

made a lot of interesting music together."

Zeitlin and Marsh began recording at Double Helix in 2013. Marsh jokes that he makes the 45-minute drive from Santa Rosa, California, for gourmet cooking by Zeitlin's wife, Josephine, and selections from the hosts' wine collection.

In the studio, the pair can't see one another while playing, so they rely on the "telepathy" they've built on the bandstand and the road.

"We want to have good separation for recording, so there are heavy-duty tarps that are hung in between where the drumset is and where all my keyboards are," Zeitlin explained. "We're wearing headsets, and we're dependent on just what we can hear. There are no visual signals about when to stop or take a solo — just our rapport that's driving the music."

Overdubbing is rare once the performance is captured, with Zeitlin adding a solo "when I didn't have enough hands to play certain things I was hearing," he said. And even those are usually first takes. "That's the whole beauty of it," Marsh said. "If we did spend a lot of time overdubbing, it would only cancel out what we were actually doing in real time, which wasn't squeaky clean."

The studio nature of the project means that it likely won't ever be performed live. Zeitlin and Marsh recalled touring with early electronic keyboards in the late '60s. It required six hours to set up before a performance and six hours

to tear down. While keyboard and synthesizer technology has become more compact, Zeitlin doesn't envision moving his "mission control at Houston" setup of instruments and computers.

And the fact that these initially improvised, stylistically diverse pieces won't ever have to be performed offers creative freedom. "We don't need to consider what we need to play for a certain audience or venue," Marsh noted. "We don't have to think about it, because we don't do that."

But they do need to title and sequence these spontaneous compositions. Though they collaborate, both agree that Zeitlin is better at naming the pieces while Marsh excels at determining the order in which they'll be presented. "Denny's the master of those titles, man — 'Boiling Point' and 'Disagree To Agree,' for example," Marsh said.

"We're not thinking of any titles while we're playing," Zeitlin added. "So afterward, it's often a feeling of, how can you come up with a word to describe something that seemed to go through so many feelings and places? I'm always worried that title is going to limit someone's experience of the piece. Yet the solution of it all would be 'Number One,' 'Number Two,' 'Number Three' — and that's so sterile.

"I think that's a description of what our musical association has always been about: We're co-explorers," Zeitlin concluded. "And that's really what we do."  
—Yoshi Kato

Filmmaker Tom Surgal digs deep into Sun Ra and many other free-jazz pioneers.

BARON WOMAN



# An Ode to Early Free-Jazz

**FILMMAKER TOM SURGAL SPENT MORE** than a decade creating his documentary *Fire Music*, a 2018 film exploring the emergence of free-jazz in the late 1950s. After securing U.S. distribution, the film will finally arrive in American theaters this fall. Surgal, a drummer who known for his work with Rudolph Grey and White Out, has worked in film for decades, making music videos for indie bands. He became enamored of free-jazz as a teenager, and felt compelled to make a film exploring the early days of the music.

While there have been other documentaries looking at iterations of the music, Surgal felt that the roots of the music had been overlooked. He includes footage from a variety of other documentaries that focus on particular individuals, including Ornette Coleman, Albert Ayler and Peter Brötzmann.

Surgal understands jazz as a continuum, and lays out a chronology of free-jazz's development that eschews any sort of simple linearity, pointing out how most musicians built on previous accomplishments and how many players,

such as Charles Mingus, Eric Dolphy and especially John Coltrane, moved toward experimentation as their careers unfolded.

The bulk of the film digs into the New York scene through the advent of the loft jazz movement in the 1970s. Surgal also acknowledges the achievements of the Association for the Advancement of Creative Musicians (AACM) in Chicago and the Black Artists Group (BAG) in St. Louis, as well as briefly examining the community of free-jazz musicians that exploded in Europe in the late 1960s. There's an extended passage about the Sun Ra Arkestra.

In the end it feels a bit like a love letter to a lost time, yet Surgal generally maintains an inquisitive demeanor that avoids sweeping judgments. A couple of heavy-handed intertittles, including the sentence, "The new mainstream has attempted to erase the innovations of the avant-garde from history," sound a sour, conspiratorial tone, but thankfully such assertions are scarce. From the perspective of a free-jazz adherent, the history is complex and packed with fascinating characters, so it's to Surgal's credit that he keeps the narrative clear and breezy — alternating brief performance footage and interviews with more experimental imagery and original music created by Culbertson — opting for a thumbnail sketch that neither gives the subject short shrift nor drains it of vitality.

—Peter Margasak

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## Riffs >



Two major NoLa festivals have been canceled this year.

### New Orleans Jazz Fest Canceled:

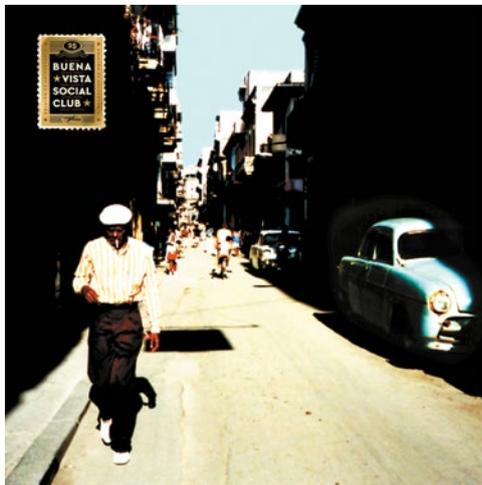
New Orleans musicians reacted with distress and disbelief — along with some relief — to the latest COVID cancellation of the New Orleans Jazz & Heritage Festival, the city's marquee musical event. Despite the promise of the early summer, when COVID seemed to be subsiding and live music started to re-emerge in New Orleans, it didn't take a weatherman to know which way the wind was blowing in the birthplace of jazz. Once the Delta variant started relentlessly surging in Louisiana — where just 37% of residents were vaccinated in July and deaths were up 193%, according to the New York Times — the die had been cast.

### French Quarter Fest Canceled, Too:

On the heels of the cancellation of the New Orleans Jazz & Heritage Festival, the city's French Quarter Festival canceled, too. "As the state of Louisiana and our nation see a precipitous rise in COVID cases, we must put the health, safety and well-being of our entire community first — our fans, musicians, staff, volunteers, sponsors, as well as the residents and businesses in the French Quarter," a press release stated. "It is with great sadness that we must cancel French Quarter Festival 2021, but we look forward to celebrating next spring as we return to the stage April 21–24, 2022."

**Monterey Fest Still On:** At press time, the Monterey Jazz Festival is still on, with a COVID vaccination or a negative test required. Some are predicting that a vaccination will be required by festival time.

**500,000 Views & Counting:** The Herbie Hancock Institute of Jazz's virtual peer-to-peer jazz performance has surpassed 500,000 views on YouTube. Presented in conjunction with the U.S. Department of Education, the online event was hosted by U.S. Secretary of Education Dr. Miguel Cardona and Herbie Hancock himself, featuring seven of the country's most gifted high school music students along with jazz educator Dr. JB Dyas.



# Buena Vista Social Club Celebrates 25th Anniversary

## WHEN WORLD CIRCUIT RECORDS RELEASED

Buena Vista Social Club's eponymous album in 1997, there were no grand expectations. It seemed unlikely that a collection of Cuban hits from the 1940s, played by a jazz band consisting of veteran musicians — many of them older than 60 — would be a hit. Unexpectedly, the record sold over 12 million copies and won a Best Traditional Latin Album Grammy. It's still the best selling album of Cuban music ever released in the U.S.

This year, World Circuit celebrates the 25th Anniversary of *Buena Vista Social Club* with a 32-track, double-album release. It includes the original record, alternative versions and some tracks that have never been released.

Two members of the ensemble, Eliades Ochoa and Omara Portuondo, spoke with *DownBeat* about the album's origin and its impact on their lives.

"I was playing at the Queen Elizabeth Center in London when Nick Gold (World Circuit founder) asked if he could talk to me," Ochoa said. "He was interested in making an album with musicians from Mali sitting in with Cuban musicians. I said, 'Yes.' When the African musicians didn't show up, they invited some veteran players to come to the studio."

With Ochoa's help, Gold, producer Ry Cooder and project director Juan de Marcos González put together a group that became the Buena Vista Social Club. "Nick and Juan found the songs and we invited musicians in," Ochoa said. "Many of us hadn't seen each other in a while. We started making conversation and singing songs, some of them old songs we'd played many times before. I had a feeling something good would come out of the recording. With the power of the musicians, their history and the music, something magic happened in the studio. I knew the music was good, and the recorded sound was good, but what happened was a

surprise. It changed my life and the lives of all the musicians on the project. When they went to bed, nobody knew who they were. They woke up and everybody in the world knew them. Every time we appeared at shows, we got a standing ovation, even before we played."

Ochoa said he's still in touch with musicians from the album. "A lot of us are not alive, but after *Buena Vista Social Club*, we felt like a big family."

As Gold, Cooder and González were finalizing the lineup for the session, they went looking for a woman singer and chose Portuondo.

"I was recording in the same studio," Portuondo said. "They called me in to sing a song. It was a surprise when I entered the room and saw them all, especially Ibrahim (Ferrer). I hadn't seen him in a long time. I proposed 'Veinte Años,' with Compay [Segundo], who sang harmony vocals. We recorded it without rehearsing. It was very natural."

"Many of us knew each other from before and there was a lot of admiration and affection for the younger musicians who were accompanying us. We really didn't know what was going to happen with this project, or the huge global impact it was going to have — and is still having today — 25 years after the original recording. The songs were played in every corner of the world. We were able to visit many countries, meet a lot of people and participate in beautiful projects, both as a group and individually."

"This edition includes an amazing package, with photos that brought me so many memories, emotions and some tears, seeing pictures of my dears Rubén González, Ibrahim Ferrer, Compay Segundo, Puntillita, Pio Leyva, my dear Guajiro Mirabal, Cachao, Roberto García and so many others. It is indeed a very emotional and beautiful edition. It gave me plenty of energy and inspires me to want to go back on tour with the remaining members to celebrate this 25th anniversary."

—j. poet

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# SIDE-EYE'S RAISED EYEBROW

By Suzanne Lorge    Photos by Jimmy & Dena Katz

**Pat Metheny's new bass-less trio looks past 'this incredibly bizarre period of time.'**

**I**n mid-March 2020, Pat Metheny and his band flew into South America from the Asia-Pacific, just days after his latest album, *From This Place* (Nonesuch), landed in stores. The quartet from that record was starting the Latin American leg of its tour with two dates in Argentina, where President Alberto Fernández, an amateur musician and Metheny buff, was to meet the visiting guitarist.

But the night before that appointed meeting, Fernández canceled.

"He got up the next morning and closed Argentina," Metheny recalled in a remote chat from his home in upstate New York. The rest of that tour — Brazil, Chile, Peru, Mexico, Cuba — was canceled, too, as COVID-19 spread throughout the world.



James Francies (left), Pat Metheny and Joe Dyson



Dyson, left, is the latest to occupy the drum chair in Side-Eye's rotating cast.

"The last gig I played was Auckland, New Zealand, in early March of 2020," Metheny continued. "And since then, for me and every other musician, on all levels, there hasn't been any work."

But even as more than a hundred of Metheny's subsequent gigs fell off the calendar last year, his career continued to surpass milestones. As a new release, the finely orchestrated *From This Place*, Metheny's 15th record for Nonesuch, charted on Billboard's Top 10 Albums — a first for the jazz celebrity. The record went on to win Album of the Year in the DownBeat Readers Poll in December and snagged a Grammy nomination the following March, a year after its launch.

That same month, Metheny released *Road To The Sun*, his debut both as a classical composer for guitar and an artist with Modern Recordings, BMG's nascent imprint for contemporary instrumental music. The album, critically lauded, showcases five of the world's foremost classical guitarists on interpretations of Metheny compositions. Metheny himself plays on just one track: his delicate arrangement of Arvo Pärt's "Für Alina."

His most recent album, *Side-Eye NYC (VI-IV)* — launched through Modern Recordings on Sept. 10 — is of a new order altogether. The album features his latest group, The Side-Eye Trio, which Metheny formed in 2016 as a platform for up-and-coming players. Even before he started building the band, he knew what it would be called.

"I had a tune called 'Side-Eye' that I never played, and several people said it was a great name for a band. So, I thought I'd use that," Metheny said. "But more specifically, it's been hard to be an American in the past few years and not have a kind of side-eye look at ourselves during this incredibly bizarre period of time. To me, the only possible way to survive it is to just raise an eyebrow."

"So, I'd come up with a name, but this time, the name has a sort of mandate behind it," he said. "I decided to use newer, younger musicians that I think are really great. And I expect the group to change. It's not going to be one thing, it's going to be a lot of different things. Hence, this record is 'VI' — version one — to say that I'm looking to have a lot of different versions of what that group can be."

By his own admission, Metheny doesn't shy away from iterations with his bands, simply because each ensemble, regardless of configuration, is fundamentally the same to him. Under his aegis, he said, all of his groups function in a like manner, playing music that he's written, with only rare exceptions.

"I'm going to find guys who are really good at what it is that I'm open to," he said. "And then I'm going to try to set up an environment where everybody's happy and everybody gets to do what they do — and then some. Because part of my role has been to take a group and push it to someplace beyond where it is just naturally."

It's only when it comes to the "titles and names" for these groups that Metheny gets tripped up a bit. In truth, all of his ensembles could be called the Pat Metheny Group, he concedes, adding that the many permutations of his singular musical vision can be "slightly confusing." (He especially rues the lack of a distinctive name for his quartet with pianist Gwilym Simcock, bassist Linda May Han Oh and drummer Antonio Sánchez, sometimes called the "From This Place" band or the "Evening With" band. "It's one of the best bands I've ever had, and it doesn't have a name," he said.)

The Side-Eye Trio is unlikely to confuse, however. Besides its sly name and defining mandate, what distinguishes Metheny's newest ensemble from his previous projects is its atypical format: The trio comprises piano, guitar and drums — no bass.

In and of themselves, of course, there's nothing unprecedented about bass-less trios. Their long history in jazz includes major contributions from such leaders Lester Young, Paul Motian and Don Byron, to name a few. In all of these cases, however, a horn replaces the bass in the usual rhythm section. With The Side-Eye Trio, Metheny would be working with two chordal instruments and no traditional harmonic foundation — tricky, at the least.

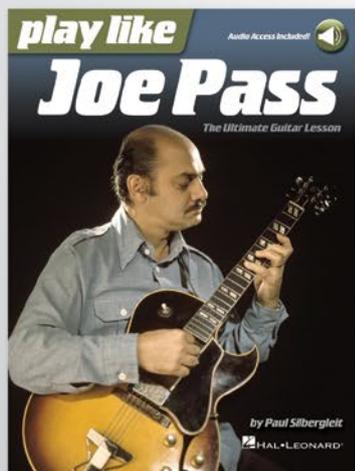
His thinking on this configuration harkens back to a chance meeting at the 2016 Monterey Jazz Festival, where he was headlining with what would become the "From This Place" quartet. Pianist James Francies, then a rising star (he would make his Blue Note Records debut two years later), was playing small sets on different stages. Coincidentally, Francies ended up on the same flight back as Metheny.

"I went up to him and said, 'Hi, my name's James, and I'm a huge fan,'" Francies said in a recent phone interview with DownBeat. "And Pat said, 'Oh, I know who you are. Do you want to come by my house next weekend and play?'"

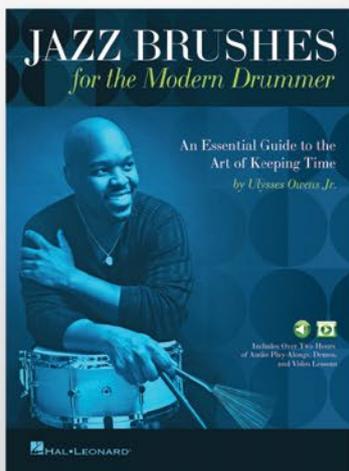
In fact, Metheny had been following Francies' career ever since the precocious pianist attended the High School for the Performing and Visual Arts in Houston — Metheny had been hearing about Francies' talent from drummer and fellow HSPVA alum

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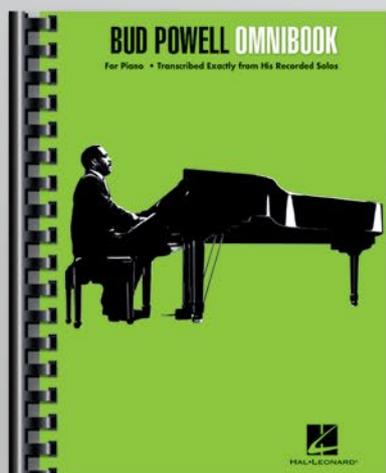
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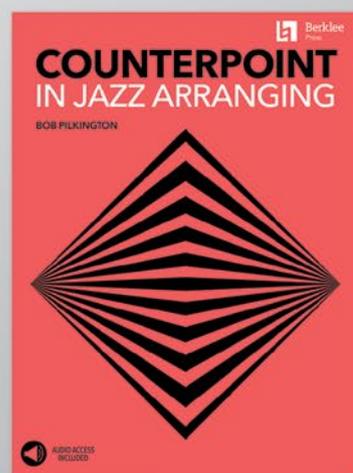
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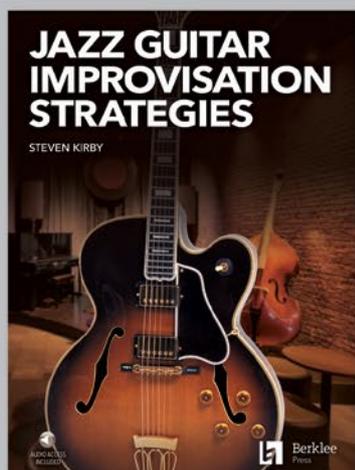
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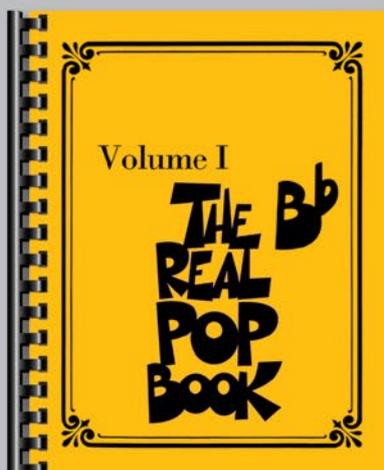
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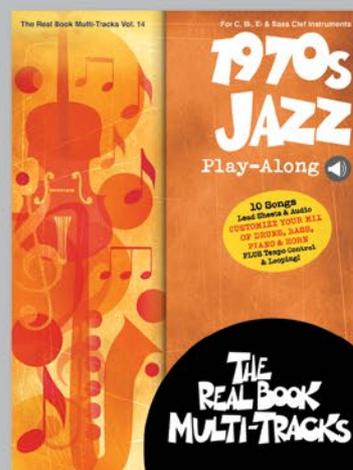
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"The gig, for me, has always been the thing," Metheny said.

## 'Part of my role has been to take a group and push it to someplace beyond where it is just naturally.'

Eric Harland. Harland, a wildly in-demand sideman, has collaborated with Francies as a duo and in a trio with saxophonist Chris Potter.

"James was on my radar, anyway, and I invited him to come over [to play]," Metheny said. "Then Eric sent word, asking to come over, too. I said, 'Definitely — I'll get a bass player.' But he wrote back, 'Don't get a bass player. Just trust me.' Once I played with James, I understood exactly what Eric was talking about."

Francies, preternaturally gifted at the keyboard, was able to fill in on bass lines, segueing easily to comp or solo as needed. These skills informed Metheny's growing notion for the new ensemble — and ultimately laid the bedrock for the group's eventual organ trio sound.

"In a lot of ways, James is an unprecedented ensemble musician," Metheny said. "What he's

capable of doing naturally, I can't think of anybody who's had quite that kind of conception before. The obvious relationship is to the organ trio, which is a setting that I played in quite a bit when I was really young, where the organ player is going to play the bass, mostly with the left hand. James does that, but with a level of complexity that is really unlikely for somebody to get to.

"On top of that, his general soloing is very difficult to place on a spectrum. You can find a lot of people to compare [musicians] to — Max Roach or Art Tatum or Wes Montgomery. With James, it's really hard to do that. And I like that. He's a very unique kind of musician, and I probably wouldn't have a band like this if it wasn't with him. But that's true of almost every good band I've had. I have a sense of the

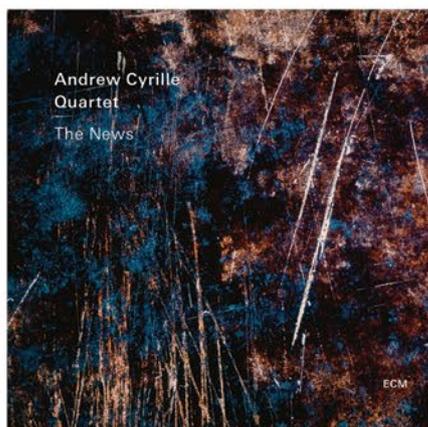
kind of music I want to present during a particular time, then I find super-talented people and mold that idea around what their strengths are. This [band] is continuing with that."

For Francies, too, the rapport with Metheny happened easily. "I've been using my left hand as an actual bass player since high school," he said. "Bass players were hard to find, but I still wanted to play, so [left-handed bass] became second nature for me. I was already doing it with Chris Potter, and with Pat, it just worked out perfectly."

With Francies on board, Metheny next sought to fill the open drum chair. He found this particular decision-making process to be both a revelation and a challenge: There was no shortage of good prospects to choose from.

"We're in such an incredible era for drummers," Metheny reported. "More than anything, I'm still just a fan of the music, so I stay up on who's new, who's playing what. And I got to the point where there were five drummers I would have been quite happy hiring. I've never had anything like that before. So, it's really exciting in the drum room right now."

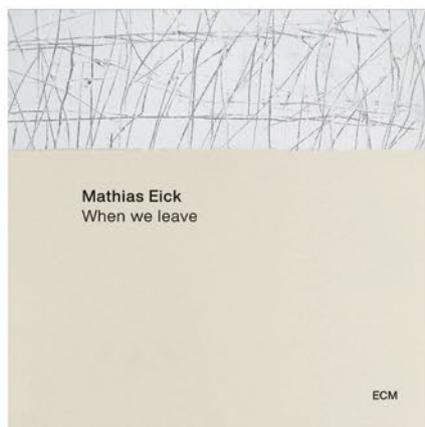
Wanting to make the most of this profusion of talent, Metheny turned to Anwar Marshall ("one of the best new Philly guys around") for the group's initial gigs. Then, in early 2019, Nate Smith, fresh off of a double Grammy nomination, toured Japan with the trio. Next, Metheny tapped Marcus Gilmore, grandson of legendary drummer Roy Haynes, to play the U.S. tour in September 2019. It was from this tour that



**Andrew Cyrille Quartet**  
*The News*

Andrew Cyrille: Drums  
Bill Frisell: Guitar  
David Virelles: Piano  
Ben Street: Double Bass

ECM 2681



**Mathias Eick**  
*When We Leave*

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Håkon Aase: Violin, Percussion  
Andreas Ulvo: Piano  
Audun Eriien: Bass  
Torstein Lofthus: Drums  
Helge Andreas Norbakken: Drums, Percussion  
Stian Carstensen: Pedal Steel Guitar

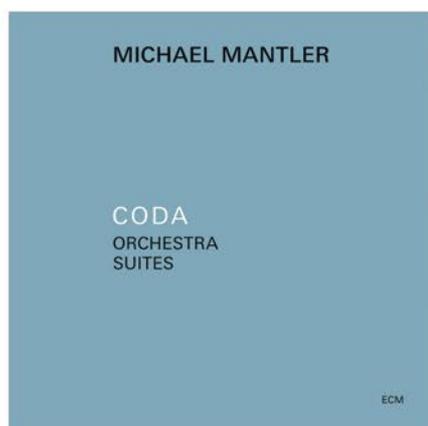
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**Marc Johnson**  
*Overpass*

Marc Johnson: Double Bass

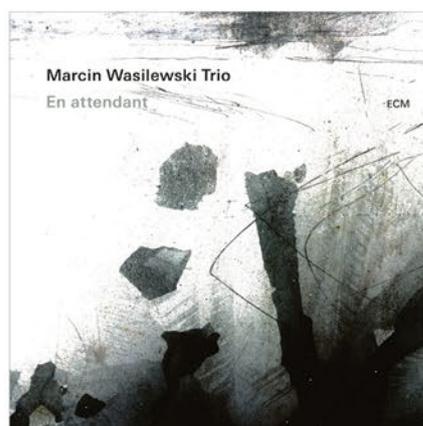
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**Michael Mantler**  
*Coda*

Michael Mantler: Trumpet  
Orchestra conducted by Christoph Cech

ECM 2697



**Marcin Wasilewski Trio**  
*En attendant*

Marcin Wasilewski: Piano  
Sławomir Kurkiewicz: Double Bass  
Michał Miskiewicz: Drums

ECM 2677

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*Eberhard*, Mays' 13-minute tribute to the great German bass player Eberhard Weber, was recorded in the months before his death in early 2020 and features Lyle on piano and synthesizers along with Bill Frisell, Bob Sheppard, Steve Rodby, Jimmy Johnson, Mitchel Forman, Alex Acuña, Jimmy Branly, Wade Culbreath, Aubrey Johnson, Rosana Eckert, Gary Eckert, and more.

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**Lyle Mays**

Associate Producers:  
**Steve Rodby and Bob Rice**

"What an incredible honour to find out that Lyle created a last masterpiece and named it 'Eberhard'...It is impossible to express my thankfulness and gratitude..."  
- Eberhard Weber

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Metheny collected the tracks for the group's inaugural release.

For the tour and related live album, Metheny had composed new material specifically with the trio in mind, offsetting these selections with existing tunes from his massive canon. Two of the three new tunes, longer and more complex than the Metheny standards interspersed throughout, serve as bookends to the album's eight tracks.

The first, "It Starts When We Disappear," unwinds across nearly 14 minutes in an epic musical narrative, at once forceful and restrained; it serves as a fitting companion piece to the final track, "Zenith Blues," an ever-spiraling concoction of electronic melody, fluttering cymbals and relentlessly flowing changes. On these, the trio shape-shifts in unison, like birds in murmuration.

"The opening tune and the final tune combined make up half the record — they both could be three tunes in one," Metheny observed of these richly crafted compositions. "And you could definitely trace a line through the compositional approach to a lot of my band stuff over the years, where the material isn't about just playing something, then improvising, then taking it out. The material develops, with lots of opportunities for different things to happen that are based on the material, rather than just a recapitulation of it."

The third new original, "Lodger" — a tribute to guitarist Adam Rogers, one of Metheny's musical heroes — exemplifies this approach to compositional development. What starts as a simple groove and a declarative melodic statement builds by mid-tune into a resounding rock anthem, with Metheny's fretwork, unleashed, riding on Francies' pulsing organ chords and the rhythmic substrata of Gilmore's drumming.

The shorter pieces on the album balance out all of this intensity. Metheny pulls two tunes from his first album, *Bright Size Life* (ECM, 1976): the alternately elegiac and emphatic "Sirabhorn," driven by Gilmore's sweeping drum rolls and percussive accents, and the cheery title cut, with the prominent bass line (originally played by Jaco Pastorius) woven into Francies' ambidextrous comping.

From his 1989 Grammy-winning album *Letter From Home* (Geffen), Metheny borrows the beloved "Better Days Ahead," originally written 10 years earlier in 1979; it's a subdued and streamlined version here. Minus the Latin percussion of the original, the underlying harmonic tension lays more exposed, lending itself to thoughtful soloing from Metheny and Francies. The record's two straight-ahead blues tunes, too, leave plenty of space for creative musical dialogue: Francies turns out cleverly intricate organ runs on "Timeline," Metheny's contribution to Michael Brecker's *Time Is Of*

*The Essence* (Verve), and all three trade and solo intuitively on the Ornette Coleman classic "Turnaround," from Metheny's *80/81* (ECM). Taken in sum, the sheer scope of musical knowledge that the trio reveals in the brief, passing moments on these tracks is stunning.

"Pat has so many [existing] songs to choose from. Then, the new material is longer form, reminiscent of the Pat Metheny Group, but configured for a trio. And we also have the Orchestration stuff," Francies said, this last referring to Metheny's compositions for orchestronic instruments. "It's a massive operation that we're pulling off. There's so much music, so many different sonic textures — it's a complete body of work. I think that everybody will think, 'Wow, this is different, but it's still Pat.'"

With the new record launched, effectively introducing the Side-Eye Trio to the world, Metheny will spend the rest of 2021 and much of 2022 reclaiming the 100-plus tour dates from last year. He'll return to Latin America with the "From This Place" band to fulfill their concert obligations there, then tour Europe and the U.S. with the Side-Eye Trio. Drummer Joe Dyson will be behind the kit for this iteration of the trio, Metheny says, as the next of the "golden era" drummers to help actualize his evolving ideas about the trio format.

"I had a tough decision, because there were three guys that I really liked and they were all quite different from each other, suggesting three different paths [for the trio]," Metheny said. "But I ended up going with Joe. First, he's got the New Orleans thing that I love, like Herlin Riley. Also, he can play anything. And everything he plays feels great."

Metheny has written several new compositions expressly for this edition of the trio with Dyson. And when the 2021-'22 tour is over, he expects to record another Side-Eye Trio album, this time in a studio. The material is "always so much better at the end of the tour," he said. "You never really know what's happening with a tune until you play it a bunch of times in front of an audience."

After 18 months without any live gigs, Metheny will doubtless appreciate getting before an audience again to try out this new work. But he hopes, too, that during the pandemic, audiences have come to appreciate musicians a little more. Because it's a hard thing, he said, to assemble a band, learn the music and take to the stage each night. A hard thing, but a vital one.

"Of course, we're all still feeling the incredible loss of Chick Corea," he said, by way of example. "He left all of this music, all of these recordings. But they're nothing compared to what it was to hear Chick live. And we won't ever see that again. A record wasn't it. What it was, was the gig. The gig, for me, has always been the thing."

DB

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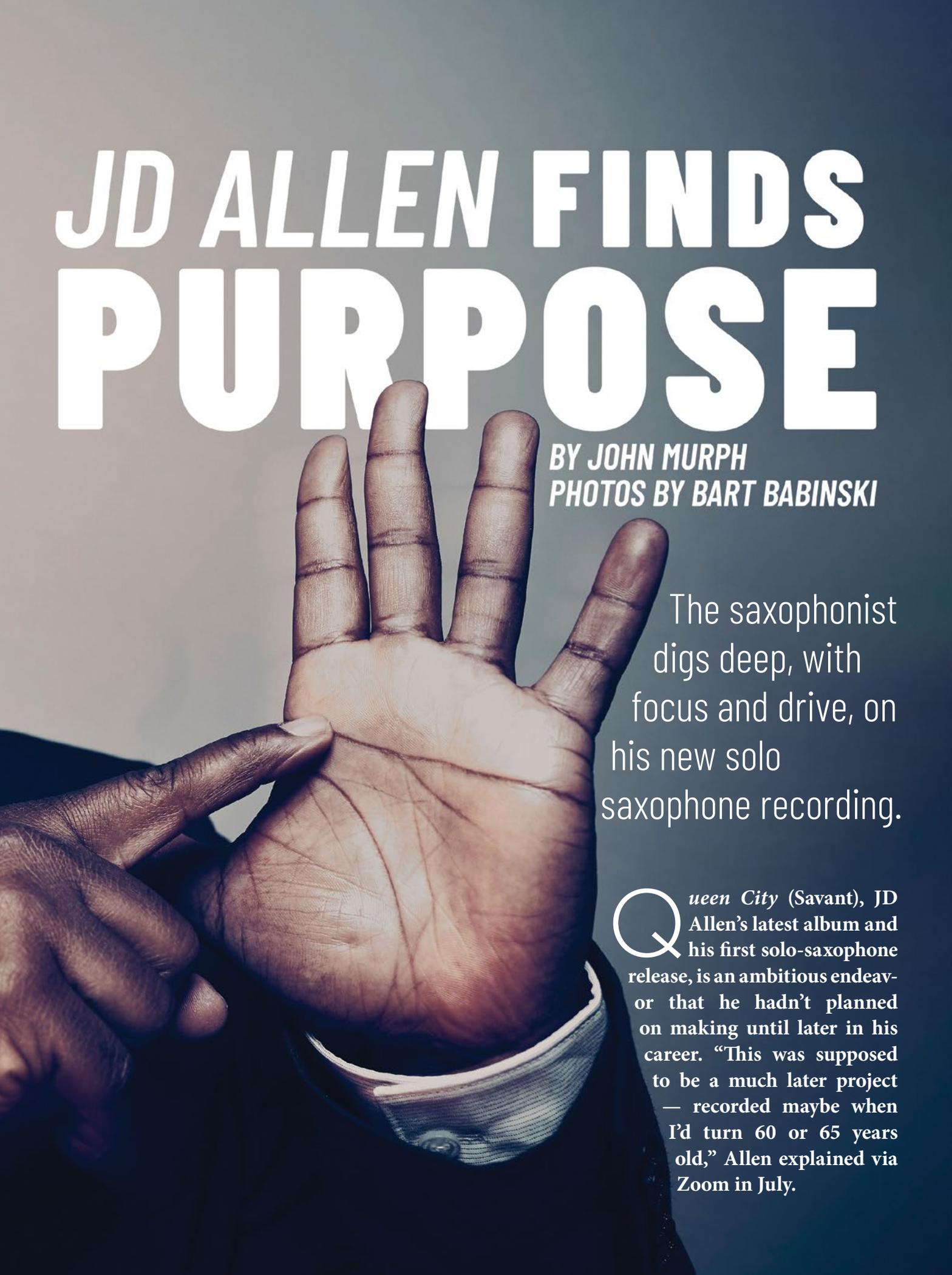
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# JD ALLEN FINDS PURPOSE

BY JOHN MURPH  
PHOTOS BY BART BABINSKI



The saxophonist digs deep, with focus and drive, on his new solo saxophone recording.

**Q** *Queen City (Savant)*, JD Allen's latest album and his first solo-saxophone release, is an ambitious endeavor that he hadn't planned on making until later in his career. "This was supposed to be a much later project — recorded maybe when I'd turn 60 or 65 years old," Allen explained via Zoom in July.

During the past year-and-a-half, the pandemic put Allen into an existential crisis. And with that, of course, came fear. “Fear that there are more important things than music,” he said. “COVID-19 put things in perspective like, ‘Is it that important to be concerned about music at this time?’ The pandemic made me realize that it’s very important for me to keep my sanity. And that need is behind me making *Queen City*. So, it seems as if the world decided for me that it was time for me to do a solo saxophone record.”

During the pandemic, Allen moved from New York to Cincinnati — known to many as the Queen City — and engaged in the prescribed social distance, which for a long time hindered many opportunities to collaborate with others and perform live. Facing this reality, Allen learned how to create music alone.

“There’s nowhere to hide,” Allen described of recording *Queen City*. “I learned what I can and cannot do, and what I need to work on.”

In preparation to go it alone with the saxophone, Allen studied other jazz solo saxophone albums by Steve Lacy, Sonny Rollins, Branford Marsalis, Coleman Hawkins and Sam Newsome. He also listened to European classical solo saxophone albums and a lot of poetry, particularly the works of Sekou Sundiata.

The biggest learning curve for Allen was to ensure that the songs weren’t too long, which is interesting because he’s already known for his pithy melodicism. “With [*Queen City*], I wanted to make something in which the listener could have a harmless four minutes to the max and enjoy it,” Allen said. “And then let the subject matter move on to something else.”

Allen recorded the album in three seven-hour days at Cincinnati’s Monastery Studio in early 2021. He recalled that it wasn’t until the last day that he became comfortable. “I realized that the process that I needed to achieve my goal was utilizing the [studio’s] space as if it was the band. That’s a unique experience. And it has changed me, hopefully for the better.”

That solitary creative process required Allen to rely upon his mental stamina as much it did the physicality of playing solo saxophone for long periods. He likened it to sitting alone in a room, talking to himself, and thinking about the architecture of a conversation.

For sure, Allen sculpts sleek melodic passages that take on the logic of well-paced soliloquies with just the right amount of silence to allow listeners to reflect on what’s being heard. *Queen City* bookends with four standards. The album kicks off with a rapturous rendition of “Three Little Words” (by



Allen is committed to using his voice more to highlight social injustices.

Harry Ruby and Bert Kalmar) followed by a passionate reading of the American folk song “Wildwood Flower.” Toward the end of *Queen City*, Allen delivers an oblique take on “Just A Gigolo” — the Leonello Casucci/Julius Brammer/Irving Carter gem — followed by an alluring interpretation of “These Foolish Things” (by Eric Maschwitz and Jack Strachey).

What makes Allen’s renditions wondrous is his approach. He doesn’t start with the melodies. Instead, he zeros in on specific lyrics, which sometimes come in the middle or the end. Then he uses that portion as his launching pad.

A closer examination of Allen’s take on “Just A Gigolo” reveals that he’s exploring the lyric’s darkest sentiments about aging and being alone after decades of fostering listless romances. On “Three Little Words,” Allen begins by focusing on the phrase “I love you,”

while on “These Foolish Things,” he emphasizes the latter part of the ruminative lyrics about two loves walking the streets like dreamers after the last bar closes.

“If you know the lyrics to ‘These Foolish Things,’ you will understand clearly as to why I played that tune at the end of the disc,” Allen said. “That portion of lyrics speaks about this shared experience that many of us have.”

In between the covers, *Queen City* boasts nine originals that Allen composed for the project. There’s “Maude,” a steely-yet-elegant ballad, which pays homage to Allen’s sister; “O.T.R.,” a probing improvisational piece that toasts Over-The-Rhine, a once predominately African-American Cincinnati community that is now undergoing gentrification for better and worse; and “Gem And Eye,” a whimsical portrait of his friendship and collaboration with drummer Nasheet Waits and bassist Eric Revis — both of whom are

Geminis. Other standouts include the swirling “Mother,” the pensive “Retrograde” and the swaggering “Queen City.”

When composing, Allen said that he didn’t have a clear sets of melodies. Instead, he wrote down series of notes that he felt could work together and enable him to craft memorable improvisations. “I started playing with just a series of notes without initially assigning them any rhythmic values,” he explained. “I improvised the series of notes differently each time. I called the improvisations life forms that are supposed to sound differently each time.”

While moving to Cincinnati was unplanned, the city’s slower pace provided head space to contemplate where he and his family would head, and where life is headed for Black Americans. The last day of recording *Queen City* occurred two days before the violent Jan. 6 riots at the Capitol Building in Washington, D.C., in response to former U.S. President Donald Trump’s election defeat.

“We all knew that was coming. I am surprised it did not go that far,” Allen said of what many called an insurrection. “I hope to God that it does not go any farther.”

With COVID-19 as a deadly backdrop, the news cycles were also consumed with heated protests led by the Black Lives Matter movement in response to police killings of George Floyd in Minneapolis and Breonna Taylor in Louisville, Kentucky, as well as Ahmaud Arbery’s murder by white supremacist vigilantes in Glynn County, Georgia.

“The importance of art for purpose came into focus during that time,” Allen said. “Seeing a grown man cry for his mother who was no longer here — I mean, it still brings me to tears. But we, as Black and brown people, know that this has been going on for a long time. And for our caucasian brothers and sisters, unfortunately that situation put into focus for them what we have been telling them all of these years.”

Those events made Allen realize that many in the jazz community could no longer insulate themselves inside the confines of high art and aesthetics without responding to the ugly realities of sociopolitical injustices.

“We get opportunities to show high art in these situations that the average person does not have access to,” Allen said. “So, looking at that and thinking about a lot of social injustices around the world, I realized that every time I pick up the tenor saxophone, it should be an act of activism for me.”

“As a jazz musician, I’m holding the position for the next person of color to take the mantle, to take the ball and run it further down the field. Because art in itself is now a luxury that you need a lot of finances to do.

It was not like that when I first got in. My goal now is to learn how to become an artistic activist, because I see that as being important and getting back to the music for purpose aspect of it.”

After working through the pandemic, Allen is now inspired to be more forthcoming about his sociopolitical perspectives on stage, especially on the microphone. Anyone who has attended his live shows knows that Allen speaks very little during performances.

“I remember someone came up to me and said, ‘You need to speak to the audience.’ But, quite frankly, I was always afraid of what I was going to say, if I did talk,” Allen said. “Seriously, I was afraid of what I would say. I know I do not do commercials well. Maybe that is a Sagittarius part of me. We are known for having blunt traits. But now, I think the difference is that I am willing to talk without a horn and do my part, man. I do not want to just sit back and watch and be a spec-



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tator. That is not the spirit of this music for me. I was taught that we are doing this for a purpose.

“Jazz musicians have a bird’s-eye view of a lot of different worlds. So, I am not going to jump online and say, ‘Hey, I am going to make you say Black American Music’ — which I am down with — when referring to this music. Does the marginalized person in the streets even care about what it is called? But that’s who I’m concerned with: the person in the streets. Because I believe that makes us rel-

evant, when we are attached to things that affect marginalized people. So, I am willing to talk about that a bit more.”

Soon after worldwide protests erupted upon Floyd’s death, Allen teamed up with dancer and singer Aleta Brown and alto saxophonist Jacob Duncan, to launch WE INSIST!, a jazz and Black arts action community designed to stimulate discussion and collaboration to protect Black lives through arts education, advocacy and grassroots entrepreneurship.

WE INSIST! also tackles intersectional topics such as state-sponsored police brutality, hiring practices, gentrification, patriarchy, sexuality orientation, discrimination and the eradication of Black economic power.

Revis, who has known Allen since the early 1990s, says that the two have talked for years about sociopolitical issues — from racism and hiring practices to environmental injustice. While he recognizes that Allen hadn’t been the most vocal person on stage before the pandemic, he saw the saxophonist’s emergence as a community organizer.

“He really took the helm at organizing a lot of these meetings,” Revis said. “That is one thing that I can say that I have truly evolved with him. I can’t say he’s been a social butterfly in the past. But now, with a lot of group meetings and discussions, JD has facilitated a lot of them. I’ve definitely seen him step up.”

“Last year, even with the political upheaval and the world seemingly stopping, we got a chance to take stock and see how much we weigh in this world as creative beings,” Allen said. “We took stock of what it means to play in a place that’s not owned by Black people. Then it was like, ‘OK, who is going in these spaces? Can marginalized people get in?’

“Many marginalized people cannot aspire to art now because of the lack of income or access to things. More than ever, Black, brown and other marginalized people are not able to get into the arts because it is not in their communities,” he continued.

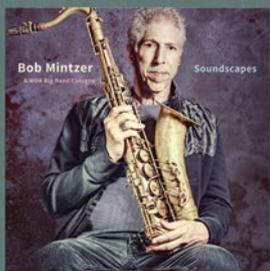
“I got it because it was through the Detroit public school system. If I did not get it like that, I would not have got it. We are learning how to work with different institutions like WGBO, the Black Rock Coalition and Black Women Rock that want to help us achieve these goals. We also want writers, visual artists and thinkers in various communities to give people of any age access to art, so that they can start using art as a way of transforming their thinking and become critical thinkers for the future — whether they become artists or not.”

Allen argues that securing voting rights is the new major battle in the United States. He’s recently finished recording a trio album with Revis and Waits. Under the banner, WE UP, RE UP! — an extension of WE INSIST! — the trio plans on touring to Chicago, Detroit, Nebraska and the Deep South in the near future and use its platform to drum up voter registration and host guest speakers to educate people on how voting suppression threatens democracy for everyone.

“I’m glad that I’ve gotten old enough to realize that I’m doing this music for a purpose,” Allen said. “The pandemic brought that realization out. And *Queen City* is sort of a representation of that purpose.”

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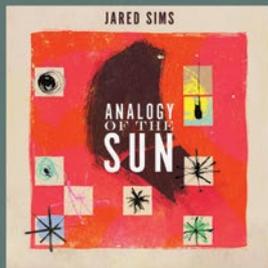
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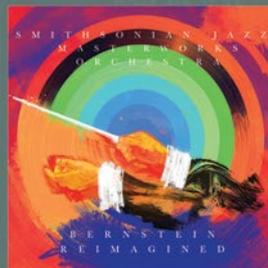
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# IN THE UK!

BY TINA EDWARDS

## THE PLAYERS, THE VENUES AND THE PEOPLE BEHIND TODAY'S BURGEONING BRITISH JAZZ SCENE

Midway through the 2010s, the excitement became palpable. A new sound was developing and it wasn't just the jazz heads who were paying attention. Musicians used to gigging in small clubs were being played on BBC Radio and SXSW joined in, hosting its first showcase dedicated to British jazz artists.

There's no way to successfully quantify what makes a music scene take off, and the recent U.K. jazz movement is no exception; it wouldn't be quite so magical if you could. However, it's possible to observe — with a wide-lens view — some of the factors that made the

soil so rich for growing something new.

From the late 1940s to the early 1960s, thousands of men, women and children left their homes in the Caribbean, in the process helping to shape today's Britain. They were encouraged by the 1948 British Nationality Act, which granted citizenship to members of the British Empire. Many of today's U.K. jazz musicians are descendants of this Windrush generation, which brought with them the sounds of reggae and dub from Jamaica, calypso and the early beginnings of soca from Trinidad and Tobago.

Within U.K. cities, there is no bounty of

space, but a plethora of people willing to bend over backwards to provide something, whether a space to record, rehearse or simply jam. Some of those individuals and organizations are documented in this article.

Streaming platforms like Spotify and YouTube have enabled musicians to take audio adventures around the world. Meanwhile, with the U.K. boasting some of the world's most prestigious music conservatories, musicians have taken to interpreting the jazz tradition through a context of London-centric genres, like grime, broken beat and dub — a cross-pollination of genres and cultures. "I can go down



Performing at Jazz re:freshed is drummer Jas Kayser with, from left, percussionist João Caetano, bassist Daisy George and guitarist Jamie Leeming.

the road and hear Afrobeat, reggae or grime that's truly authentic," says drummer and producer Moses Boyd. "Because of that melting pot, U.K. jazz has benefited." Equally aware of the scene's eclecticism, trumpeter Emma-Jean Thackray describes the U.K. sound as "pop music using jazz language."

Unlike 10 years ago, it's no longer surprising for British audiences to see the likes of Thackray on the BBC's long-running *Later ... with Jools Holland* show, or to spot Shabaka Hutchings' *Comet Is Coming* in the world-famous Glastonbury Festival lineup alongside huge pop stars. While the U.K.'s music media are now embracing a whole host of game-changing musicians, the groundwork has been laid over a number of years.

"The momentum for [the U.K. jazz scene] hasn't happened by chance," says Justin McKenzie, co-founder of label and live event Jazz re:freshed, which was founded in 2003. "We were battling against the attitudes of the established jazz scene in this country — we were doing it our way."

Not to belittle the traditional vanguard, the U.K. has an admirably healthy relationship with its jazz elders. Master classes and mentorship are a significant part of the development of the current crop of young artists, with saxophonists Evan Parker, Gary Bartz and the late Tony Allen all having close working relationships with some of the U.K.'s brightest young players. Many rising musicians are already passing on their knowledge to the next generation of up and comers.

Collaboration is a key ingredient to the scene's success, with organizations and venues providing valuable space for music making. If musicians such as Hutchings and Nubya Garcia are a breath of fresh air in the British music scene, then *Tomorrow's Warriors* are surely the heartbeat. The organization was co-founded in

1991 by Janine Irons and bassist Gary Crosby OBE, the first jazz musician to be awarded the Queen's Medal for Music. Aptly, it was Crosby's outfit *Jazz Warriors* that was significant in an earlier British jazz revival.

It's not just London that deserves the lime-light for pushing forward the U.K.'s sound; Bristol stirs up electronica, funk and exploratory music with a DIY attitude. The catalog of artists on Matthew Halsall's *Gondwana Records* reads as a Who's Who of Manchester's enviable scene — with *GoGo Penguin*, *Portico Quartet* and honorary Mancunian *Allysha Joy*, to name a few.

DJ and producer Rebecca Vasment's debut album, *With Love, From Glasgow* (Rebecca & Nathan), features a host of rising Scottish artists, while the likes of Belfast's *Robocobra Quartet* shows us that jazz musicians of Northern Ireland also dare not play it safe.

While each artist that makes up the community is unique in their own way, there's a seemingly shared belief system; a respect for what and who came before, with a desire to be free from the shackles of expectation.

It's been five years since a few notable U.K. jazz releases marked some creative forks in the road: Yussef Kamaal's *Black Focus* (Brownwood Recordings) demonstrated an intersection between jazz and "London music," encompassing elements of dub, grime and broken beat. *Channel The Spirits* (The Leaf Label) from *Comet Is Coming* further forwarded an experimentation with electronics, club culture and pop music, whilst the eponymous EP from *Nérija* — including members Rosie Turton and Sheila Maurice-Grey — delivered a sound that respected tradition while sounding remarkably fresh with gentle groove. Looking back to 2016 and onward, it's challenging to place another five-year period in the history of British jazz that has reached so far across the globe. But that

doesn't mean that momentum is slowing down. The U.K. sound continues to evolve and reach larger audiences.

Bring yourself up to speed with the low-down on some of the artists, organizations, venues and cities within the U.K. that are making history today.

## THE PLAYERS!

### STEAM DOWN

Led by multi-instrumentalist, composer and producer Wayne "Ahnanse" Francis, *STEAM DOWN* is the name given to both a weekly live music jam and the perpetually evolving collective of artists who perform there. Even saxophonist *Kamasi Washington* has swung by to play.

### MOSES BOYD

"What sets London's jazz scene apart," says drummer and producer Moses Boyd, "is the beautiful remixing gumbo of the diaspora."

Boyd's music highlights the culturally diverse sounds that the U.K. has to offer. An alumni of *Trinity Laban Conservatoire* and *Tomorrow's Warriors*, he's carved a unique career as a musician and BBC host across TV and radio. Having collaborated with *Zara McFarlane*, *Soweto Kinch* and even *Beyoncé*, he's a drummer who can't be defined — each project varying wildly from the last. His most recent album, *Dark Matter* (Exodus Records), received recognition from the U.K.'s most prestigious awarding bodies, including the *Hyundai Mercury Prize* and the *AIM Awards* — one of the many signs that Boyd and his peers have brought jazz to the U.K.'s mainstream.

### NUBYA GARCIA

Since emerging with the septet *Nérija* in 2016,

saxophonist and composer Nubya Garcia has barely stood still. Fast forward to 2021, and Garcia has *Source* (Concord) under her belt, a strong debut album that fuses spiritual jazz, reggae, Latin rhythms and Afro-diasporic sounds. “It’s a collection of thoughts and feelings about identity, family history, connections, collectivism and grief,” she told *DownBeat*.

Much like Sons of Kemet, who’ve worked closely with London Fashion Week, Garcia isn’t only revered by jazz fans but the fashion world, too — proving that she and her peers aren’t just making an impact on music; they are also affecting broader culture.

#### YAZZ AHMED

Arabic and Western influences can be heard throughout Yazz Ahmed’s inspiring body of work. The trumpeter’s most recent album, *Polyhymnia* (Ropeadope), is a celebration of female courage, determination and creativity, presented through her ambitious and expertly executed compositions. Ahmed’s goal? To change perceptions about women in jazz and people of Muslim heritage.

#### EZRA COLLECTIVE

The five-piece group is the U.K. jazz scene’s primary party-starter. On the side, charismatic drummer Femi Koleoso is a BBC broadcaster, while keyboard player Joe Armon-Jones also leads his own band with influences from dub and sound-system culture.

#### GOGO PENGUIN

Manchester-based trio GoGo Penguin had humble beginnings when they released their debut album, *Fanfares* (Gondwana), in 2013. It was a showcase at SXSW four years later that would accelerate their visibility on the international plain. The left-field piano trio has released three critically acclaimed albums on Blue Note, and continues to toe the line between jazz and dance music, further punctuated by their remix album, *GGP/RMX* (Blue Note).

#### KOKOROKO

Afrobeat, West African rhythms, jazz and a healthy dose of grit are some of the ingredients in KOKOROKO’s sound. The octet expanded its audience when its 2017 hit “Abusey Junction” — part of Brownswood’s *We Out Here* compilation — went viral; it has more than 45 million hits on YouTube alone. Since then, the band, led by trumpeter Sheila Maurice-Grey, has been unstoppable.

#### SHABAKA HUTCHINGS

The cover star of *DownBeat*’s May issue, Hutchings is something of a young forefather to the current U.K. crop of game-changing musicians. As part of several outfits — Shabaka and the Ancestors, psych-electric trio Comet

Is Coming and, perhaps most notably, Sons Of Kemet — Hutchings continues to be a powerhouse of innovation and dizzying on-stage energy. Like many of the U.K.’s shining stars, Hutchings traverses music of the Caribbean diaspora, drawing from calypso, soca music and reggae. Sons of Kemet’s 2021 album *Black To The Future* (Impulse!) documents oppression in a turbulent-yet-melodic offering.

#### EMMA-JEAN THACKRAY

Fresh from the release of her debut album,

*Yellow* (on her label Movementt, affiliated with Warp Records), the talents of Yorkshire-born Emma-Jean Thackray have never been easier to observe. As a multi-instrumentalist and in-demand producer, she draws influences from The Beach Boys and Talking Heads as much as she does from Alice Coltrane and Sun Ra. Despite her success, Thackray describes herself as “an outsider,” but perhaps it’s for that reason that her music sounds like no one else’s.

On her writing process, Thackray offers, “It’s about finding the balance between being



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## UK JAZZ SINCE 2010: A TIMELINE

In the early 2010s, promoter L.U.K.e Newman launched “Steez,” a jam night that attracted producers, DJs, poets and musicians. It served as a major influence on the U.K. jazz scene.

- 2011 ● United Vibrations, one of the earliest bands to represent a shift in British jazz, releases its debut album, *Galaxies Not Ghettos* (12 Tone).
- 2012 ● Total Refreshment Centre opens.
- 2013 ● Jazz re:freshed reaches its 10th-year anniversary and continues to gather a loyal legion of fans for its weekly West London residency.
- 2013 ● Launch of the Love Supreme Festival, the first of its type in the U.K. for more than 20 years.
- 2013 ● The first-ever JazzFM Awards take place, honoring U.K. and international artists.
- 2015 ● Binker and Moses win a prestigious MOBO award for their album *Dem Ones* (Gearbox).
- 2016 ● Release of *Black Focus* (Brownswood), by drummer Yussef Dayes and keyboardist Kamaal Williams, which would serve as a milestone in London’s genre-expanding sound.
- 2017 ● SXSW hosts its inaugural U.K. jazz showcase, including GoGo Penguin and Sarathy Korwar.
- 2017 ● CHICAGOxLONDON-TRC hosts a two-night event with more than 20 artists from Chicago and London collaborating for the first time.
- 2018 ● Gilles Peterson’s Brownswood Recordings reveals *We Out Here*, a compilation that documents a new and evolving sound.
- 2019 ● The first-ever Cross the Tracks takes place, one of many new festivals that program a progressive jazz sound alongside dance music.
- 2019 ● Ezra Collective and Comet Is Coming perform at Glastonbury Festival; Nubya Garcia plays the following year.
- 2020 ● A new one-off episode of historic TV show *Jazz 625* is aired on the BBC, featuring performances from Poppy Ajudha and Sons of Kemet.
- 2021 ● Tomorrow’s Warriors celebrate 30 years of developing young musicians.

inspired and having that instant connection with a little fragment [of music]. The common thread is starting with intuition.”

### YUSSEF DAYES

Drummer Yussef Dayes performs with the charisma of a rock star. Dayes is behind two records that form major milestones in the development of the U.K. jazz sound: *Galaxies Not Ghettos* (12 Tone) with United Vibrations, and *Black Focus* (Brownswood), recorded with Kamaal Williams.

## THE ORGANIZATIONS AND VENUES!

### WOMEN IN JAZZ

Nina Fine and Lou Paley create opportunities for female-identifying jazz musicians, providing mentorship and workshops. Check out their impressive YouTube channel for rising artists.

### TOMORROW’S WARRIORS

Co-founded in 1991 by bassist Gary Crosby OBE and Janine Irons, Tomorrow’s Warriors have been a major catalyst for the explosion of U.K. jazz. The impact of their mentorship, innovative teaching methods and commitment to diversity cannot be underestimated. Alumni include Shabaka Hutchings, Moses Boyd and Nubya Garcia.

### ABRAM WILSON FOUNDATION

Founded by Jennie Cashman Wilson in memory of her late husband, the American trumpeter and vocalist Abram Wilson, the foundation provides music education to young people from disadvantaged and diverse backgrounds.

### JAZZ RE:FRESHED

From 2003 until the pandemic, Jazz re:freshed hosted a live event in West London every single week — without fail. They’ve been essential in providing rising artists with live performance experience. Founders Justin McKenzie and Adam Moses, with the support of business partner Yvette Griffith, have been broadcasting performances on their YouTube channel during the pandemic. Jazz re:freshed is recognized as an award-winning label, too, with its popular EP series called 5ives; pianist Ashley Henry, saxophonist Nubya Garcia and trombonist Rosie Turton all have one to their name.

“I’m hoping that we can take this spotlight [on the U.K. jazz scene] even further, to a higher profile than it is now,” says McKenzie.

### TOTAL REFRESHMENT CENTRE/CHURCH OF SOUND

In 2012, music promoter and DJ Alexis Blondel turned a Georgian warehouse into a hub for collaboration that would become Total Refreshment Centre. During its now-expired time as an under-the-radar venue, it hosted some of London’s most ambitious live shows. It continues to serve as a creative space with music studios.

“It’s been liberated,” says Blondel, reflecting on the sound of U.K. jazz. “More and more, we see jazz musicians becoming producers — Emma Jean-Thackray, Joe Armon-Jones. It’s changing the sound of records.” He reflected on how British audiences have changed the way they interact with jazz, too: “Instead of chatting over jazz with a glass of champagne, now we have people mosh-pitting with a Red Stripe [beer] in their hand — I’ve even seen stage dives.”

It would be short-sighted not to celebrate another of Blondel’s creations, Church of Sound. Co-founded with musician Spencer Martin, the live series — set in an East London church — has a unique song-book format, with artists performing a mix of their own work and that of another musicians. These in-the-round events go on until the early hours, elevated by street food and DJ sets.

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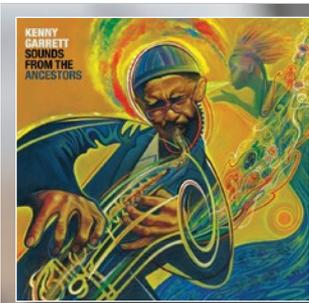
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Cole Davis of The Juilliard School in New York was one of the outstanding performance winners in the Jazz Instrumental Soloist category (Graduate College Division) in the 2021 DownBeat Student Music Awards.

# Reviews

Masterpieces ★★★★★ Excellent ★★★★ Good ★★★ Fair ★★ Poor ★



HOLLIS KING

Kenny Garrett

## Kenny Garrett *Sounds From The Ancestors*

MACK AVENUE

★★★★★

Always a highly percussive saxophonist, Kenny Garrett has found an exceptional partner in drummer Ronald Bruner. Their connection pushes Garrett to some intense heights, and when the rhythm section expands to include Lenny White and Rudy Bird on additional snare drums for “Soldiers Of The Fields/Soldats des Champs,” *Sounds From The Ancestors* moves into rarefied territory.

The piece — a long, serpentine journey — draws inspiration from both jazz warriors and the Black volunteers who defeated Napoleon’s troops in the Haitian Revolution. It’s an extraordinary performance, not just for its

urgency and musicianship, but also for the vibrant throughline Garrett carves for himself, barking like a drill sergeant at points and vaulting into ever-higher gears in a Coltrane-like display of ecstatic release.

Coltrane is a touchpoint on “Hargrove,” as well, and Garrett’s ability to weave together a cogent continuum that merges post-bop, soul and hip-hop into a tribute for the titular trumpeter is another element that makes this an exemplar of contemporary improvised music.

What’s more, while Garrett’s virtuosity and high-concept vision are on display throughout *Sounds From The Ancestors*, he’s selfless in providing Bruner with showcases on the churning “What Was That?” and a tribute to drummers Art Blakey and Tony Allen.

In sum, this is a rare artwork that has a clear conceit yet doesn’t sound contrived. In

addition, Garrett succeeds at combining deep, joyous grooves like “When The Days Were Different,” introspective solo piano explorations, and the ecstasy of his freer improvisations without making the album seem like a pastiche of styles. Instead, Bruner’s insistent playing and the highly flexible bass work of Corcoran Holt provide a constant link to the work’s African roots. —James Hale

**Sounds From The Ancestors:** It’s Time To Come Home; Hargrove; When The Days Were Different; For Art’s Sake; What Was That?; Soldiers Of The Fields/Soldats des Champs; Sounds From The Ancestors; It’s Time To Come Home (original). (61:40)

**Personnel:** Kenny Garrett, alto saxophone, vocals (2), electric piano (2–4, 6), piano (7); Maurice Brown, trumpet (2); Vernell Brown Jr., piano; Johnny Mercier, piano (3); Fender Rhodes (4), organ (3); Corcoran Holt, bass; Ronald Bruner, drums; Rudy Bird, percussion, snare drum (6); Lenny White, snare drum (6); Dreiser Durruthy, bata (1), vocals (1); Pedrito Martinez, congas (7), vocals (7); Jean Baylor (1), Linn Smith (2, 3), Sheherazade Holman (2, 3), Dwight Trible (7), vocals.

Ordering info: [mackavenue.com](http://mackavenue.com)



**Renee Rosnes**  
*Kinds Of Love*  
SMOKE SESSIONS

★★★★

Just when you thought pandemic-related albums were becoming downers, Renee Rosnes offers the perfect elixir with *Kinds Of Love*.

It's not that she skirts the troubling aspects of the past year-and-a-half. "Evermore," a ballad on which she delivers an elegiac improvisational melody against Carl Allen's suspenseful cymbal work and Christian McBride's pensive bass counterpoint, comes across like a prayer in one's darkest hour, especially when Chris Potter's tenor saxophone erupts into a howling lament.

**George Cables**  
*Too Close For Comfort*  
HIGHNOTE

★★★★½

As the veteran on this Hot Box marquee, George Cables presides over small Preservation Hall of late modern jazz. He came of age in the '60s when the presiding wisemen of the day (Blakey, Rollins, Gordon, Pepper) still swung with a sustaining momentum. Those were the rules Cables learned, and they stayed with him.

*Too Close For Comfort* is a nice study of maturing within that tradition while hanging on to core principles. Cables has always been a very complete pianist, of course; his first album as leader in 1975 was a trio. But as a sideman on Dexter Gordon's 1977 *Sophisticated Giant* album (his first session with drummer Victor Lewis, incidentally), he was an Olympian-class bebop pianist. His right hand did all the talking while the left hid in the shadows. He hasn't lost that. There are such interludes on the present CD, but he connects them in the context of a more orchestrated trio format, where the pianist is the presiding multitasker juggling a procession of rhythmic and harmonic choices.

Cables is a connoisseur of contrasts. The title song is an appropriate opener. Its familiarity invites a listener's attention, while the tune itself contains built-in tempo shifts. An open-

Rosnes offsets those pensive moments, however, with effervescent compositions such as the opening cut, "Silk." Dedicated to pianist Donald Brown, the piece stomps so much defiant optimism as Rosnes and Potter state writhing, quicksilver motifs in unison as the rhythm section pushes the momentum with almost manic aplomb. After Potter unfurls a vigorous tenor saxophone solo, Rosnes hammers one of her most forceful improvisations on record as her intricate lines crisscross in calligraphic sophistication.

The album's most bewitching compositions, though, are "In Time Like Air," a Brazilian-tinged song that prowls and flowers with cinematic grace; "Like Does Not Wait (A Vida Não Espera)," another Brazilian-inflected gem, marked by Rogério Boccato's lithe percussion rhythm and Rosnes and Potter's labyrinthine improvisations; and "Kinds Of Love," the marvelous title-track that brims with so much haunting lyricism and dramatic ebb and flow.

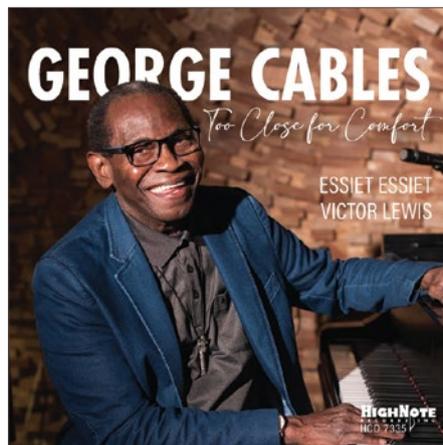
If anyone needs a joyous soundtrack for reflection and celebration as we hopefully exit from this horrific pandemic, this is it.

—John Murph

**Kinds Of Love:** Silk; Kinds Of Love; In Time Like Air; The Golden Triangle; Evermore; Passing Jupiter; Life Does Not Wait (A Vida Não Espera); Swoop; Blessings In A Year Of Exile. (56:16)

**Personnel:** Renee Rosnes, piano and Fender Rhodes; Christian McBride, bass; Carl Allen, drums; Chris Potter, tenor and soprano saxophones, flute; Rogério Boccato, percussion.

**Ordering info:** [smokesessionsrecords.com](http://smokesessionsrecords.com)



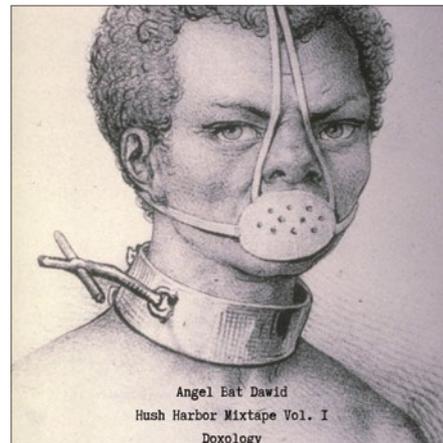
ing stop-time sequence sets up a tension that's released in the adjoining 4/4 section. "Klimo" is a Cables composition with similar back-and-forth juxtapositions of tempo. He enjoys the pleasures of subtle surprise through shifts in dynamics and density within a rooted stability of style and even personnel. He's worked consistently with Lewis for 30 years, and bassist Essiet since 2005; they have ears that can hear around corners.

—John McDonough

**Too Close For Comfort:** Too Close For Comfort; Circle Of Love; This Is My Song; Klimo; For All We Know; Crazy Love; Roses Poses; I've Never Been In Love Before; Teddy; A Valentine For You. (56:33)

**Personnel:** George Cables, piano; Essiet Essiet, bass (1–4, 6–9); Victor Lewis, drums (1–4, 6–9).

**Ordering info:** [jazzdepot.com](http://jazzdepot.com)



**Angel Bat Dawid**  
*Hush Harbor Mixtape Vol. 1 Doxology*  
INTERNATIONAL ANTHEM

★★★★

Clarinetist and composer Angel Bat Dawid has become one of the more forceful and creatively vital voices in free-jazz. Her 2019 debut *Oracle* was a solo collection of journeying compositions recalling the likes of Yusef Lateef and Rahsaan Roland Kirk, while her 2020 live record showcased her touring band.

Dawid's latest release, *Hush Harbor Mixtape Vol. 1 Doxology*, continues the resonances of *Oracle*. Named for the secret places where slaves worshipped in the antebellum South, it is dedicated to Escrava Anastacia, a Brazilian folk saint typically depicted in a metal mask as punishment for her beauty. It's a deeply involved and exceedingly referential work.

The sinuous presence of her clarinet is a guiding force throughout the 12 tracks, providing a yearning, wordless tribute to the historical subjects of her song. Opening number "Corn+Rowzz" sees a lyrical woodwind melody played over an ominous synthesizer backdrop, while the presence of Dawid's voice singing through a vocoder on the following number "Negro Hamlet" fragments her incantatory references to proto-negro spirituals.

The subtle subversion of acoustic instrumentation through the use of vocoder, synthesizers and drum programming provides a fascinating framing for Dawid's improvised historical narrative.

Ultimately, *Hush Harbor Mixtape Vol. 1 Doxology* is a record of immense depth, a passionate work of imagination and attempted sense-making viewed through the present moment of improvisation. —Ammar Kalia

**Hush Harbor Mixtape Vol. 1 Doxology:** Corn+Rowzz; Negro Hamlet; Sunday Meeting Of Colored People In Chicago; "Goree," Or Slave-Stick; Heathen Practices At Funerals; Black Family, Beaufort, South Carolina, 1862; Jumping The Broom; El Quitrin—The Joy Of Livin'; Mama Bet; A Young Negress, Studying The Game Of Ouri; Husband Of The Queen Of Walo, Wolof; Negroes Leaving Their Home. (44:56)

**Personnel:** Angel Bat Dawid, vocals, clarinet, synthesizers.

**Ordering info:** [intlanthem.bandcamp.com](http://intlanthem.bandcamp.com)

# The Hot Box

| Critics   | James Hale | John Murph | John McDonough | Ammar Kalia |
|---|------------|------------|----------------|-------------|
| <b>Kenny Garrett</b><br><i>Songs From The Ancestors</i>     | ★★★★★      | N/A        | ★★★            | ★★★★        |
| <b>Renee Rosnes</b><br><i>Kinds Of Love</i>                 | ★★★★       | ★★★★       | ★★★★           | ★★★★½       |
| <b>George Cables</b><br><i>Too Close For Comfort</i>        | ★★★½       | ★★★        | ★★★½           | ★★★½        |
| <b>Angel Bat Dawid</b><br><i>Hush Harbor Mixtape Vol. 1</i> | ★★★        | ★★★        | ★★             | ★★★★        |

## Critics' Comments

### Kenny Garrett, *Songs From The Ancestors*

[Editor's note: John Murph recused himself from reviewing this record because he wrote press materials for the label in conjunction with its release.]

Themes are thin and often grow overstretched and repetitious. That aside, Garrett is in buoyant form on alto, here and there bordering on frenzy rather than get run over by Bruner's sometimes hyper-hectic drumming.  
—John McDonough

An intuitively emotive exploration of music of the soul by Garrett, taking cues from the spiritual sounds of John Coltrane, Aretha Franklin, Marvin Gaye and more. Highlights come on the guest vocals of Dwight Trible, while Bruner provides a powerhouse of rhythm to back up Garrett's deftly melodic lines.  
—Ammar Kalia

### Renee Rosnes, *Kinds Of Love*

There's a steeliness in Rosnes' new compositions that extends beyond the tensility of the McBride/Allen rhythm team. She's kicking COVID to the curb with a vengeance.  
—James Hale

Does music need thematic cover? I think not. These nine unsentimental, sometimes gentle, at times agitated originals speak for themselves — some with angular staccato snap; others, an echoing simplicity. But too sophisticated and emotionally ambiguous to be pinned down to *Kinds Of Love*. That distraction aside, practiced work all around.  
—John McDonough

A lyrical collection on the theme of love. Potter provides a burning kineticism to "Silk," while McBride excels in a downtempo interplay with Rosnes on "Kinds Of Love." A charming, if somewhat unadventurous, exploration of the record's defining concept.  
—Ammar Kalia

### George Cables, *Too Close For Comfort*

A very traditional-sounding album from a piano master too often overlooked. Cables' dedication to compositional and sonic beauty is a balm for stressful times.  
—James Hale

With an underlying theme on the definitions of love, this piano trio outing delights in jazz mastery and, resilience and gleeful optimism during the pandemic.  
—John Murph

A hard-swinging addition to pianist Cables' lengthy and formidable catalog. There are few surprises here, but in the piano-and-bass and piano-and-drums duets of "For All We Know" and "Crazy Love," Cables' understated ingenuity shines.  
—Ammar Kalia

### Angel Bat Dawid, *Hush Harbor Mixtape Vol. 1 Doxology*

Solipsistic by nature, the success of ambient music relies on how well the artist connects the listener to the subject matter. "Mama Bet" sets the bar here; other pieces feel more gestural than fully realized.  
—James Hale

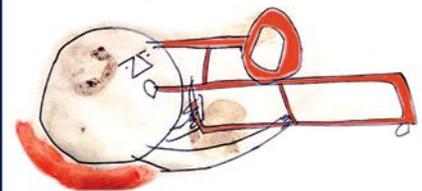
By creating imaginative inner sonic voyages such as this, it's easy to anticipate Dawid crafting scores for numerous Afrofuturistic films.  
—John Murph

A disappointing counterpoint to a disturbing history. Dawid's mostly chalumeau clarinet sounds amateurish, fluttering aimlessly over synthesized backgrounds and indistinct recitations. As performance art, this may spark timely conversation. Meanwhile, let her study Sidney Bechet, Ed Hall and Jimmy Hamilton for the storms inside the clarinet.  
—John McDonough

ACT



### Nils Landgren Funk Unit ACT *Funk is my Religion*

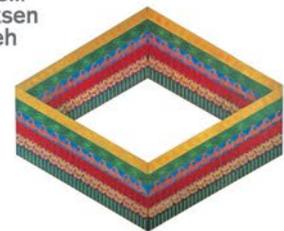


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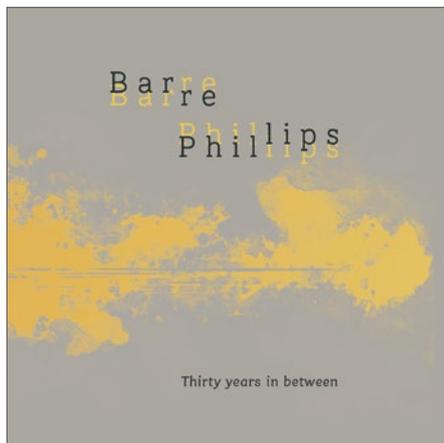


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## Barre Phillips *Thirty Years In Between*

VICTO

★★★★½

When double bassist Barre Phillips appeared at the 2019 FIMAV festival, he was riding high after releasing his prodigious ECM album *End To End*. It involved a strong cross-historical resonance, connecting that solo bass album to his 1983 opus, *Call Me When You Get There* (ECM).

A similar then-and-now backstory energizes *Thirty Years In Between*, Phillips' two-disc release on the festival's Victo label: One disc, *Ahoy!*, documents Phillips' powerful and

## Joel Frahm *The Bright Side*

ANZIC

★★★★

The masters of modern jazz — Sonny Rollins, Joe Henderson, Ornette Coleman — all made significant statements in pianoless trios. It's a demanding discipline, if you think of chords and modal stepping stones as the foundation for your playing. Joel Frahm has previously recorded with some of the best: David Berkman, Brad Mehldau in duo format, and the peerless Kenny Barron. But here, he goes out on a wire, pulling off some wonderfully natural improvisation.

That he is thinking of the masters is evident in the opening "Blow Papa Joe" and the later, "Thinking Of Benny," which perfectly captures the urbane ease of Golson's writing and playing. Pianoless trios can sound shambolic, even with great players, as if everyone is bailing furiously to keep the boat from swamping. Here, though, the trio plays as a unit, with absolute confidence. The other two are much more than the other two. Loomis contributes "Silk Road," an idea that could easily have drifted into "Isfahan"-and-water banalities, but manages an enigmatic line, underpinned by Cervini's glorious groove, that would tempt a lesser player into shawm-y, snakecharming effects. Frahm's soprano is tight and keeps its own coun-

poetic live set from 2019, while the second, *Camouflage* (solo bass, except for additional electronics on "No Exclusion"), was recorded at Vancouver's Western Front, in 1989. The sum effect of this double, parallel view confirms that Phillips, now 86, is not only a pioneer in the rare art of solo double bass, but a master of the form.

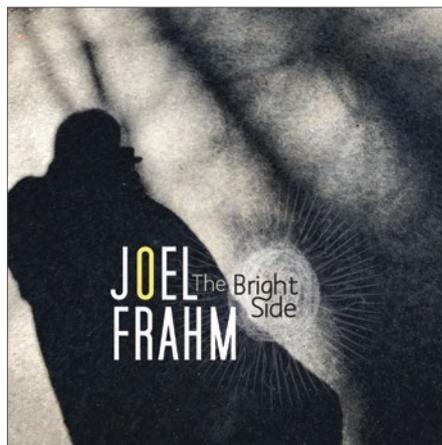
Textures and hints of internal narrative shift in Phillips' improvised solo canvases, with apt titles applied after the fact. *Camouflage* opens with the epic exploration, shifts into the beating tones and half-step kneading of "Covered" and the fittingly named quirk fest of "Twist And Parry." *Ahoy!* starts boldly, then leans into microtonal feinting and de-tuning, followed by the wistful arco of "You There, On The Hill," its searching vibe peering through fog, segueing into the evocative shimmies of "A Quake's A' Coming!" The pensive closer "A New Take" implies musical forays to come.

Phillips deploys a range of colors, shifting between pizzicato and arco, using col legno and percussive effects and harmonics. An organic abiding musicality runs through each part, adding to a cohesive whole. —Josef Woodard

**Thirty Years In Between:** Disc One: *Ahoy!*; You There, On The Hill; A Quake's A' Coming!; What To Do What To Do; Abate? Arise?; How Long How Long?; A New Take. (47:46) Disc Two: *Camouflage*; Covered; Twist And Parry; No Exclusion; You And Me; Around Again. (55:12)

**Personnel:** Barre Phillips, double bass; James Giroudon, Jean-François Estager, electronics (Disc 2, track 4).

**Ordering info:** [victo.qc.ca](http://victo.qc.ca)



sel. Cervini turns in "The Beautiful Mystery," which is the kind of music you can only make when you have lived a little, drunk and listened deep. To call it "mature" might risk making it sound boring; it's very far from that, and if there were need of a lift at the end, Frahm's title track is a gloriously affirmative way forward. He called a previous album *We Used To Dance*. These guys still do. —Brian Morton

**The Bright Side:** Blow Papa Joe; Thinking Of Benny; Boo Dip Dip; Silk Road; Omer's World; Qu'est-ce Que C'est; X Friends; Beeline; The Beautiful Mystery; The Bright Side. (54:04)

**Personnel:** Joel Frahm, tenor and soprano saxophone; Daniel Loomis, bass; Ernesto Cervini, drums.

**Ordering info:** [anzicstore.com](http://anzicstore.com)



## Prism Quartet *Heritage/Evolution Volume 2*

XAS RECORDS

★★★★

Prism, a classical saxophone quartet consisting of leader and tenor saxophonist Matthew Levy, soprano saxophonist Timothy McAllister, alto saxophonist Zachary Shemon and baritonist Taimur Sullivan, has commissioned hundreds of works through the years. Following up on its *Heritage/Evolution Volume 1* double-CD from 2015, *Volume 2* serves as intriguing music that falls somewhere between modern classical and jazz.

Levy's "Forbidden Drive" has Lovano on tenor joining Prism as a fifth member, improvising on top of the quartet.

Potter contributed a nine-piece work simply called "Improvisations." Five of the sections titled "Improvisations 1-5" were originally Potter improvises that he adapted for the quartet. They range from the conversational "Improvisation 1" and somber ballads to the hyper "Improvisation 5."

Lovano contributed the seven-part "Super Sonix," which features him on tenor and gongs, plus one movement apiece on alto, mezzo-soprano, baritone and drums. He unhurriedly contrasts sound and silence on "Following The Sound," sometimes utilizes dense harmonies and overlapping phrases, and gives the other saxophonists an opportunity to wait a bit on "Hipsters And Flipsters." The unique and ambitious project concludes with Coltrane's "Tones For M," which contrasts his soprano with Potter's bass clarinet.

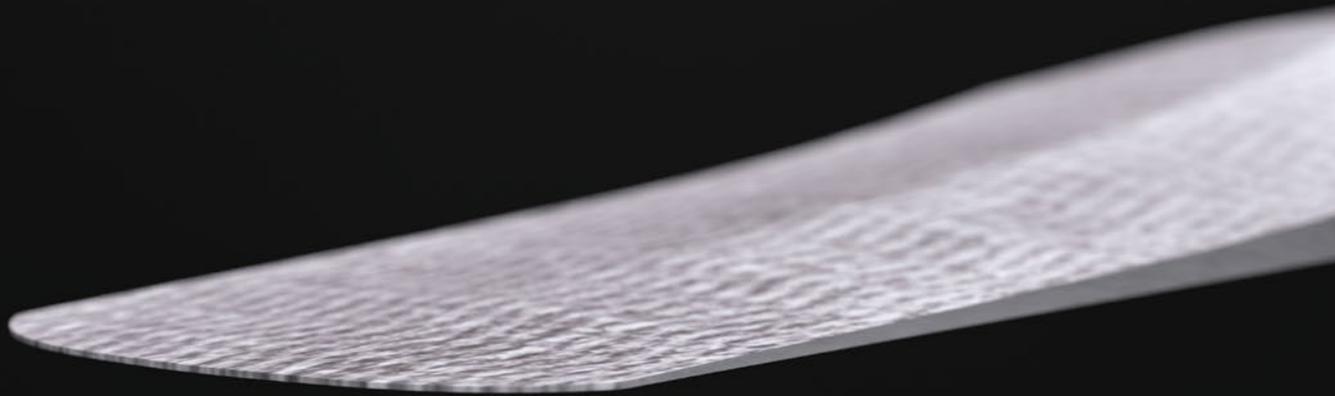
A highly anticipated *Volume 3* of *Heritage/Evolution* will feature contributions from saxophonist Melissa Aldana, trumpeter Terrell Stafford and others. —Scott Yanow

**Heritage/Evolution Volume 2:** Forbidden Drive; Improvisations; Super Sonix; Tones For M. (74:16)

**Personnel:** Timothy McAllister, Zachary Shemon, soprano saxophone; Zachary Shemon, Robert Young, alto saxophone; Matthew Levy, tenor saxophone; Taimur Sullivan, baritone saxophone; Joe Lovano, tenor saxophone, alto saxophone, mezzo-soprano saxophone, baritone saxophone, drums, gongs; Chris Potter, tenor saxophone, bass clarinet; Ravi Coltrane, tenor, soprano, soprano saxophones.

**Ordering info:** [prismquartet.com](http://prismquartet.com)

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## Mike LeDonne's Groover Quartet + Big Band *It's All Your Fault*

SAVANT  
★★★★½

Organist Mike LeDonne refreshes familiar grooves on a too-brief album so relaxed and authoritative, you could swear you're in a favorite club. With five tunes by LeDonne's big band, three by the Groover Quartet, this vivid album, produced at the Van Gelder Recording Studios, rings with presence and authority.

*It's All Your Fault* blasts off with the title track, an homage to veteran organist Dr.

Lonnie Smith, one of three LeDonne originals bedding his soul into Dennis Mackrel's driving big-band arrangements. It ends with LeDonne's "Blues For Jed," a traditional blues in quartet featuring one of the leader's meatier solos.

Not only is LeDonne a versatile composer, he's an astute curator. The big band take on "Rock With You," a Michael Jackson hit, burbles and swags; Lionel Richie's "Still" percolates in the smaller format; and Grant Green's "Matador" punches hard, thanks to Eric Alexander's aggressive tenor, Peter Bernstein's spare guitar and Joseph Farnsworth's bustling drums. "Matador," thrilling for its complex horn voicings, solos that could well have gone on and a fiery LeDonne, is a highlight. Farnsworth even makes accuracy exciting.

Another delight: the quartet's visit to "Biggest Part Of Me," a hit for Ambrosia in 1980. LeDonne and Alexander soup it up, toughening the alluring soft soul of the original by bringing out its jazz bones and turning it into something more ominous and satisfying in an unexpected way.

—Carlo Wolff

**It's All Your Fault:** It's All Your Fault; Matador; Rock With You; Still; Party Time; Bags And Brown; Biggest Part Of Me; Blues For Jed. (43:43)

**Personnel:** Mike LeDonne, organ; Jim Snidero, Steve Wilson, alto saxophone; Eric Alexander, Scott Robinson, tenor saxophone; Jason Marshall, baritone saxophone; Joshua Bruneau, Jon Faddis, Frank Greene, Joe Magnarelli, trumpet; Steve Davis, Mark Patterson, Doug Purviance, Dion Tucker, trombone; Peter Bernstein, guitar; John Webber, bass; Joe Farnsworth, drums.

**Ordering info:** [jazzdepot.com](http://jazzdepot.com)



## Calvaire/Franceschini/Hays/Le Fleming *Whole Lotta Love: The Music Of Led Zeppelin*

CHESKY  
★★★★½

These jazzy renderings of Led Zeppelin tunes are swinging. Comparisons to the original Zep renditions are preposterous. The title track, for instance, is rendered as a slyly syncopated, medium-tempo shuffle-swing "sung" by powerhouse tenor saxophonist Bob Franceschini (a frequent foil for guitarist Mike Stern). The descending figure on "Dazed And Confused" is handled nicely by bassist Orlando Le Fleming while pianist Kevin Hays supplies the harmonic colors beneath Franceschini's wailing tenor solo here.

Hays' delicate, highly impressionistic take on "Immigrant Song," or the quartet's defanged version of "Custard Pie," may be downright disorienting to fans of the Zep. But between Obed Calvaire's marvelously interactive drumming, Hays' ethereal keyboard explorations and Jarrett-inspired improvisations, and Franceschini's unrestrained soaring on saxes, there is plenty here for adventurous listeners.

That said, their approach to "Kashmir" seems more contemplative than crushing (I much prefer Lenny White's collaboration with bassist-singer Foley on the funky remake of that classic Zeppelin tune from the drummer's 1999 album *Edge*). And their version of "In My Time Of Dying," originally a tortured, cathartic slide guitar blues, would be right at home in a piano bar during happy hour, were it not for the authoritative, earthy tenor saxophone work of Franceschini. Those borderline new-agey interpretations, like some of the aging original Zep fans still around, lack teeth.

—Bill Milkowski

**Whole Lotta Love:** The Music Of Led Zeppelin: Whole Lotta Love; Dazed And Confused; Immigrant Song; Ten Years Gone; Kashmir; For Your Life; Battle Of Evermore; In My Time Of Dying; Custard Pie; No Quarter. (63:00)

**Personnel:** Kevin Hays, piano; Bob Franceschini, tenor and soprano saxophone; Orlando Le Fleming, bass; Obed Calvaire, drums.

**Ordering info:** [chesky.com](http://chesky.com)

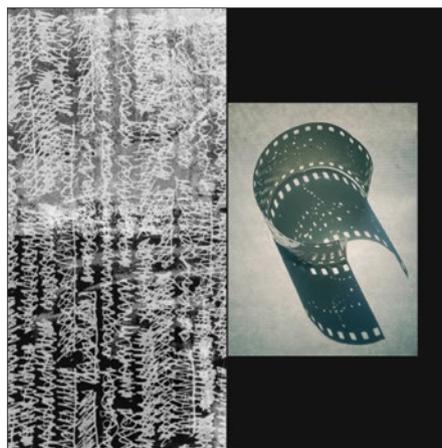
## Matthew Shipp/ Whit Dickey *Reels*

BURNING AMBULANCE MUSIC  
★★★★½

On pianist Matthew Shipp and drummer Whit Dickey's latest recording, *Reels*, the duo explores place and texture across 10 pieces that run the gamut from tonal jazz to swinging bebop and blues-forward improvisation. They warm up with furtive piano lines and scattered percussion in "Lattice" before diving into driving melodic piano and chaotic swing in "Cosmic Train," a song that previously appeared on a Burning Ambulance compilation disc in 2020 under the title "Staircase."

Dickey's drums seamlessly integrate with Shipp's changing motifs, his the artfulness is most palpable on "Hold Tight," a sprightly-yet-cerebral piece with textural hi-hat beats and tonal snare wrapped around crescendoing piano melodies. On "Moon Garden," a sparse and industrial tune, Dickey's pacing is deliberate and expressive, forcing Shipp's languorous piano lines into formation and harkening back to the reticent notes of "Lattice."

Shipp and Dickey's creative partnership throughout the record is tightly integrated, but they do take turns exploring solo improvisation.



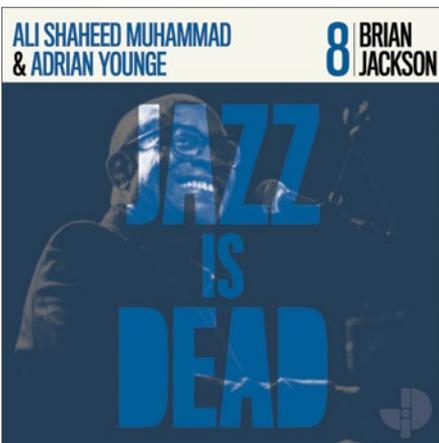
Taken together, the songs on *Reels* constitute a conversation that oscillates between frenetic discourse, synergetic exchanges and shared silences. "Silent Ice" is in dialogue with "Moon Garden," similarly somber. "Fire Dance" and "Vector," on the other hand, are frenetic and unrelenting, with swinging motifs and driving rhythms. *Reels* illustrates the intimate and expansive rapport that Shipp and Dickey have developed over three decades, one methodical and intuitive.

—Ivana Ng

**Reels:** Lattice; Cosmic Train; Hold Tight; Moon Garden; Fire Dance; Vector; Magma; Silent Ice; Reels; Icing. (56:02)

**Personnel:** Matthew Shipp, piano; Whit Dickey, drums.

**Ordering info:** [burningambulancemusic.bandcamp.com](http://burningambulancemusic.bandcamp.com)



**Brian Jackson/Ali Shaheed Muhammad & Adrian Youngge**  
*Brian Jackson JID008*

JAZZ IS DEAD  
★★★★½

*Brian Jackson JID008*, the latest offering from Ali Shaheed and Adrian Youngge for *Jazz is Dead*, is steeped in the scintillating energy of opposites. The album's eight tracks reflect this coincidental coalescence with multi-instrumentalist and composer Brian Jackson, through Shaheed and Youngge's rising record series. Jackson's wisdom and budding enthusiasm as a solo artist made him the ideal candidate for the collaboration.

Every facet of *Brian Jackson JID008* exemplifies something Jackson uniquely contributes to the album. Appreciation for other artists comes through directly in homages like "Nancy Wilson."

"Bain De Minuit" gives respect indirectly — but with no less sincerity — by channeling parallel instrumental and melodic energy: A gentle Rhodes line and inclusion of ample open space evoke sentimental echoes of Jackson and Heron's work on pieces like "A Very Precious Time."

Songs like "Under The Bridge" play with textural sounds, including shakers and well-timed Rhodes high notes seemingly emulating bells of passing trains.

These subtleties show Jackson creating from a lighthearted and imaginative place, unburdened by any self-imposed pressure from his ingrained reputation. *Brian Jackson JID008* is the best of both worlds: a record inspired by thoughts of the future and informed by experiences of the past.

—Kira Grunenberg

**Brian Jackson JID008:** Under The Bridge; Mars Walk; Young Muhammad; Nancy Wilson; Baba Ibeji; Duality; Bain De Minuit; Ethiopian Sunshower. (32:13)

**Personnel:** Brian Jackson, Fender Rhodes, synthesizer, flute, clavinet; Ali Shaheed Muhammad and Adrian Youngge, bass guitar, electric guitar, clarinet, percussion, alto saxophone, grand piano; Malachi Morehead, drums.

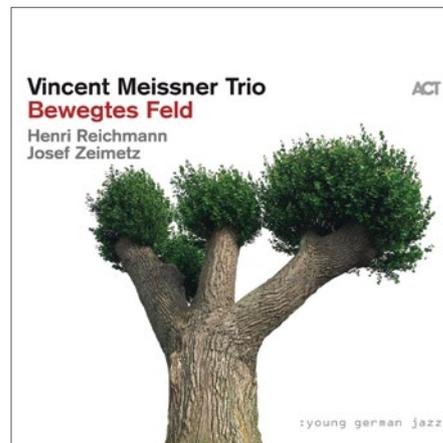
Ordering info: [thebrianjackson.bandcamp.com](http://thebrianjackson.bandcamp.com)

**Vincent Meissner Trio**  
*Bewegtes Feld*

ACT  
★★★

There's an excitement that runs through Vincent Meissner's debut *Bewegtes Feld* that speaks to the mind of a 20-year-old artist. He and his backing band, barely out of their teens, try to pack all of their ideas into this album.

That itchy quality is the source of joy and frustration. On "Stadt Land Fluss" and "Wurm Gott," the musicians spring through a series of grooves and melodies that tumble like a gaggle of children rolling down a hill. It's a marvel of precision, but hard to get a grasp on. Closing track "Menschen Tiere Sensationen" is even more slippery, a postmodern boogie-woogie. It's later in the album that Meissner finds center with the lovely "Invalid Data" and "Schlaflied," which feel more like tone poems than thought explosions. This is a good start. He has time and



talent to find the right balance. —Robert Ham

**Bewegtes Feld:** Eröffnung; Stadt Land Fluss; Traum Und Erwachen; Bewegtes Feld; Lindenort; Gravity; Zwischenspiel; Rot Gelb Grün; Wurm Gott; Trichter; Schlaflied; Untitled; Invalid Data; Wiedereröffnung; Menschen Tiere Sensationen. (45:31)

**Personnel:** Vincent Meissner, piano; Josef Zeimetz, bass; Henri Reichmann, drums.

Ordering info: [actmusic.com](http://actmusic.com)

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## Butcher Brown

### Encore

CONCORD JAZZ

★★★★½

There are many reasons to love Richmond, Virginia's Butcher Brown: their ability to generate a mood, their ever-present chops, their melding of ideas into squishy jams that constantly endeavor to eschew genre conventions. Yet over the course of the past eight years, one could give them props for their consistency, in their albums and their numerous EPs. *Encore* is yet another in a line of releases, these being five songs left over from the sessions that made 2020's *#KingButch*, from the quintet that melds the spirits of jazz, funk and hip-hop into what is just a vibe.

Everything that was the sprawling delight of *#KingButch* is encapsulated in these five tracks. "For My Love" is a smooth hit that gets up in ya', Marcus Tenney's saxophone acting as an instrument with every bit of those entendres. "Truck Fump" is a straight-up jam from Andrew Randazzo's bass line and Morgan Burrs' guitar on out, with Corey Fonville killing it on the kit all the way through, as usual. Everything that DJ Harrison has crafted has worked with its own particular flair that one could easily expect the same here. It would make sense there were more gems left over from their last album, because Butcher Brown has consistently made gems.

—Anthony Dean-Harris

**Encore:** VA Noir; For My Love; Truck Fump; Aviation (Outro); Hair Grease. (15:26)

**Personnel:** DJ Harrison, keyboards, production; Corey Fonville, drums; Andrew Randazzo, bass; Marcus "Tennishu" Tenney, trumpet, saxophone, vocals; Morgan Burrs, guitar.

**Ordering info:** [butcherbrownmusic.bandcamp.com](http://butcherbrownmusic.bandcamp.com)



## Lyle Mays

### Eberhard

LYLE MAYS MUSIC

★★★★★

Lyle Mays passed last February, after a long illness. A long musical life, too, spent somewhat in the shadow of his more famous collaborator Pat Metheny, but known to musicians as a man who could quicken almost any musical material into vivid life.

That he also wrote and recorded audiobooks for children says much about his imagination. Almost every Lyle Mays piece seems to tell a story.

On *Eberhard*, he brings to life again his old associate, bassist Eberhard Weber, whose thrilling tones were one of the definitive sounds of early ECM recordings. A cluster of cellos and the strong, Wilbur Ware-like bass of Mays' great friend Steve Rodby might seem to be there to realize the protagonist, but the whole score, immaculately through-composed and with scarcely a measure that doesn't look forward and round new corners, is a perfect evocation of Weber's personality. Rarely has a piece of modern music so completely delivered a portrait of an individual, but also of a shadowy family group who learned from him. It's emotional music, yes, but as always with Mays it's emotion contained within an appropriate architecture and entrusted only to builders who share its vision.

—Brian Morton

**Eberhard:** Eberhard. (13:19)

**Personnel:** Lyle Mays, piano, synthesizers; Bob Sheppard, tenor saxophone, woodwinds; Mitchel Forman, Wuritzer electric piano, Hammond B-3 organ; Bill Frisell, electric guitar; Timothy Loo, Erika Duke-Kirkpatrick, Eric Byers, Arman Ksajikian, cello; Steven Rodby, double bass; Jimmy Johnson, electric bass; Alex Acuña, Jimmy Branly, drums, percussion; Wade Culbreath, marimba, vibraphone, xylophone, bells; Aubrey Johnson, Rosana Eckert, Gary Eckert, vocals.

**Ordering info:** [lylemays.com](http://lylemays.com)



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## Tia Carroll *You Gotta Have It!*

LITTLE VILLAGE FOUNDATION

★★★★½

Sass, swagger, smarts: Tia Carroll's got 'em all in spades. Her rich, resonant voice knows how to throw a punch that stings, and slides down as easy as molasses when she wants to sweeten the pot. And though *You Gotta Have It!* marks Carroll's U.S. studio debut, the Bay Area blues powerhouse is no greenhorn. She's a globetrotting performer who soaked up the vibrant musical cultures of Brazil and Italy, where she recorded several successful albums. On her long-overdue Stateside debut, Carroll pulls out all the stops with a full horn section, gospel choir and a stellar special guests.

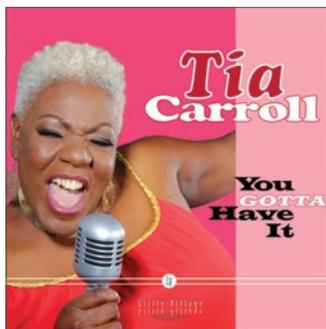
"Ain't Nobody Worryin'," soul star Anthony Hamilton's 2005 hit, simmers with sorrow and rage. Carroll's vocals speak to the communities where, "the kids die young and the mothers are suffering." That segues seamlessly into "Even When I'm Not Alone," her own intimate ballad. Elsewhere, she comes out swinging with "Don't Put Your Hands On Me," a no-nonsense takedown of domestic abusers. Carroll steps out of the shadows, flying under the radar for too long.

—Cree McCree

**You Gotta Have It!**: Ain't Nobody Worryin'; Even When I'm Not Alone; Our Last Time; Don't Put Your Hands On Me; Never Let Me Go; Leaving Again; Mama Told Me; Ready To Love Again; In Need Someone; Move On; Why Am I Treated So Bad. (47:00)

**Personnel**: Tia Carroll, vocals; Kid Andersen, guitar; Jim Pugh, piano, organ; Steve Ehrman, bass; Paul Revelli, drums; Mike Rinta, trombone; Rob Sudduth, tenor saxophone; Aaron Lington, baritone saxophone; Jeff Lewis, trumpet; The Sons Of The Soul Revivers, backing vocals; Charlie Hunter, guitar, bass (1); Derrick D'Mar Martin, drums (1); Vicki Randall, percussion, vocals (6); Gordon Beadle, saxophones (5, 8); Igor Prado, guitar (10).

Ordering info: [tiacarroll.net](http://tiacarroll.net)



## Sam Post *Post Bach*

SUNNYSIDE RECORDS

★★★★

Sam Post is an exceptional classical and ragtime pianist, but on *Post Bach*, at least, he is not an improviser. The album title reflects the names of the two composers whose work he features on solo piano. Each of the five preludes and fugues here, contains some subtle-but-clever rhythmic recalibrations.

This is not Post rewriting Bach's rhythms; he's interpreting them as written, but with a syncopator's touch. On the "C Major Prelude," that means playing it double quick; for the "C Minor Fugue," it means a choppy ride through a notoriously difficult piece. Post just gives a little extra ooph to the "D Major Prelude," which already has a syncopated backbeat.

For jazz-loving ears it's Post's own compositions that have the goods. "Tango Toccata" has the syncopations and cross-rhythms at the heart of Black American music. In "Efficiency Remix" and "Lighthouse" — the latter something like proto-boogie-woogie — the listener is immersed in Post's rhythmic laboratory. He reverts to subtlety for his own prelude and fugue in C# minor (a tribute to his late music teacher); even so, once the rhythmic beast is unleashed, Post never quite puts it back away.

—Michael J. West

**Post Bach**: Tango Toccata; Bach C Major Prelude; Bach C Major Fugue; Bach C Minor Prelude; Bach C Minor Fugue; Efficiency Remix; Lighthouse; Bach C# Minor Prelude; Bach C# Minor Fugue; Bach D Major Prelude; Bach D Major Fugue; Post C# Minor Prelude; Irena Orlov In Memoriam; Post C# Minor Fugue; Irena Orlov In Memoriam. (38:18)

**Personnel**: Sam Post, piano.

Ordering info: [sunnysiderecords.com](http://sunnysiderecords.com)



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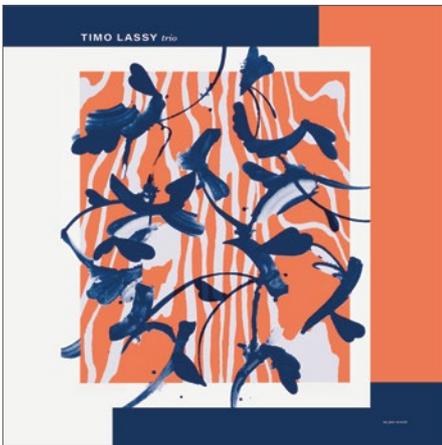
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## Timo Lassy Trio

WE JAZZ RECORDS  
★★★★

For *Trio*, Timo Lassy centers the music within his new combo: himself, bassist Ville Herralala and drummer Jaska Lukkarinen. But the Finnish saxophonist puts a spin on the classic saxophone trio via an expansive supporting cast, including an electronic synthesis team and the Budapest Art Orchestra string ensemble.

The strings quickly announce their pres-

ence on, “Foreign Routes,” providing lush harmony. A soaring orchestration over the hypnotic bossa groove by Herralala and Lukkarinen could be the soundtrack to a James Bond classic.

“Sointu” and “Sunday” showcase Lassy’s extensive improvisatory chops. His ruddy tone lies somewhere between Joe Henderson and Charles Lloyd, with hints of Jan Gabarek.

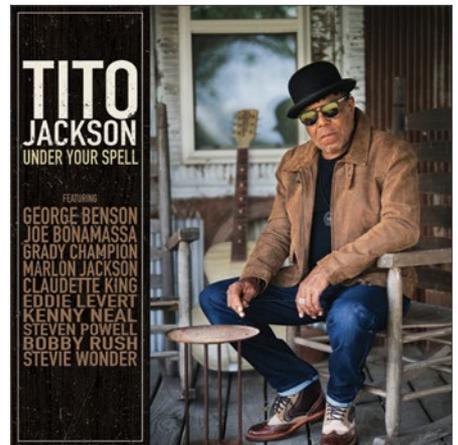
“Pumping C” features the core trio, in no need of assistance. A plucky bass line sets up Lukkarinen’s Art Blakey-inspired press roll. Lassy doubles and cleverly varies the ostinato, shifting though modes before settling into solo-friendly mixolydian. His saxophone glides over the pedal, slowly twisting the sonic screws to a pleasantly uncomfortable threshold.

“Orlo” recalls the entire cast for a show-stopping finale. Saxophone announces the gritty melody before everyone else bursts forth. Lassy saves his best for last with an impassioned solo over a four-chord cycle — rhythm section, strings and synths all swirling in a fitting closer for an epic trio album. —*Gary Fukushima*

**Trio:** Foreign Routes; Better Together; Sointu; Sunday; Subtropical; Pumping C; Orlo. (41:32)

**Personnel:** Timo Lassy, tenor saxophone, keyboards (2, 5); Ville Herralala, bass; Jaska Lukkarinen, drums; Tuomo Prättälä (3), Valtteri Pöyhönen (7), keyboards; Abdissa Assefa, percussion (5); Budapest Art Orchestra, arr. Marzi Nyman, cond. Peter Pejtsik (1, 2, 4, 7).

**Ordering info:** [wejazz.kudosrecords.co.uk](http://wejazz.kudosrecords.co.uk)



## Tito Jackson Under Your Spell

GULF COAST/HILLSIDE GLOBAL  
★★★½

Since the time of Jackson 5 mega-success, Tito Jackson has managed a low-key solo career, whose high point is the pop/r&b album *Tito Time* (2016). His new release *Under Your Spell* is another modest blues/r&b triumph.

Jackson’s singing has diminished in strength. He’s intuitively soulful, though, and puts across songs written with co-producer Michael K. Jackson (no relation) or borrowed from others. He acts the role of an imploring peace-seeker in the funky stomp “Love One Another,” supported by blues notables Bobby Rush and Kenny Neal, and Steve Wonder on harmonica. Modernizing the B.B. King classic “Rock Me Baby,” Jackson does some of his best guitar work before deferring to George Benson, Wilbert Crosby and Michael Lee. B.B.’s daughter Claudette does the sensual singing.

Jackson lured sould men Kenny Gamble and Leon Huff out of retirement on “All In The Family Blues.”

Here blues saxophonist Eric Demmer and estimable O’Jays singer Eddie Levert stand out with their unfaked passion. Still another guest, guitarist Joe Bonamassa, flexes his muscles a little conjuring “Under Your Spell.” Tito’s cousin Steven Powell delivers a rap in the catchy r&b number “I Got Caught,” while musicians-arrangers-producers KT and Rocc Thomas steer Jackson through their melodic cheating song “You’re Gonna Push Me Too Far.”

—*Frank-John Hadley*

**Under Your Spell:** Wheels Keep Turning; Love One Another; I Like It; Under Your Spell; Dyin Over Here; Big Leg Woman; You’re Gonna Push Me Too Far; That Kind Of Love; Rock Me Baby; All In The Family Blues; I Got Caught (Loving In A Dream). (40:13)

**Personnel:** Tito Jackson, vocals, guitar; Michael K. Jackson, guitar, organ, piano, rhythm guitar, keyboard horns, background vocal; Brandon Adams, organ, piano, synthesis bass; Darnell Neal, Terrell Griffin, Robert King, Malcolm Turner, bass; Andre Britten, Jonathan Long, Tyree Neal, rhythm guitar; Michael Harris, Brandon Jackson, drums; Stevie Wonder (2), Grady Champion (8), harmonica; Joe Bonamassa (4), Nathan Weber (8), George Benson (9), Wilbert Crosby (9), Michael Lee (9), guitar; Kenny Neal, vocals (2), rhythm guitar (6), bass (6), harmonica (8); Kelvin “KT” Thomas, guitar, drums, background vocal (7); and a host of other guests.

**Ordering info:** [gulfcoastrecords.net](http://gulfcoastrecords.net)



**Johannes Wallmann**  
**Elegy For An Undiscovered Species**  
 SHIFTING PARADIGM

★★★★

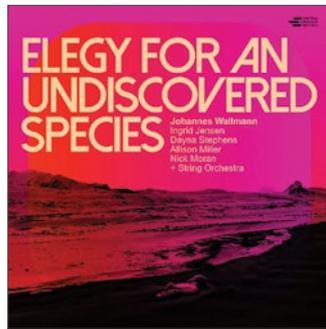
Johannes Wallmann and Dayna Stephens have worked together on four albums, beginning with 2015's *The Town Musicians*. Their voices mesh extremely well; the saxophonist's deeply felt romanticism is an ideal complement to the pianist's often swoony compositions. Stephens mostly plays tenor saxophone here, though he picks up the beloved EWI (electronic wind instrument) occasionally for a squiggly, synth interlude. The aforementioned romanticism is on full display on *Elegy For An Undiscovered Species*, where a high-powered quintet that includes trumpeter Ingrid Jensen, bassist Nick Moran and drummer Allison Miller is augmented by a 14-piece string orchestra. Don't expect a collection of soporific ballads, though, not with Miller behind the kit. Her martial swing is in full effect, driving the band with grace and power. When Moran picks up the electric bass on "Expedito," the two create a head-nodding groove that inspires Wallmann and Jensen, the orchestra pulsing behind them. On "Longing," by contrast, the strings take a lead, carrying the melody throughout the second half with just bass, drums and minimal piano.

—Brian Morton

**Elegy For An Undiscovered Species:** Two Ears Old; In Three; Expedito; Longing; The Greater Fool; Two Ears Old (Reprise). (58:09)

**Personnel:** Johannes Wallmann, piano; Dayna Stephens, tenor saxophone, EWI; Ingrid Jensen, trumpet; Nick Moran, bass; Allison Miller, drums; string orchestra (Michael Dolan, conductor).

**Ordering info:** [shiftingparadigmrecords.com](http://shiftingparadigmrecords.com)



**Greg Belisle-Chi**  
**Koi: Performing The Music Of Tim Berne**

RELATIVE PITCH

★★★★½

While Tim Berne has been making records for 42 years, only recently have other musicians taken on his work. In 2017, his long-time pianist Matt Mitchell offered *Forage*, a solo recitation of medleys that mixed

and matched themes from throughout Berne's career. Now comes *Koi*, by guitarist Greg Belisle-Chi. It is sanctioned by the composer, and producer/guitarist David Torn, who has worked repeatedly with Berne in several capacities, mixed and mastered it.

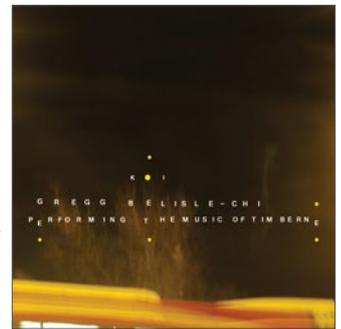
Despite these associations, it presents a thoroughly independent take on Berne's music on several levels. The instrumentation alone constitutes a radical step away from the composer's sound world, since the steel-stringed acoustic guitar barely figures in his discography. Second, while Berne and his musicians often blow forcefully and at length, Belisle-Chi's renditions emphasize elegant melodies and contrapuntal elements. By toning down the attack, other feelings come into play. "Middle Seat Blues" begins with wry humor and ends with a dissonance. And Belisle-Chi negotiates the intricate switchbacks of "Huh/Brooklyn" with an unruffled reflectiveness. It's easy savor the guitarist's transparent presentation without knowing anything about Berne's music.

—Bill Meyer

**Koi:** Chance; Three Whiskey Exception; Trauma One; Giant Squids; Huh/Brooklyn; Middle Seat Blues; Huevos; Reception; Starfish Blues; Sequins. (43:38)

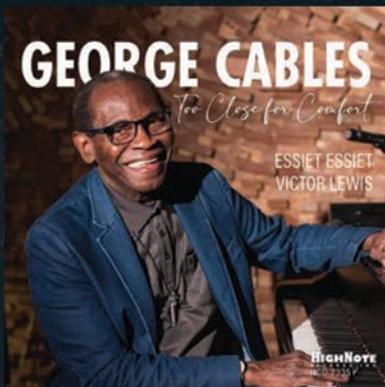
**Personnel:** Greg Belisle-Chi, acoustic guitar.

**Ordering info:** [relativepitchrecords.bandcamp.com](http://relativepitchrecords.bandcamp.com)

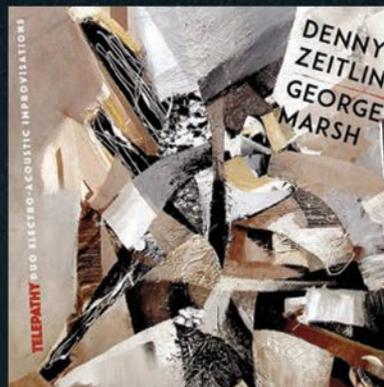


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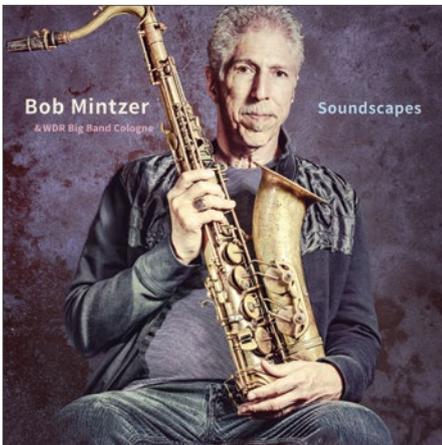
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**Bob Mintzer & WDR  
Big Band Cologne  
Soundscapes**

MCG JAZZ

★★★★

The eminent composer/arranger and tenor saxophonist Bob Mintzer and the WDR Big Band Cologne on the aptly named *Soundscapes* evoke a variety of images from the Santa Ana winds to the Palladium Ballroom in Manhattan with tracks sizzling with intensity. On the one hand, there is the almost tropical flavor to “Canyon

Winds,” where the orchestra emits a coastal breeze that gathers heat and energy before “Montuno” swirls you into memories of Tito Puente.

Given Mintzer’s musical odyssey and a versatility that runs the gamut, the music here should not come as a surprise, but as a continuation of his quest to produce his soundscape.

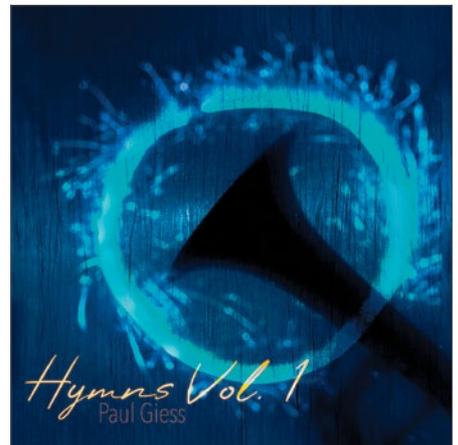
Most of the tracks, except for “New Look,” are turbo-charged and the tempos relentless.

The band has a proliferation of fine soloists, and especially rewarding is alto saxophonist Karolina Strassmayer, who knows the intricacies of salsa and a few other Latin genres. And when she and trumpeter Ruud Breuls lock horns, so to speak, on the closing tune, they epitomize the band’s coherency, those singular moments that are representative of the whole. Mintzer is a wise and creative leader and *Soundscapes* is just another example of his prodigious talent and ingenuity. —Herb Boyd

**Soundscapes:** A Reprieve; The Conversation; Stay Up; Montuno; Whack; Canyon Winds; Herky Jerky; New Look; One Music; VM. (64:90)

**Personnel:** Bob Mintzer, tenor saxophone, electronic wind instrument; Billy Test, piano; Andy Haderer, Wim Both, Rob Bruynen, Ruud Breuls, trumpets; Olivier Peters, Karolina Strassmayer, Paul Heller, Johan Horlen, saxophones; Ludwig Nuss, Raphael Klemm, Mattis Cederberg, Andy Hunter, Jens Neufang, trombones; Paul Shighihara, guitar; Stefan Rey, electric and acoustic bass; Hans Dekker, drums; Marcio Doctor, percussion.

**Ordering info:** [mcgjazz.org](http://mcgjazz.org)



**Paul Giess  
Hymns Vol. 1**

ROPEADOPE

★★★½

Philadelphia-based trumpeter Paul Giess is on a mission. As he puts it in his bio: “I use music to build community, and inspire joy and growth.” Drawing on selections from the hymnal of the non-denominational church he grew up in, Giess uplifts with a spiritual message while unleashing some potent jazz licks in the process.

His second album as a leader opens with the traditional gospel number “We’re Gonna Sit At The Welcome Table,” which carries a distinct New Orleans second line undercurrent (a by-product of his 2015 residency in the Crescent City). Philly vocalist V Shayne Frederick brings a soulful Leon Thomas-Andy Bey quality to a decidedly jazzy interpretation of “Guide My Feet,” an African American spiritual from the Reconstruction era, and also to the mellow hymn “Go Now In Peace.” Guitarist Jeff Scull is featured on the dreamy “Immortal Love,” a piece that carries a bit more edge than the others in the harmonizer effects that Giess explores on his trumpet. On the bluesy, funereal “I Walk The Unfrequented Road,” he pulls out his raucous plunger chops while Frederick channels Screaming Jay Hawkins doing “I Put A Spell On You.”

Giess acquires himself nicely with some lyrical, highly expressive trumpet work on a ’70s soul-jazz take on the Christian hymn “Abide With Me,” then digs into “Find A Stillness” (with spoken word recitation by Wadad Ahmad) with some of his brightest and boldest soloing of the set. Giess and his crew offer the hippest hymnal on this spirited outing.

—Bill Milkowski

**Hymns Vol. 1:** We’re Gonna Sit At The Welcome Table; Guide My Feet; Go Now In Peace; Immortal Love; I Walk The Unfrequented Road; Abide With Me; Find a Stillness; Go Now In Peace—Reprise. (60:98)

**Personnel:** Paul Giess, trumpet; V. Shayne Frederick, vocals; Jeff Scull, guitar; Erik Kramer, bass; Matt Jernigan, drums; Wadud Ahmad, spoken word (7).

**Ordering info:** [ropeadope.com](http://ropeadope.com)

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*Anything Mose!*  
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*Anything Mose!* is a tribute to Mose Allison, the legendary Mississippi-born blues and jazz pianist and singer. Led by pianist John Chin and the vocalist Richard Julian, the album offers a straightforward interpretation of Allison classics like “Your Molecular Structure” and “Seventh Son.”

For all their correspondence to the originals, the performances are not dull imitations, as the horn sections on tunes Allison often played develop another layer. The project developed out of Chin and Julian’s mutual respect and admiration for Allison’s music. Thankfully, their collaboration does not sound like a shotgun marriage. These 11 tracks have the polish of a band with the just the right amount of chemistry and passion to re-present Allison for our times.

—Joshua Myers

**Anything Mose!:** Your Molecular Structure; Your Mind Is On Vacation; Smashed!; Stop This World; Middle Class White Boy; Parchman Farm; I Don’t Worry About A Thing; Seventh Son; Tell Me Something; Monsters Of The ID; Was. (42:23)

**Personnel:** John Chin, piano; Richard Julian, vocals, guitar; Stacy Dillard, saxophones (1–9); Kenyatta Beasley (1–4), Pete Rende (11), pump organ; Matt Pavolka, bass, trombone (1–4); Dan Rieser, drums.

**Ordering info:** [johnchin.com](http://johnchin.com)

**Weedie Braimah**  
*The Hands Of Time*  
STRETCH MUSIC  
★★★★½



The globally-minded artistry of percussionist Weedie Braimah on, *The Hands of Time*, resonates perfectly with Christian Scott aTunde Adjuah’s vision for his label Stretch Music, which is to encourage music appreciation beyond genre.

Whether examined through a performative or socio-cultural lens, Braimah’s work reveals an ability to provoke enthusiasm and curiosity. The record proposes contemplation with muffled spoken-word samples at the start of “Full Circle,” with bits that stand out: “Francis Bebey,” “History Of The Drum,” “Pan-African Experience.” From there, Munir Zakee takes up an emcee role amid a crisply mixed flurry of percussive instruments played uptempo. With Braimah’s djembe, the modernized production and diverse arrangement aims to show the beauty and relevance of West African folkloric music in a contemporary context.

“Express Trane to Bamako” excels, as dunun, sangban and djembe combine with Moog synthesizers and electric guitar. The galloping rhythm Luke Quaranta plays on karignan adds an amusing touch: The pipe-like instrument emulates wheels against train tracks. Though Braimah’s relationship with the djembe long precedes this album, *The Hands Of Time* reveals Braimah is nowhere near the ceiling of creative potential for the drum or himself.

—Kira Grunenberg

**The Hands Of Time:** Full Circle; Weediefoli; Express Trane To Bamako; Sackodougou; Back To Forward (An Ode To Bontuku); Bongo Genie; Hippos In Space; When Clouds Kissed; Send For Me; Ships Come In (A Lullaby); Rompe El Cuero; Sworn To The Drum. (69:19)

**Personnel:** Weedie Braimah, djembe, congas, dunun, sangban, kenkeni, bells, cabasa claps; Luke Quaranta, dunun, kenkeni, tambourine, sangban, calabash, claps, bells, karignan, triangle, djembe, bell (1–5, 9, 11, 12); Shea Pierre, clavinet, Rhodes, organ, piano, Moog synthesizer, backwards piano (1, 3, 5, 8, 9, 12); and many more.

**Ordering info:** [ropeadope.com](http://ropeadope.com)

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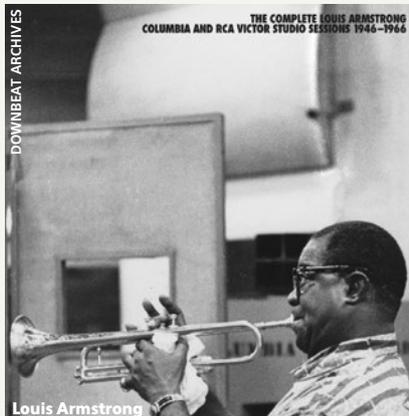
# Pinnacle 'Pops' Moments

Dick Cavett once asked Oscar Peterson an odd question: "How good a trumpet player was Louis Armstrong?" Peterson seemed astonished that anyone would ask such a question. But Armstrong had been dead eight years and a generation had come of age with no memory of his powers as a musician.

Fifty years after his death, readers of this magazine may be forgiven for asking similar questions. Armstrong can be difficult for serious young ears. His most groundbreaking work is trapped in the technology of the '20s and early '30s, covering its splendors under a musty, time-clock veneer. He spent much of his Decca period fronting a big band. The technology was better, and sometimes the trumpet. But the trap now was popularity. The whims of juke box fashion came with a time stamp and short shelf life. In 1946–47, Armstrong decamped from the big band, made a movie called *New Orleans* and built the streamlined New Orleans-style sextet that would be his home until the end.

**The Complete Louis Armstrong Columbia And RCA Victor Sessions 1946–1966 (Mosaic; 77:55/79:55/79:42/78:51/78:48/76:32/75:39 ★★★★★)** spans that arc, adding new detail to particular periods of the journey. Some is amusingly off-beat ("Music To Shave By"), some merely academic. *The Real Ambassadors* was Dave Brubeck's try at a cold-war jazz musical. Columbia reluctantly recorded it, but it sounds like a high school revue. Earnest lines like "always be a credit to your government" now smell of false patriotism. And Armstrong's trumpet has little of the majesty that flowed so freely. The set documents the death rattle of the big band, the ad hoc stirrings of Armstrong's small group renaissance and a final, much diminished Armstrong ("Canal Street Blues").

Why, then, such a princely rating? Because in the middle of it all, producer George Avakian managed to catch Armstrong in his pinnacle moments. Modern technology at Columbia, mature technique from Armstrong and fresh repertoire converged to capture two masterpieces. Critics who had abandoned all hope of ever hearing Armstrong play up to his legend were astounded. Recorded in the summer of 1954, *Louis Armstrong Plays W.C. Handy* projected such unmitigated confidence and power, modern critics took the trumpeter seriously again. In the Dec. 1 Downbeat (not Dec. 4, per the notes), Nat Hentoff delivered five stars, calling it "one of the greatest recordings not only of the year, but of jazz history." It was followed a year



later by *Satch Plays Fats*. John S. Wilson of the Times wrote that "they are among the high points of his recording career, comparable ... to his youthful work with the Hot Five and Hot Seven." And time has not undone a word of it.

Mosaic devotes nearly four of its seven CDs to the original albums and nearly twice that to alternate and rehearsal takes. It takes us into the creative process and Armstrong and Avakian's roles in it. It was a complicated process because once the sessions were over, the scissors went to work. Avakian freely intercut pieces from different takes to produce "perfect" performances. His edits were as ubiquitous as they were invisible, which is why Riccardi's detailed notes are a necessary roadmap to anyone who wishes to reverse engineer Avakian's original masters.

For those content to just listen, you will hear Armstrong play with an almost arrogant assurance, flawless phrasing and flammable passion. Familiar blues become arias of operatic scope without straining. "The St. Blues" was still a cornerstone of the classic repertoire and gets deluxe attention. But the more modest "Beale St. Blues" is the most perfect, simultaneously spectacular and intimate. Elsewhere, Trummy Young is rugged and brash. His solos start where most trombonists end. And Barrett Deems delivers a swashbuckling kick that give Armstrong his best rhythm section since Sid Catlett. My only regret is that clarinetist Ed Hall wasn't there for the Handy and Waller dates. His reedy growl burns like a sparkler and helps make the "Mack The Knife" ride outs such a joy.

Peterson's answer to Cavett's question was, "fantastic." If you've ever wondered what all the Armstrong talk is about, this is what Peterson had in mind. **DB**

Ordering info: [mosaicrecords.com](http://mosaicrecords.com)



## Jeremiah Cymerman *Citadels & Sanctuaries*

5049 RECORDS

★★★★★

The New York-based clarinetist and sound engineer Jeremiah Cymerman operates at the edge of genres. His recordings include improvisations with Nate Wooley and Evan Parker, electro-acoustic creations of painstaking post-production, and, most recently, a set of darkly lyrical instrumentals performed with avant-rock multi-instrumentalist Charlie Looker.

Cymerman recently turned 40, and *Citadels & Sanctuaries* shows the reflection of someone reaching a landmark. It was made during a studio residency at Pioneer Works, which allowed Cymerman to integrate his approaches. The heart of the album is a single take, performed on clarinet, which let him explore melodic development to a greater degree. But each performance has been transformed by overdubbed synthesizer drones and percussive accents, as well as electronic interventions. On "Spheres Of Humanity (For Alvin Lucier)," for example, he pushes long tones and intakes of breath far into the red. They seem to harmonize with an overdubbed jolt.

Each track honors an artist who has inspired or assisted Cymerman. The shifts in timbre and grain and the hall-of-mirrors echo treatments on "Conscious Faith (For Evan Parker)" can be related to the dedicatee's own work with little trouble. But the connection between "From The Metaphysical To The Transcendental (For Bill Smith)" and the late clarinetist's own work is more abstract. Still, Cymerman's melancholy lead line speaks volumes for his sadness over Smith's passing early in 2020. —Bill Meyer

**Citadels & Sanctuaries:** From The Metaphysical To The Transcendental (For Bill Smith); Spheres Of Humanity (For Alvin Lucier); The Absolute And Its Tearing (For Horatio Radulescu); Broken Language (For Morton Feldman); Between Always And Forever (For Toru Takemitsu); Knot Of Breath (For Mario Diaz de Léon); For As Long As Grass Grows (For Tony Scott); With The Old Breed (For Nate Wooley); Manifesto (For Iancu Dumitrescu); Conscious Faith (For Evan Parker). (47:09)

**Personnel:** Jeremiah Cymerman, clarinet, synthesizer, electronics, percussion.

Ordering info: [5049records.com](http://5049records.com)

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Wynton Kelly swings hard on his "Freddie Freeloader" solo from *Kind Of Blue*.

# The Importance of Beat 4

In school and on the bandstand, I learned that accenting beats 2 and 4 brings out a medium-swing groove. And a decade or so after graduating with my degrees, I truly understood the importance of beat 8 in the 2-3 or 3-2 clave of an Afro-Cuban son montuno — even though I'd been hearing it in the streetbeats of my native New Orleans as long as I can remember.

Understanding an idea doesn't necessarily mean that you can apply it, and I'd estimate it took me yet another decade to infuse the above deeply into my performing and composing.

As an educator, I continually look for ways to highlight for my own students the importance of beat 4 when improvising in medium-swing style. Not long ago, two of my Jazz Theory students each brought in a master solo

that as a pair screamed "beat 4" in a way that even the two solos separately could not.

Even though I'd known these recordings for many years, the proximity of my students' study of them allowed me to spotlight beat four in a very pronounced, impactful way. Thus the teacher becomes student — part of the joy of my learning process.

## Wynton Kelly's "Freddie Freeloader" Solo

Revisiting this 1959 *Kind Of Blue* track (Example 1) when Minjee Jang brought it into class, I realized that from bars 2 to 29 pianist Wynton Kelly makes a point of hitting his highest or lowest and/or ending phrase-note on beat 4 some 15 times. This is not coincidence; it is a crucial element of why his solo

swings so hard: He emphasizes the most important beat in 4/4 medium swing. And another five times in the first 11 bars, Kelly cuts off on beat 4, placing the accent of "negative space" to allow bassist Paul Chambers and drummer Jimmy Cobb to punch the groove through all the more clearly.

Ask yourself: How often do I do that in a solo? How often do I place my highest or lowest note on an accented beat 4? How often do I continue a 3/4 cross-rhythm on an accented beat 4? How often do I end my phrase on an accented beat 4 — or on an accented rest on beat 4?

If your answer is hardly ever, take this element into the practice room, master it and make it your own as you improvise slowly — because in 48 bars Kelly is revealing to you 27

times how to groove hard in your solo. It's not the only way to swing, but it's one great way.

### Miles Davis' "Autumn Leaves" Solo

A listen in proximity of Kelly's solo to this 1958 *Somethin' Else* track (Example 2) that Wes Eldridge brought into class really highlighted the impact of negative space on beat 4 in medium swing. How often does Davis *not* play on beat 4 during the first 15 bars of his solo? Seven times: *seven* opportunities to allow the rhythm section to influence and complement his groove. This is something you can practice and put in your expressive toolbox.

Sometimes, as in bar 1, Davis releases a longer note into silence on the downbeat of 4 in order to have his tongue-stopped release create that impact of negative space on beat 4. Other times, such as in bar 3, he uses a silent beat 4 as an accented springboard for the rhythms that follow. In all, Davis is more about *not* playing on beat 4 than accenting it with a pitch: 16 times within 64 bars he shows us that mastering medium swing can often be about what you *don't* play on the swingin-gest beat of the bar.

Davis also makes a point of repeating his phrasings in ways less-experienced musicians might not. For example, compare the timing of parallel locales within his first and then second chorus of soloing: the pickup and first phrase of bars 1 and 33, also 13–15 and 45–47, are quite the match, yet more are similar. Throughout the many phases of his career, Davis showed us that it's not just about constantly coming up with new melodic ideas. It's about expressing your ideas well.

### Jazz Practical

From day one I tell my students we're not in Jazz Theory class: it's *Jazz Practical* class. Every concept we explore is then to take into the practice room and composing/arranging studio so as to make it part of our toolbox of expressive options. Thanks again to VCU students Minjee Jang and Wes Eldridge for bringing me two long-familiar solos

that together made a stronger case for our communicating the importance of beat 4 in medium swing.

There are so many ways to learn from the masters' solos without notating a single pitch or chord. What about the soloist's tone quality, articulation, dynamics, pace, direction, tone, thematic development, and quoting? What about the interaction between soloist and rhythm section, or borrowing from different rhythmic styles? What about stealing ideas from the preceding soloist? These elements draw our ears again and again to great solos.

Check out the 14 different ways I analyze two choruses of trombonist Steve Turre's solo on the tune "Stompin' At The Savoy" from his 2001 album *TNT* (Telarc). It's an inspirational solo well worthy of examination. You can find my analysis, "Transcribing Jazz Solos without Pitches," simply by searching online for that title in your preferred search engine.

DB

Trombonist, vocalist, composer and educator Antonio García is director of jazz studies at Virginia Commonwealth University. He is secretary of The Midwest Clinic, past advisory board member of The Brubeck Institute, associate jazz editor of the International Trombone Association Journal, past editor of the IAJE Jazz Education Journal and past network expert (improvisation materials) for the Jazz Education Network. His newest book, *Jazz Improvisation: Practical Approaches to Grading* (Meredith Music), explores improv-course objectives and grading. García's book with play-along CD, *Cutting the Changes: Jazz Improvisation via Key Centers* (Kjos Music), offers musicians of all ages standard-tune improv opportunities using only major scales. Email him at [ajgarcia@vcu.edu](mailto:ajgarcia@vcu.edu).

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### Example 1: Wynton Kelly's "Freddie Freeloader" solo



Jeff Lederer

## The Eightfold Path as a Guide for a Musical Practice

The “Eightfold Path” is a set of practices as laid out in Buddhism as part of the greater concept of Buddhist Dharma. While in the middle of the worst period of the pandemic last summer I found myself drawn to this concept of personal practices as something I could do, or at least aspire to do. Maybe it was an overall sense of questioning everything and a lack of center that many of us were experiencing at that time that prompted me to return to these ideas I had first encountered as a comparative religion student at Oberlin College years ago. These ideas drew me in last summer as a guide for doing something rather than a grand scheme of understanding: Often, the road to understanding is paved with doing

in life, and in music.

I like the word “practice” — yes, musical practice, but also used the way a doctor or a lawyer or a yogi has a “practice.” In that usage, “practice” is not something done to improve one’s skills, or attain a specific goal. Rather, it is something that one does because of who one is — that’s it. Over the years I have developed a musical “practice” routine that feels more like that usage of the word, rather than the sense of “I’ve got to practice” today.

In preparing music for a very spontaneous recording outside (in the rain) with my Sunwatcher Quartet last summer (Jamie Saft keyboards, Matt Wilson drums, guest Steve Swallow on bass), I made quick musical sketch-

es based on my understanding of the Eightfold Path, mostly through my reading of the Vietnamese Buddhist monk Thich Naat Than. I believe that each of these eight practices, or ways of doing as part of a total personal practice can also be applied in very specific ways to musical “practice” sessions. Rather than striving for specific goals, these prescriptions for conduct can be applied in order to gain more understanding, through doing.

Here are my own thoughts on each of the eight steps on the path applied to musical practice as I understand them.

### 1) Right Concentration (*samyak samadhi*):

“To cultivate a mind that is one-pointed.” Our minds when we play music can behave in the way called “Monkey mind” in Buddhist writings, unsettled and shifting from one thing to the next. The most difficult thing to do sometimes is to do just one thing. To prepare this attitude, it is most important to begin a practice session with one note, and really learn to live in that one note. This is why we do long tones. There is a physical element to it as well of course, but for me the fundamental benefit of playing long tones is to put the mind into that one note, and live and breath there for as long as it takes until you are really there. Only then can you begin to think about connecting notes together.

### 2) Right Speech (*samyak vac*):

“To cultivate loving speech and deep listening in order to bring joy and happiness to others and relieve others of their suffering.” When we are playing alone, in our own “practice,” it is important to both speak, and listen, carefully. In a practice session, we are both the speaker and the listener and both roles are equally important. If we speak without listening, we lose the opportunity to know ourselves better. It is important to say that listening is not the same as judging, and constant self-evaluation can be one of the most destructive impulses for a musician. Rather, if we speak/play in a loving way, and listen deeply and without judgment, we can bring joy and happiness to ourselves and begin to relieve suffering for others as well.

### 3) Right Effort (*samyak pradhana*):

“If we have joy, ease and interest our effort will come naturally.” Many of us have been told throughout our entire musical training that learning to make music is hard work, which will be rewarded by mastery, or control of our instrument. The paradigm in the third law of Dharma is entirely contrary to that idea: If we play with joy, ease and curiosity in our practice, we will exude those characteristics in our performance

as well. Are you practicing something you are not interested in? That doesn't bring you joy? With an un-easy attitude? If so, you might be doing more harm to yourself and others, and be a part of increasing suffering in the world.

**4) Right Action (samyak karmanta):**

“Protect life, practice generosity, behave responsibly, and consume mindfully.” As we walk the pathway of a musical life, there will be many occasions when we will easily fall into thoughts and actions that increase suffering for ourselves and for others. How can we reinforce the values of personal and social responsibility in our own practice? When we bring a sound into the world, it has an impact — sonically, socially, spiritual-ly and morally.

John Coltrane knew this when he chanted “Om,” and with every sound he made as a force for good. While it may appear to some to be overly self-important or pompous, I do believe that the sounds we make impact our world in a direct way and we have a duty to be responsible with the kinds of sounds we bring into the world. This doesn't mean we should only make beautiful sounds, but it does mean that we should make thoughtful sounds, with intention, responsibility and mindfulness.

**5) Right Resolve (samyak samkalpa):**

“Dwell deeply in the present moment, where you can touch seeds of joy, peace and liberation, heal and transform your suffering.” Some degree of suffering is a part of all of our shared existence on Earth. Music is one of the transformative practices we have through which we can begin to turn suffering into liberation. For me, “resolve” here is not the same as a determination to achieve something, or as in being resolved/accepting of the inescapable boundaries of our existence, or even the way that ii-V-I progressions resolve.

Resolve as used here feels more like beginning with presence in the moment, allowing ourselves to experience it fully and realizing what can be possible in that moment. That is at least a step on the pathway towards liberation. Try creating the most unresolved harmony that you can, and then write a short melody that reframes that dissonance as a resolved center. I asked John Medeski to end a song with a min7(b9) chord on a recording last year — he made it sound very resolved.

**6) Right View (samyak drishti):**

“All views are wrong views, no view can ever be the truth.” Between the Heisenberg Uncertainty Principle and Einstein's general theory of relativity, Western scientific thinking finally caught up to what some cultures have known for centuries: that all viewpoints are colored by the location and identity of the viewer; there is no absolute truth. In our music making, we can

feel driven to know what and how as if there was one view, and one pathway to understanding. Unfortunately, or fortunately, that does not exist in music or in life. For example, contrary to what you may have heard, there are not two kinds of clave, 2-3 and 3-2, but rather there is one rhythmic formation that can be viewed from the 2 side, or from the 3 side. This is a simple example, but there are many other examples of this such as how we hear a harmony relative to the root, or even what beat the Tina Brooks tune “True Blue” starts on. It is in accepting multiple viewpoints as equally truthful that we can begin to live in this world as it is. Shifting your perception of the downbeat while practicing scales with a metronome is one simple exercise to bring awareness to right view.

**7) Right Livelihood (samyak aviva):**

“Find a way to earn your living without transgressing your ideals of love and compassion.” The direct application of this conduct in a musical life can be challenging. For many years I played all kinds of music I did not necessarily connect with aesthetically as part of earning my living — I am lucky to no longer find myself in that position, but I recognize all that I gained by saying “yes” to every gig as a young musician. I can say that for me, teaching, performing and writing are the three legs of my world that support me. I try to do all three in a way that maximizes love and compassion, and tries to walk in the way of joy and liberation. At the very least I try to honor the Hippocratic oath and “do no harm.”

**8) Right Mindfulness (samyak smriti):**

“Remembering to come back to the present moment.” This is really the most important of the eight steps on the path, and could certainly have been presented first. Without mindfulness and being in the moment, there is no benefit to the musical practice at all and none of the other steps on the path are possible. But it is also good to remind ourselves at the end of our practice session to repeat our sense of Right Concentration from the first step: to remember to be able to play one note, and really live inside that note with our whole selves. If we can do this, we are certainly on the path away from suffering, and walking towards joy and liberation for ourselves and for others through music. **DB**

Jeff Lederer is a New York-based saxophonist-clarinetist/composer/educator whose work crosses the genres of jazz, Latin and creative improvised music. He leads the ensembles Shakers n' Bakers, Sunwatcher Quartet and Brooklyn Blowhards. Sunwatcher Quartet's latest CD, *The Eightfold Path*, was recently released on Lederer's label, Little (i) Music. Lederer plays in groups led by Matt Wilson, Bobby Sanabria, Allison Miller, Jimmy Bosch and many others. He is currently serving as director of jazz studies and professor of jazz saxophone at Long Island University. He has taught workshops and residencies in jazz and saxophone at the University of Miami, New England Conservatory, Dartmouth College, SUNY Binghamton, University of Northern Iowa and other leading jazz departments. He has worked with Jazz at Lincoln Center Education programs, and is the founder of the Visionary Youth Orchestra for the Vision Festival.

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## Apogee Symphony Desktop Interface

### Digital Conversion Plus Plug-Ins

Apogee's Symphony Desktop USB Audio Interface integrates the company's world-renowned digital conversion hardware with professional audio plug-ins and a variety of highly productive-workflow options.

The Symphony Desktop is a compact unit that can sit on the desktop and transports easily. It can connect via USB to any Mac, Windows or iOS device. Symphony Desktop features two analog input channels running Apogee's quality SD-MP mic preamps and optical in and outs capable of handling eight discreet channels. Two main outs handle your monitor speakers, and the unit provides two separate ports for headphones, each fine tuned to work with your specific model's impedance. Professional studio headphones require a different amount of power to drive them efficiently compared to the earbud-type devices that are popular today. This feature improves your overall monitoring accuracy. The unit houses a touch screen and single encoder wheel in a rugged box.

The hardware is extremely compact considering its rich feature set. At the heart of the Symphony Desktop are its top-shelf converters. But as Apogee's Roger Robindore said, "Conversion is still at our core, but we are trying to do a lot more." The unit can be completely controlled via the internal touch screen. Connecting to your workstation, the Symphony Desktop can be run via the Apogee Control software. It can also be controlled directly within your DAW utilizing Apogee's DualPath Link.



Recording with Symphony is fairly straightforward, and the quality is exceptional, but it's the added features that really impressed me. Apogee provides three plug-ins for mic preamp emulation: the SD-MP native pre-amp, which is basically a clean option, as well as AP-66, a Neve 1066 emulation, and the AP-57 based on an Ampex Tube preamp. A complete Apogee FX plug-in bundle is included.

Apogee's plug-ins all run natively on their hardware DSP chip, which is a huge deal and solves any latency issues. Plug-ins are loaded into Apogee's FX wrapper, which divides into two options: Print FX for plug-ins such as preamp emulation that are directly printed onto the incoming track, and Monitor FX for plug-ins that only affect the monitoring of your track and are non-destructive. All options can be configured from either the hardware, desktop app or within your DAW with all settings syncing up across all three. One of its slickest features is DualPath monitoring, which allows-virtually latency-free monitoring for the artist while still maintaining a standard playback workflow for the engineer.

The Symphony Desktop is a pro-quality interface that proves its worth in terms of both its audio quality and rich feature set. —Keith Baumann  
[apogeedigital.com](http://apogeedigital.com)

## Drake VR Sanborn Alto Saxophone Mouthpiece

### Rich Tonal Color, Freedom of Expression

The new Drake VR Sanborn alto saxophone mouthpiece, designed in collaboration with David Sanborn and crafted using a ceramic-infused Vintage Resin recipe, has all the sizzle and tonal flexibility as the company's original Sanborn Masters Series mouthpiece in silver-plated brass.

The Vintage Resin version provides extra playing comfort and supports evenness of scale and a rich spectrum of tonal characteristics. The mouthpiece is a high-baffle-lover's dream come true, designed for alto players who want to cut through the mix, create dramatic swells and soar into the altissimo-sphere.

The VR Sanborn features an immediate response and precise attack, with just the right amount of resistance to develop rich tonal color and allow total freedom of expression. It is exceptionally free-blowing and allows the player to employ a complete range of dynamics, from the bottom to the top of the instrument. It projects like a rocket, with excellent intonation and a lush core sound that surpasses what many other high-baffle powerhouses are capable of.

Mouthpiece craftsman Aaron Drake said that he was going for something different with his Sanborn Masters Series mouth-

piece designs, and had no intention of re-creating the iconic Dukoff alto mouthpieces that were part of Sanborn's signature setup for so many years.

"A lot of my attention is going to right at the tip of the mouthpiece," Drake said. "There's the facing, and then there's a three-tiered baffle system. For the initial baffle, we discovered that Dave was able to achieve the best possible attack with that being polished. The secondary baffle and the third are both in a satin-type finish. And then there's a reverse-taper-type bore in the chamber that's like a venturi-type effect, which compresses the air and helps to speed it up. I have successfully used that concept on a several of my mouthpieces in the past."

The VR Sanborn retails for \$297 — considerably more affordable than the original metal version (\$575) — and is currently available in three tip openings: 6 (.08 inches) 7 (.085) and 8 (.09).

Each David Sanborn VR model includes a Custom Drake Quad point ligature, a Rovner L-1M ligature, a Drake branded cap, three Drake bite plates, a velvet pouch and a drawstring carrying case.

—Ed Enright

[drakemouthpieces.com](http://drakemouthpieces.com)



# Toolshed > GEAR BOX

## 1. Keyboard Bags

Roland has added a number of new keyboard carrying cases and bags. Suitable for performing musicians and available in three different sizes, the SC-G series of semi-rigid keyboard cases offers protection for both local gigging and home storage. The CB-B88V2 Keyboard Bag, designed for an 88-note portable piano or synthesizer keyboard, has a rugged exterior, thick padding and soft fleece materials that shield the instrument from bumps and bruises, while the large front pocket holds sheet music and accessories. The CB-GO61KP Keyboard Bag is a companion for 61-note keyboards models in the Roland GO series.

More info: [roland.com](http://roland.com)



## 2. Bold Practice Pads

The Zildjian Galaxy and Zildjian Graffiti (pictured) are visually appealing practice pads with great feel, response and versatility. Both feature bold, colorful designs on their playing surfaces, with the Zildjian Galaxy pad showing an interstellar space scene and the Zildjian Graffiti offering a modern take on urban street art. The silicone pads feature a highly responsive playing surface, a solid base and a non-slip backing.

More info: [zildjian.com](http://zildjian.com)



## 3. DSP-Armed Mixer

Elite Acoustics Engineering has debuted the GigMix 4-1, a four-channel mini digital mixer that can be used on table top or mounted on a stand. It offers similar processing capabilities as the StompMix 4, but in a lighter aluminum enclosure and without footswitches. GigMix 4-1 is powered by a 32-bit, 100MHz DSP engine. It arms users with a range of utility functions, including input level monitoring, compressor, limiter, mid-sweepable EQ, notch filter, phase reverse and high-pass filter.

More info: [eliteacoustics.com](http://eliteacoustics.com)



## 4. Recording School

In Hal Leonard's *Recording Method*, veteran studio engineer Jake Johnson takes readers through the fundamentals of audio recording, from gear and setup through mixing and mastering, sharing tips along the way. The book features audio demonstration tracks and video tutorials that can be accessed online.

More info: [halleonard.com](http://halleonard.com)



## 5. Meet ReedGeek Jr.

The Geeklet Plaque & Gauge set is a mini version of the original ReedGeek tool, but with a twist. It's made of the same high-quality, wear-resistant alloy but features a unique palm handle for added control and leverage. The Plaque & Gauge set is a must for pinpointing exactly where reeds need the most work. Also new from ReedGeek is the Black Diamond Klangbogen reed and bore stabilizer. Undergoing the same hard-carbon, diamond-like impregnation process as the company's G4 ReedGeek, the one-piece Black Diamond Klangbogen gives the player tremendous power and focus of sound while stabilizing the saxophone's neck-body region.

More info: [reedgeek.com](http://reedgeek.com)





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# **WHERE TO STUDY JAZZ 2022**



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The USC Thornton Jazz Orchestra, under the direction of Bob Mintzer

# CHOOSING YOUR EXPERIENCE

**H**ow do you choose a college or university? That's a big question, especially when you're going into the arts.

There are so many aspects to consider. Do you want to be at a big, small or medium school? Where? In the town next door? A few hours away? In another country? Can you and your family afford it? Can you get in? Once you do, who's on faculty? Who would you be studying with? Do you want to major in music or jazz? Or is a minor more to your liking? Maybe you'll head the education route? Music business? Or will it be a performance degree?

There are no wrong answers here, but the questions are daunting. As you know, or will soon find out, some music students visit, apply and audition for dozens of schools in an effort to find the right fit. Even then, many transfer after a year or two because they find a new direction more to their liking and a faculty that can help them realize that direction.

Think of this time as a major step into adulthood, where the options in life are many, and the goal is to figure out what's good for you. And that's the joy of this process. You get to choose your adventure.

Each year, the editors of DownBeat work with institutions of higher jazz education to bring you this labor of love because we've all been where you are now, trying to figure it out.

Over time, we've developed a set of criteria that, at least, sets the framework toward helping you start the journey. We break schools down by size, geography, degrees, faculty, alumni and more, then provide a contact where you can go

to get more information.

This year, you'll see a number of schools with just a website listed. That is a product of the pandemic. With everyone, including schools, working remotely or with smaller administrative staffs, some colleges and universities did not reply to our annual survey, even after several attempts. In going to websites, it was clear to our researchers that not all schools have that information up to date online. So, rather than give you outdated information, we list the school and let readers do the rest.

That said, the vast majority of great jazz schools did respond, and we present that information to you on the following pages.

Also, the burning question students and parents have right now is this: What is happening with students returning to live classes, especially in music, during COVID? There are two articles in this guide — one discussing the issue with educators from around the country on page 66, another focusing on a return to live learning in New York City on page 92 — that give a very clear picture of the intense amount of thought, time, energy and money that colleges and universities have invested to keep students as safe as possible while learning in person and to improve the experience of remote learning. It's inspiring to see how jazz education is leading the way on how to improvise our way through this very strange time.

Finally, just to put a bow on this point, as students go through this process of visiting, applying and auditioning for schools, there's a great deal of concern about, "Am I good

enough?"

Remember, this is a two-way street. Sure, you'll be auditioning for schools, but they're also auditioning for you. After all, your tuition is their revenue. Relentlessly learn your pieces, practice your craft and go into the audition with confidence. Once accepted, really look at what's ahead and ask yourself, "Can this institution help get me to the next level?" Sure, the schools are accepting you, but you get to choose your experience.

—Frank Alkyer

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Conrad Herwig



Darden Purcel

COURTESY OF DARDEN PURCELL



Janice Borla

COURTESY OF JANICE BORLA



Bob Mintzer

# JAZZ

*By Terry Perkins*

# EDUCATION'S UNEASY RETURN

Since mid-March 2020, the COVID pandemic has altered the landscape of jazz education at universities and colleges across the United States. The transition from in-person classroom teaching, rehearsals and performances to remote teaching, online rehearsals and virtual concerts happened almost overnight, as jazz studies programs improvised and adjusted to meet the challenge.



Miles Osland rehearses his band in accordance with COVID protocols.

DownBeat recently spoke with five jazz educators from around the country to explore how their programs adjusted, lessons learned in that process and strategies in place for a hopeful return to in-person teaching for the coming academic year.

Trombonist Conrad Herwig, head of jazz studies at Mason Gross School for the Arts at Rutgers University, discussed how the immediate transition to remote learning in spring 2020 laid the foundation for how the program prepared for the 2020–’21 academic year.

“We were a traditional jazz conservatory model, and had to transition overnight to emergency remote learning,” Herwig said. “Over the summer, we wanted to move to what we call a 21st century online curriculum. Instead of an emergency Band-Aid, we wanted to reinvent how we wanted to teach. We set up a three-day jazz technology camp for students that focused on audio and video technology and sent out items like USB mics and visual interfaces beforehand. Many of the students had Garage Band or Logic, and we started working with a digital online collection portal called Band Lab.

“Every two weeks we would start with a tune, lay down basic guide tracks and the

rhythm section would play along to create rough tracks. The second week, we called refined track, and the students would play against each other, finding nuances and coming up with ideas. At the very end the rhythm section could come back, feel that interaction and freshness and add the final touches.”

For Darden Purcell, director of jazz studies and voice instructor at George Mason University, it was important to try to get back in person as much as possible for the 2020–’21 academic year.

“Certain aspects of online teaching have specific strengths,” Purcell said. “But I like to teach in person and see smiling faces behind masks. There’s so much about posture and breathing involved in teaching vocalists, and that you can’t see through a computer screen. We ran ensembles one day in person and one day online each week, moved ensembles to large stages that had better HVAC systems and rotated rooms to air them out between classes. We had hoped we could fully get back in person, but stayed in hybrid mode all year, which I think was a good decision.”

Miles Osland, director of jazz studies and professor of saxophone at the University of

Kentucky, was able to keep full, in-person rehearsals for students in place this past year.

“We used social distancing and masks and moved large ensembles to the concert hall stage so they could spread out,” he said. “We even had large vocal groups spread out in the seating area of the 1,200-seat hall to safely rehearse. For combo rehearsals, I found a room with the right capacity, measured out six feet — nine feet for trombones — and placed the saxes closer in a U-shaped situation. We were pleased with the way it turned out.”

In terms of lessons learned from teaching jazz studies last year, Janice Borla, director of vocal jazz at North Central College in Naperville, Illinois, noted the challenges as well as the opportunities offered by online technology.

“Our students were all over the place as far as technology,” Borla explained. “Some were even using their phones. We were all using Zoom and Vox to function, with a focus on pre-recorded and live-stream concerts. And the faculty expressed how much more time-consuming preparation for classes became, because they had to come at things in a very different way.



Miles Osland

“The good news was that we all got very savvy about the technology available, and it opened up a whole new vista for us. Personally, I was initially reluctant to embrace online technology, but I had no choice, and it became very interesting. Going forward, I know we’ll be using a live-stream component even when we go back to teaching in-person.”

Saxophonist Bob Mintzer, professor of jazz studies at Thornton School of Music at the University of Southern California, also noted that technology can’t replace the importance of live rehearsals for jazz students, but it can offer the next best thing.

“As director of the Thornton Jazz Orchestra, I followed our regular format of meeting twice weekly for two hours, but instead of meeting live, we met on Zoom,” Mintzer said. “And I really encouraged all the students to become composers and arrangers. And it went well beyond composition and arranging because each band member remotely recorded their part.

“The accuracy and musicality that’s required to record yourself in a convincing way is a real discipline that you don’t necessarily get playing with a live ensemble. And since you’re

remote recording, you might hear a lead part from a player in your section and need to match them. And there’s a certain amount of ESP required to imagine how to place your part so it all makes sense when it’s assembled. And finally, they had to learn how to mix and do a video for the tune. The students were really stretching out and exploring other disciplines.”

Herwig also saw his jazz students become much more knowledgeable about music technology.

“As tech savvy as students are in many areas, we found they weren’t as knowledgeable in terms of music technology and video recording production,” Herwig said. “So one lesson we learned is that the students are now really much more empowered. Some of them have even found jobs as assistant engineers and in video production. It’s like having a whole other palette.”

For Purcell, the hybrid combination of live and online teaching at George Mason reinforced her belief that vocal students need to interact more with instrumental students.

“I’ve always felt very strongly that vocal jazz students and instrumental students needed to take classes together,” she said. “So I want-

ed to make sure we made every effort during hybrid instruction to have them take classes together. Every student needs to feel the strengths and challenges faced by other musicians — regardless of whether they’re a vocalist or instrumentalist.”

Osland missed having guest artists visit the University in person, but was pleased that master classes could take place by Zoom.

“Musicians haven’t been able to tour during the pandemic, so a lot of them were looking for things to do,” he said. “We had a great Zoom class with Adam Larsen, and although we missed out on him being there live and the jam session aspect, it was still a real treat for the students.”

All five programs are planning to return to live teaching as much as possible for the 2021–’22 academic year. However, the delta variant and the increasing COVID infection rates are raising concerns.

“North Central is planning to go in-person,” Borla said. “But unfortunately, we’re facing these new concerns with COVID. And I’m expecting that things are likely to evolve. I do know that even if we have live performances, we’re going to explore and implement live-stream components.”

“At USC and Thornton, the message was sent out at the beginning of the summer that we plan on teaching in person this fall, but in some sort of altered structure,” said Mintzer. “But it’s very fluid, and it all could change. We’re trying to be optimistic, but we’re still working out how to deal with certain instruments and vocalists. Let me put it this way, we’re not getting rid of our Zoom accounts.”

“We’re planning for the new semester being live and in-person at Rutgers,” Herwig said. “All the students are required to be vaccinated, so we’ll be rehearsing together. But we invested a lot last year in teaching with technology and don’t want it to go to waste. We’re planning on having every student do a virtual recording project during the year. We’ll get the hybrid of traditional conservatory and virtual. And if we have to go back online, we’re empowered.”

“At George Mason we’re going back 100% person as much as we can,” Purcell said. “We’re watching the delta variant and everyone has to be vaccinated to participate in person on campus. I’m really look forward to two days of rehearsals a week and in-person classes. I’m excited, and the students are excited. We want to give them the experience they want — fingers crossed.”

“At Kentucky, we’re planning on having in-person teaching and concerts with live audiences,” Osland said. “But who knows? I was just talking to the dean, and we’re putting in another order for playing masks. We have to be fluid and prepare to go with the flow.” **DB**



Montclair State University students perform at the Kaleidoscope concert series.

## EAST

### Berklee College of Music Boston, Massachusetts

**Student Body:** 6,004. 78 in Jazz Composition.

**Tuition:** \$45,468.

**Jazz Degrees:** Bachelor of Music; Berklee has one major in Jazz Composition but various majors such as Songwriting, Professional Music, Contemporary Writing and Production all have options to study jazz while at Berklee.

**Faculty:** Terri Lyne Carrington, Danilo Pérez, Tia Fuller, D. Arcelious Harris, Toki Wright, Susan Rogers.

**Jazz Bands:** Five affiliated jazz ensembles in the jazz composition major. Various jazz bands/combos for course credit.

**Alumni:** Terri Lyne Carrington, Esperanza Spalding, Melissa Etheridge, Aimee Mann, Dave Rawlings, Gillian Welch, Susan Tedeschi, Arooj Aftab, Wang Leehom, Quincy Jones, Charlie Puth, Diana Krall, John Scofield.

**Auditions:** Applying to Berklee College of Music requires a live or remote audition and interview. Berklee's audition and interview process allows the college to learn about the student as an artist while assessing the current level of musicianship and potential to succeed. Berklee also considers an audition and interview for merit-based scholarship awards.

**Financial Aid:** See [financialaid@berklee.edu](mailto:financialaid@berklee.edu).

**Scholarships:** See [financialaid@berklee.edu](mailto:financialaid@berklee.edu).

**Apply by:** Early action: Nov. 1. Regular admission: Jan. 15, 2022.

**Contact:** [admissions@berklee.edu](mailto:admissions@berklee.edu).

### Brooklyn College Conservatory of Music Brooklyn, New York

**Contact:** [brooklyn.cuny.edu](http://brooklyn.cuny.edu)

### John J. Cali School of Music, Montclair State University

#### Montclair, New Jersey

**Student Body:** 450 in music, 45 in jazz.

**Tuition:** \$13,000.

**Jazz Degrees:** BM in Jazz Studies, BM in Music Education with Jazz Concentration, BA in Music Therapy with Jazz Concentration, MM in Jazz Studies, Artist Diploma in Jazz Studies.

**Faculty:** Marcus Printup, Jason Marsalis, Dave Stryker, Mike Lee, Aubrey Johnson, Oscar Perez, Steve Johns, Bill Moring, Mike Boschen, David Cook, Stephen Benson, Kevin Bene, Kate Cosco, Dylan Pramuk, Jeffrey Kunkel.

**Jazz Bands:** MSU Jazz Ensemble, Red Hawk Jazz Band, Vocamotion Vocal Ensemble, jazz combos.

**Auditions:** Pre-screening video upon application followed by live audition.

**Financial Aid:** Loans and merit scholarships available.

**Scholarships:** Visit [montclair.edu](http://montclair.edu), [redhawkcentral@montclair.edu](mailto:redhawkcentral@montclair.edu).

**Apply by:** Feb. 1, 2022, to be considered for scholarship; otherwise, rolling admissions.

**Contact:** Oscar Perez, Coordinator of Jazz Studies, [perezo@montclair.edu](mailto:perezo@montclair.edu).

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The Eastman Studio Orchestra performs in Kodak Hall in February 2020.

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

### New York, New York

- Student Body:** 16,544. 80 jazz students (65 undergraduate/15 graduate).
- Tuition:** Undergraduate: In-state, \$3,365/semester. Out-of-state, \$600/credit. Graduate: In-state, \$5,385. Out-of-state, \$830/credit.
- Jazz Degrees:** BM in Jazz Studies, MM in Jazz Studies.
- Faculty:** Steve Wilson, Suzanne Pittson, Mike Holober, Ray Gallo, Ed Neumeister, Jeb Patton, Carolyn Leonhart, Ben Kono, Kenny Wessel, Adam Cruz, Carl Allen, Vincent Herring, Amy London, Nasheet Waits, Scott Wendholt, Sean Smith.
- Jazz Bands:** Small ensembles, large ensemble, jazz vocal ensemble, Brazilian jazz ensemble.
- Alumni:** Ira Gershwin, Stanley Kubrick, Frank Loesser, Yip Harburg, Theo Bleckmann, Alan Mednard, Vitor Goncalves, Antonio Ciacca, Aidan Carroll, Jamile Staevie.
- Auditions:** See [jazz.ccny.cuny.edu/auditions](http://jazz.ccny.cuny.edu/auditions).
- Financial Aid:** See [ccny.cuny.edu/financialaid](http://ccny.cuny.edu/financialaid).
- Scholarships:** See [ccny.cuny.edu/admissions/scholarships-awards](http://ccny.cuny.edu/admissions/scholarships-awards).
- Apply by:** Feb. 1.
- Contact:** Music Department: 212-650-5411. Undergraduates: [jazz@ccny.cuny.edu](mailto:jazz@ccny.cuny.edu). Graduates: [jazzgrad@ccny.cuny.edu](mailto:jazzgrad@ccny.cuny.edu). For more information: [jazz.ccny.cuny.edu](http://jazz.ccny.cuny.edu).

## Duquesne University Mary Pappert School of Music

### Pittsburgh, Pennsylvania

- Student Body:** 300 music, 60-plus in jazz studies.
- Tuition:** \$48,592.
- Jazz Degrees:** BM Performance, Jazz Emphasis, MM Performance, Jazz Emphasis.
- Faculty:** Mike Tomaro, Joe Negri, Jeff Bush, Paul Thompson, Tom Wendt, Max Leake, Eric Susoeff.

- Jazz Bands:** Jazz Ensemble (large and small), student-led combos.
- Alumni:** Sammy Nestico.
- Auditions:** Visit [duq.edu/jazz](http://duq.edu/jazz).
- Financial Aid:** Visit [musicadmissions@duq.edu](mailto:musicadmissions@duq.edu).
- Scholarships:** Visit [musicadmissions@duq.edu](mailto:musicadmissions@duq.edu).
- Apply by:** Priority, Dec. 1. Audition by March 1, 2022.
- Contact:** Tom Carsecka, Director of Music Enrollment, [musicadmissions@duq.edu](mailto:musicadmissions@duq.edu).

## The Eastman School of Music

### Rochester, New York

- Student Body:** 550 undergraduates, 400 graduate students, 40 jazz students.
- Tuition:** Undergraduate: \$58,520. Graduate: \$40,040.
- Jazz Degrees:** Bachelor of Music, Master's of Music, Doctorate of Musical Arts.
- Faculty:** Jeff Campbell, Gary Versace, Clay Jenkins, Bob Sneider, Charles Pillow, Rich Thompson, Mark Kellogg, Dariusz Terefenko, Dave Rivello, Bill Dobbins.
- Jazz Bands:** Eastman Jazz Ensemble, New Jazz Ensemble, Lab Band Ensemble, Eastman Studio Orchestra.
- Alumni:** Ron Carter, Chuck Mangione, Steve Gadd and Maria Schneider.
- Auditions:** Preliminary recording and application materials are due December. Final auditions in February 2022.
- Financial Aid:** [financialaid@esm.rochester.edu](mailto:financialaid@esm.rochester.edu).
- Scholarships:** [financialaid@esm.rochester.edu](mailto:financialaid@esm.rochester.edu).
- Apply by:** Dec. 1.
- Contact:** Danielle Arnold, [darnold@esm.rochester.edu](mailto:darnold@esm.rochester.edu).

### Five Towns College

#### Dix Hills, New York

- Contact:** [ftc.edu](mailto:ftc.edu)

### Howard University

#### Washington, DC

- Student Body:** 10,000. 25 jazz students.
- Tuition:** \$30,000.
- Jazz Degrees:** Bachelor of Music in Jazz, Master of

Music in Jazz.

- Faculty:** Charlie Young, Connaitre Miller, Cyrus Chestnut, Fred Irby III.
- Jazz Bands:** Howard University Jazz Ensemble, Howard University Jazztet, Afro Blue.
- Alumni:** Benny Golson, Geri Allen, Roberta Flack, Donny Hathaway, Jessie Norman, Wallace Roney, Andrew White, Greg Osby.
- Auditions:** Accepts both video and in-person.
- Financial Aid:** Contact the Howard University Office of Financial Aid.
- Scholarships:** Contact Liana Valente, [liana.valente@howard.edu](mailto:liana.valente@howard.edu).
- Apply by:** Oct. 1.
- Contact:** Fred Irby, III, [firby@howard.edu](mailto:firby@howard.edu).

## George Mason University

### Fairfax, Virginia

- Student Body:** 39,000, 40-plus jazz students.
- Tuition:** Undergraduate: In-state, \$13,014. Out-of-state, \$37,410. Graduate: In-state, \$693.25/credit. Out-of-state, \$1,581/per credit.
- Jazz Degrees:** Minor, Bachelor of Music, Master of Music and Doctor of Musical Arts (Jazz Emphasis).
- Faculty:** Wade Beach, Graham Breedlove, Regan Brough, Jim Carroll, Glen Dewey, Aaron Eckert, John Kocur, Kevin McDonald, Xavier Perez, Victor Provost, Darden Purcell, Shawn Purcell, Rick Whitehead.
- Jazz Bands:** Two big bands, combos, steel pan ensemble, jazz vocal ensemble, Latin American ensemble, Braddock Road Brass Band.
- Alumni:** Victor Provost, Dustin Mollick, Regan Brough, Cristian Perez, Ricky Parrell, Leigh Pilzer, Brendan Schnabel, Juan Megna.
- Auditions:** Visit [music.gmu.edu/auditions-2](http://music.gmu.edu/auditions-2).
- Financial Aid:** Visit [gmue.edu/financial-aid](http://gmue.edu/financial-aid).
- Scholarships:** Merit- and talent-based scholarships available, contact Darden Purcell at [dpurcel2@gmu.edu](mailto:dpurcel2@gmu.edu) for details.
- Apply by:** Jan. 15, 2022 (freshman applicants), March 1, 2022 (transfers), Feb. 1, 2022 (graduate). Freshman applicants who wish to be considered for merit-based scholarships must apply by the priority deadline of Nov. 1.
- Contact:** Darden Purcell, Director of Jazz Studies, [dpurcel2@gmu.edu](mailto:dpurcel2@gmu.edu).

## The Hartt School University of Hartford

### West Hartford, Connecticut

- Tuition:** \$42,000.
- Jazz Degrees:** Bachelor of Music, Master of Music.
- Faculty:** Javon Jackson, Steve Davis, Rick



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**Alumni:** Jimmy Greene, Wayne Escoffery, Nat Reeves, Dezron Douglas, Brandee Younger, Jonathan Barber, Steve Davis, Mike Casey, Sue Terry.

**Auditions:** Schedule an audition with a completed University of Hartford application.

**Financial Aid:** Available. Complete the FAFSA by Feb. 15, 2022. Contact the Office of Admission and Student Financial Aid: (860) 758-4296.

**Scholarships:** Available. Up to full tuition scholarships.

**Apply by:** Feb. 15, 2022.

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

## Ithaca College School of Music Ithaca, New York

**Student Body:** 5,000. 500 school of music majors, 25 jazz majors or concentrations.

**Tuition:** \$65,599.

**Jazz Degrees:** BM in Jazz Studies, Concentration in Jazz Studies.

**Faculty:** Mike Titlebaum, Greg Evans, Bill Tiberio, Steven Banks, Chris Coletti, Aaron Witek, Hal Reynolds, Mike Truesdell, Kim Nazarian.

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

**Alumni:** Jay Ashby, Marty Ashby, Thomas Baldwin, David Berger, Guerin Blask, Nick Brignola, Cindy Bradley, Steve Brown, Sam Burtis, Tim Collins, Peter Eldridge, Darmon Meader, Kim Nazarian, Matthew Fries, Jim Hynes, Scott LaFaro, Ian Molla, Emily Pecoraro, Jamal Rossi,

Daniel Ian Smith, Howie Smith, Rolf Sturm, John Whitney.

**Auditions:** Visit [ithaca.edu/academics/school-music/admission/auditions](http://ithaca.edu/academics/school-music/admission/auditions).

**Financial Aid:** Visit [ithaca.edu/finaid](http://ithaca.edu/finaid), or call 607-274-3131.

**Scholarships:** See [ithaca.edu/finaid](http://ithaca.edu/finaid), or call 607-274-3131.

**Apply by:** Visit [ithaca.edu/academics/school-music/admission/auditions](http://ithaca.edu/academics/school-music/admission/auditions).

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

## The Johns Hopkins University Peabody Conservatory

### Baltimore, Maryland

**Student Body:** 750, approx. 35 jazz students.

**Tuition:** \$56,313.

**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, Fran Vielma, Charenée Wade, Warren Wolf.

**Jazz Bands:** Peabody Jazz Ensemble, Peabody Latin Jazz Ensemble, Peabody Jazz Combo Series.

**Alumni:** Vincent Gross, Irene Jalenti, Russell Kirk, Mark G. Meadows, Alex Norris.

**Auditions:** Visit [peabody.jhu.edu/auditions](http://peabody.jhu.edu/auditions).

**Financial Aid:** Available. Visit [peabodyfinaid@jhu.edu](mailto:peabodyfinaid@jhu.edu), or call 667-208-6590.

**Scholarships:** Available. Visit [peabodyfinaid@jhu.edu](mailto:peabodyfinaid@jhu.edu), or call 667-208-6590.

**Apply by:** Dec. 1.

**Contact:** Call 667-208-6600. Email [admissions@peabody.jhu.edu](mailto:admissions@peabody.jhu.edu). Visit [peabody.jhu.edu](http://peabody.jhu.edu).

## The Juilliard School

### New York, New York

**Student Body:** 52.

**Tuition:** \$51,230.

**Jazz Degrees:** BM, MM, Artist Diploma (Instrumental and Voice).

**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, 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, Paul Wells, Geoffrey Keezer, Donald Vega, Elio Villafranca, Mark Vinci, Charenée Wade, Doug Wamble, Kenny Washington, Bruce Williams, Ben Wolfe.

**Jazz Bands:** Juilliard Jazz Orchestra, Juilliard Jazz Ensembles, Betty Carter Ensemble, Dave Brubeck Ensemble, Jelly Roll Morton Ensemble, Dizzy Gillespie Ensemble, Max Roach Ensemble, Mary Lou Williams Ensemble, the Duke Ellington Ensemble.

**Alumni:** 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 and Ryan Keberle, Jon Batiste, Adam Birnbaum, Kris Bowers, Dave Meder, Aaron Diehl, Lage Lund, Miles Okazaki, Andrew Renfroe Gabriel Schnider, Joshua Crumbly, Marty Jaffe, Yasushi Nakamura, Endea Owens, Ben Williams, drummers Francesco Ciniglio, Charles Gould, Joe Saylor.

**Auditions:** Pre-screening required for most majors. After successfully passing the pre-screening, you will be invited to a live audition. The live audition in New York is composed of up to two rounds: the first round audition and a musicianship assessment used for class placement. To be considered for the jazz program, you must pass the first round audition and be invited to the callback (second round). See additional information and repertoire requirements at [juilliard.edu/admissions](http://juilliard.edu/admissions).

**Financial Aid:** Available. Visit [financialaid@juilliard.edu](mailto:financialaid@juilliard.edu).

**Scholarships:** Available, based on a combination of financial need and artistic merit. Visit [financialaid@juilliard.edu](mailto:financialaid@juilliard.edu).

**Apply by:** Dec. 1.

**Contact:** Juilliard Admissions, (212) 799-5000, ext. 223, [musicadmissions@juilliard.edu](mailto:musicadmissions@juilliard.edu).

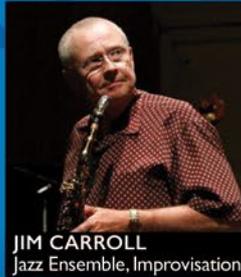


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**WADE BEACH**  
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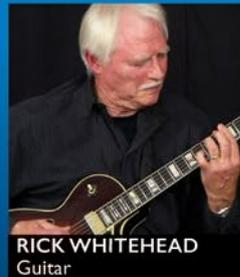
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Bass



**SHAWN PURCELL**  
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Percussion



**RICK WHITEHEAD**  
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**VICTOR PROVOST**  
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- Jason Marsalis, vibraphone
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- Mike Lee, saxophone
- Steve Johns, drumset
- Jeffrey Kunkel, jazz pedagogy
- David Cook, jazz theory
- Bill Moring, bass
- Mike Boschen, trombone
- Kate Cosco, jazz history
- Steve Benson, guitar
- Kevin Bene, jazz pedagogy
- Dylan Pramuk, voice



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Contact: liu.edu/brooklyn

**Long Island University—Post  
Brookville, New York**

Contact: liu.edu/post

**Longy School of Music, Bard College**

**Cambridge, Massachusetts**

Student Body: 300, 25 jazz.

Tuition: \$47,700 for Master of Music, \$38,500 for Graduate Performance Diploma.

Jazz Degrees: Master of Music, Graduate Performance Diploma, Graduate Diploma in Composition.

Faculty: Eric Hofbauer, Sara Bielanski, Leo Blanco, Dave Bryant, Peter Cassino, Peter Evans, Ana Guigui, Charlie Kohlhase, John Lockwood, Nando Michelin, Randall Pingrey, Noah Preminger, Ben Schwendener, Neal Smith, Nicola Tomic, Sylvie Zakarian.

Jazz Bands: No Boundaries Big Band, The Art of the Trio, The Folk Tradition Ensemble, South American Jazz.

Auditions: Online application, audition with video recordings or live. Perform 15 minutes of music. Your choice of repertoire, as long as includes some improvisatory elements.

Financial Aid: Contact Lauren Flaherty, Director of Student Financial Assistance, lflaherty@longy.edu.

Scholarships: Scholarships and assistantships available. Contact Tyler Reece, Assistance Dean of Enrollment, treece@longy.edu.

Apply by: Early action deadline is Dec. 1. Regular action is Jan. 5, 2022.

Contact: Tyler Reece, treece@longy.edu.

**Manhattan School of Music**

New York, New York

Student Body: 980, 120 jazz.

Tuition: \$49,850.

Jazz Degrees: BM, MM, DMA.

Faculty: Buster Williams, Chris Rosenberg, Damien Sneed, David Taylor, Dayna Stephens, Donny McCaslin, Elio Villafranca, Harvie S, Ingrid Jensen, Jaleel Shaw, James Saltzman, Jamie Baum, Jay Anderson, Jean Baylor, Jeremy Manasia, Jo Lawry, John Riley, Jon Faddis, Kendrick Scott, Lauren Sevain, Marc Cary, Miguel Zenon, Mike Holober, Mike Moreno, Phil Markowitz, Regina Carter, Ryan Keberle, Sara Caswell, Scott Wendholt, Steve Turre, Ted Rosenthal, Theo Bleckmann, Vincent Herring.

Jazz Bands: Studio Orchestra, Jazz Orchestra, Composer's Big Band, LatinX Jazz Orchestra, Various Small Ensembles.

Alumni: Ambrose Akinmusire, Fabian Almazan, Patrick Bartley, Donald Byrd, Ron Carter, Harry Connick Jr., Kate Davis, Justin DiCioccio, Sullivan Fortner, Herbie Hancock, Stefon Harris, Yusef Lateef, John Lewis, Hugh Masekela, Jane Monheit, Jason Moran, Adam O'Farrill, Linda Oh, Aaron Parks, Chris Potter, Max Roach, Christian Sands, Joe Saylor, Kimberly Thompson, Joe Wilder, Bernie Williams, Phil Woods, Miguel Zenón.

Auditions: The application will open on Sept. 1 at msmnyc.edu/apply. It will be due along with pre-screening videos on Dec. 1. Based on pre-screening videos, students could be invited to audition in person. Auditions will be held Feb. 25–March 4, 2022. Detailed pre-screening and audition requirements can be found at msmnyc.edu/programs/jazz-arts/prescreening-audition-procedures.

Financial Aid: Loans, grants and federal work-study opportunities are available. Contact finaid@msmnyc.edu for more information.

Scholarships: Manhattan School of Music awards scholarships based on both financial need and merit. Scholarships awarded during

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School of Music



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The Temple University Jazz Band under the direction of Terell Stafford.

the admissions process are automatically renewed each year the same level as long as the student maintains their academic standing. A very small percentage of scholarships are awarded for merit only. Contact [finaid@msmny.edu](mailto:finaid@msmny.edu) for more information.

**Apply by:** Dec. 1.

**Contact:** Emma Davis, [edavis@msmny.edu](mailto:edavis@msmny.edu) or [admission@msmny.edu](mailto:admission@msmny.edu).

## New England Conservatory of Music

### Boston, Massachusetts

**Student Body:** 750

**Tuition:** \$50,460.

**Jazz Degrees:** Bachelor of Music, 5-year, Dual-Degree options with Tufts and Harvard, Undergraduate Diploma, Master of Music, Graduate Diploma, and Doctor of Musical Arts in Jazz Performance or Jazz Composition.

**Faculty:** Ralph Alessi, John McNeil, Jerry Bergonzi, Jimmy Giuffre, Steve Lacy, Billy Hart, Nasheet Waits, Fred Hersch, Jason Moran, Dave Holland, Cecil McBee, Bob Brookmeyer, Dominique Eade.

**Jazz Bands:** Jazz Composers Workshop Orchestra, Jazz big band and several jazz ensembles including Brazilian, Songwriting, Gospel, Standards, Early Jazz, Free/Improv Jazz Workshop.

**Alumni:** Darcy James Argue, Bruce Barth, Richie Barshay, Jamie Baum, Don Byron, Regina Carter, Freddy Cole, Marilyn Crispell, Dave Douglas, Dominique Eade, Marty Ehrlich, Anton Fig, Ricky Ford, Satoko Fuji, Roberta Gambarini, Jerome Harris, Fred Hersch, Roger Kellaway, Sunny Kim, Cecil Taylor.

**Auditions:** Recorded video audition (pre-screening) as described by the jazz audition requirements. Online application, including, unofficial transcript, short essays, artistic resume, recommendations, English proficiency documentation, application fee (\$125). While we did not hold in-person auditions in 2021, if we resume in-person auditions for the upcoming cycle, students who pass the pre-screening round will be invited to campus in February 2022 to audition in-person for the faculty panel. Pre-screening and in-person audition repertoire and requirements are outlined on our website under the audition information section.

**Financial Aid:** NEC awards federal and state funding to eligible students based on financial need and institutional funding based on student talent/merit and demonstrated financial need. Institutional funding is available to all domestic and international students who complete the NEC financial aid application within the online application. Domestic students who wish to be considered for federal and state funding are required to complete the free application for Federal Student Aid.

**Scholarships:** More than 90% of students receive renewable scholarships. NEC broadly distributes scholarship resources to allow the equitable support of as many students as possible while continuing to maintain a high caliber of talent across the institution.

**Apply by:** November/December. Please refer to website for updates on the exact date in the fall.

**Contact:** Shanell Percy, [shanell.percy@necmusic.edu](mailto:shanell.percy@necmusic.edu).

## New Jersey City University

### Jersey City, New Jersey

**Student Body:** 8,000. 400 music majors, 50 jazz majors.

**Tuition:** In-state, \$12,000. Out-of-state, \$21,000.

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

**Faculty:** Gabriel Alegria, Jeff "Tain" Watts, Garry Dial, John Benitez, Omar Hakim, Rachel Z, Allen Farnham, Mark Whitfield, Jay Anderson, Nick Biello, Nate Eklund, Sherrie Mostin.

**Jazz Bands:** The NJCU Jazz Orchestra, NJCU Salsa Orchestra, The Afro-Peruvian Connection, The Miles Davis Aesthetic, Bebop & Straight Ahead, NJCU Jazz Choir, many more small ensembles.

**Alumni:** Lakecia Benjamin, John Benitez, Juanga Lakunza, Freddie Hendrix, James Eubanks, Conrad Zulauf.

**Auditions:** Candidates are encouraged to first schedule a phone call here: [go.oncehub.com/njcujazz](http://go.oncehub.com/njcujazz). If NJCU is a good fit, a video with three contrasting audition selections will be requested.

**Financial Aid:** NJCU has a debt-free promise to students and holds one of the lowest student-to-debt ratios in the country. Students will automatically be considered for all forms of financial aid.

**Scholarships:** Scholarships are available based on both need and merit. Scholarships are also available for international students.

**Apply by:** Rolling admissions. Response time of 48 to 72 hours guaranteed on admission video submissions.

**Contact:** Gabriel Alegria, Director of Jazz Studies and Entrepreneurship, [jazz@njcu.edu](mailto:jazz@njcu.edu). All applicants are encouraged to schedule a phone call for inquiries. Visit [go.oncehub.com/njcujazz](http://go.oncehub.com/njcujazz).

## The New School, School of Jazz and Contemporary Music

### New York, New York

**Student Body:** 270.

**Tuition:** \$49,980.

**Jazz Degrees:** BFA Jazz and Contemporary Music, BA/BFA dual degree program with Lang College of Liberal Arts, BFA/MA Arts Management and Entrepreneurship dual degree pathway, MM Performer-Composer.

**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:** 80 per semester, including The New School Studio Orchestra, Afro-Cuban Jazz Orchestra, Live Electronica Orchestra, numerous

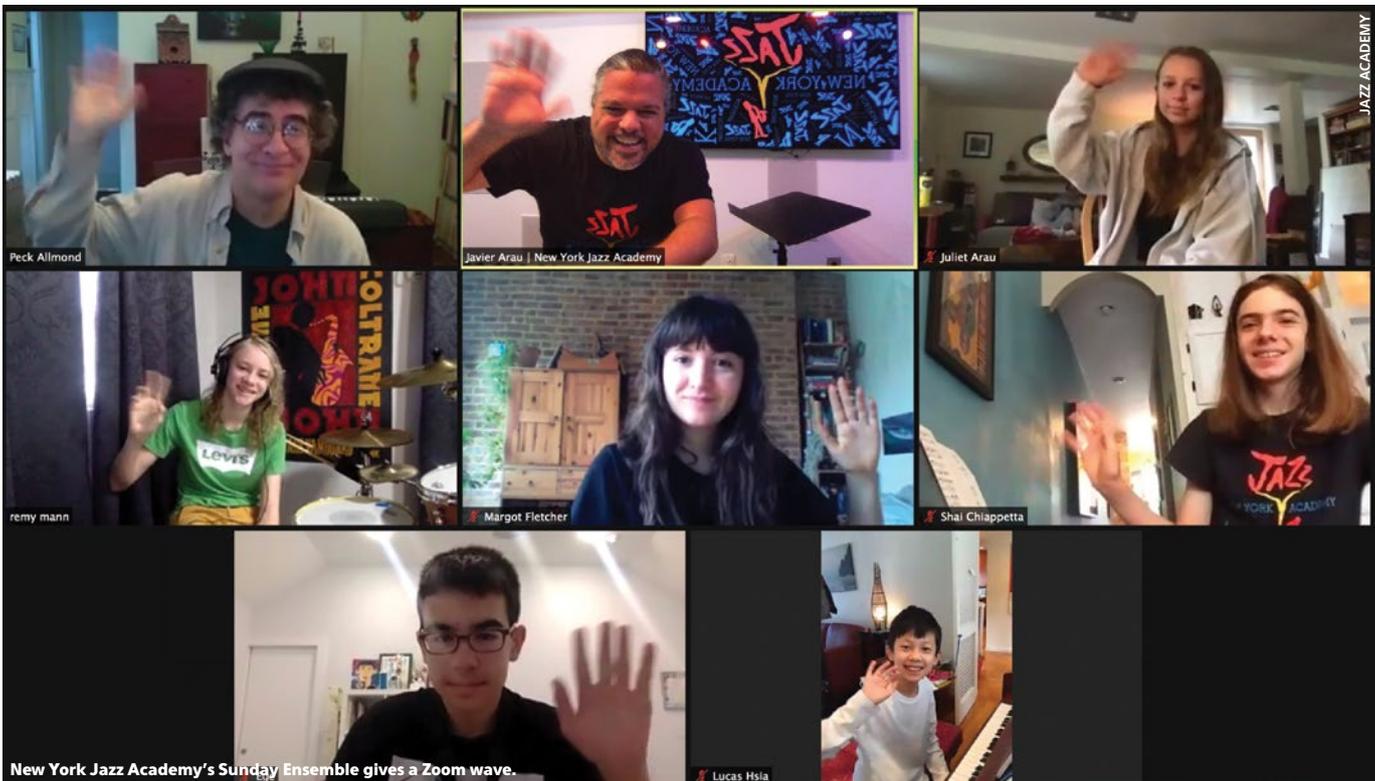


Faculty member Miguel Zenón  
rehearses with the NEC Jazz Orchestra.

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New York Jazz Academy's Sunday Ensemble gives a Zoom wave.

ensembles (Americana, Brazilian, gospel, Indian, progressive rock, R&B, standards, vocal blues and more).

**Alumni:** Brad Mehldau, Chris Tordini, Robert Glasper, Becca Stevens, Jose James, Larry Goldings, Alan Hampton, Avishai Cohen, Gilad Hekselman, Peter Bernstein, Marcus Strickland, E.J. Strickland, Jazzmeia Horn, James Francies, Linda Briceño.

**Auditions:** No pre-screening audition required. Final audition: live on-campus, regional/international auditions or recorded auditions. Students are asked to prepare three songs: one traditional jazz standard and two pieces of their choice. There are no restrictions on the style, genre or arrangement. Students auditioning live will play with a live rhythm section (bass, drums, piano) provided by The New School and should come prepared with charts. Applicants submitting recorded auditions are highly recommended to perform all tunes with a live rhythm section. If you do not have access to a rhythm section for recorded auditions, applicants may use backing tracking or accompany themselves. For more information, visit [newschool.edu/jazz/how-to-apply/bfa](https://newschool.edu/jazz/how-to-apply/bfa).

**Financial Aid:** Available. Contact [finaid@newschool.edu](mailto:finaid@newschool.edu).

**Scholarships:** Available. Contact [performingarts@newschool.edu](mailto:performingarts@newschool.edu).

**Apply by:** Jan. 15.

**Contact:** Amanda Hosking, Director of Admission, College of Performing Arts, [hoskinga@newschool.edu](mailto:hoskinga@newschool.edu), (212) 229-5150, [performingarts@newschool.edu](mailto:performingarts@newschool.edu)/jazz.

### New York Jazz Academy New York, New York

**Student Body:** 600

**Tuition:** \$2,000 to \$10,000.

**Jazz Degrees:** No degrees are offered.

**Faculty:** Javier Arau, David Engelhard, Peck Allmond, Tom Dempsey, Ron McClure, Pete Zimmer, Sirintip, Carolyn Leonhart.

**Jazz Bands:** Big bands, small ensembles, vocal programs and more.

**Alumni:** Carly Rose Sonenclar, Svetlana Shmulyian, Esteban Castro.

**Auditions:** Auditions are required for select programs, but not all programs.

**Financial Aid:** Financial aid is available.

**Scholarships:** Tuition subsidies are available.

**Apply by:** Rolling admissions.

**Contact:** Javier Arau, (718) 426-0633, [nyja@nyjazzacademy.com](mailto:nyja@nyjazzacademy.com).

### New York University (NYU Steinhardt)

#### New York, New York

**Student Body:** 100 jazz students.

**Tuition:** Undergraduate: \$54,880.

Graduate: \$1,942/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, Doctor of Philosophy in Music Performance and Composition: Performers.

**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, John Scofield, Alan Broadbent, Gil Goldstein, Michael Wolff, Rich Shemaria, Mike Richmond, Ron McClure, Martin Wind, Drew Gress, Dezron Douglas, Lenny White, Billy Drummond, Tony Moreno, Ari Hoenig, Rogerio Boccato, John Hadfield, Tim Keiper, Patricia Brennan.

**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, Todd Coolman, Dave Pietro, Martin Wind, Dave Lalama, Ron Blake.

**Auditions:** In-person undergraduate auditions, online or video auditions for undergraduate and graduate programs.

**Financial Aid:** 212-998-4444, [financial.aid@nyu.edu](mailto:financial.aid@nyu.edu).

**Scholarships:** Office of Undergraduate

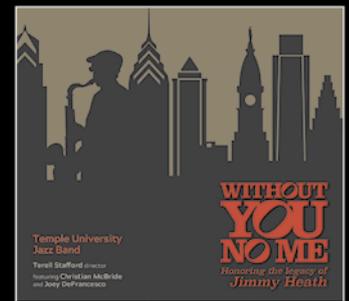


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Director of Jazz Studies

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Tom Lawton  
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Elio Villafranca

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David Wong

**GUITAR**  
Jake Kelberman

Greg Kettinger  
Mike Moreno

**JAZZ ARRANGING**  
Todd Bashore  
Norman David

**DRUMS**  
Justin Faulkner  
Steve Fidyk  
Byron Landham  
Dan Monaghan

**VOICE**  
Christie Dashiell  
Ruth Naomi Floyd

Najwa Parkins

**SAXOPHONE**  
Mark Allen  
Todd Bashore  
Josh Lee  
Larry McKenna  
Chris Oatts  
Dick Oatts  
Tim Warfield, Jr.

**TRUMPET**  
Marcell Bellinger  
Joe Magnerelli  
Nick Marchione  
Jon Shaw

Terell Stafford  
John Swana

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**VIBRAPHONE**  
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Admissions, 212-998-4500;  
Office of Graduate Admissions,  
212-998-5030.

**Apply by:** Bachelor's: Jan. 5, 2022 (early  
decision I: Nov. 1; early decision  
II: Jan. 1, 2022). Master's/Artist  
Diploma: Jan. 6, 2022. Ph.D: Dec. 1.

**Contact:** Dave Pietro, Director of NYU  
Steinhardt Jazz Studies, 212-  
998-5252, dap224@nyu.edu; or  
visit [steinhardt.nyu.edu/landing/  
jazz-studies-degrees](http://steinhardt.nyu.edu/landing/jazz-studies-degrees).

## Princeton University

### Princeton, New Jersey

**Student Body:** 5,267. 65 jazz.

**Tuition:** \$51,870.

**Jazz Degrees:** BA in Music, Certificate in Jazz  
Studies, Certificate in Music  
Performance—Jazz Concentration.

**Faculty:** Rudresh Mahanthappa, Darcy  
James Argie, Ralph Bowen, Trineice  
Robinson-Martin, Matthew Clayton,  
Nate Radley, Ted Chubb, Dave  
Miller, Matthew Parrish, Angelica  
Sanchez.

**Jazz Bands:** Creative large ensemble, small  
group I, small group A, small group  
X, jazz vocal collective.

**Alumni:** Stanley Jordan, Alex Laurenzi.

**Auditions:** Arts supplement application along  
with university application. Live

auditions at the beginning of the  
school year.

**Financial Aid:** Available. Visit [admission.princeton.  
edu/cost-aid/apply-financial-aid](http://admission.princeton.edu/cost-aid/apply-financial-aid).

**Scholarships:** No scholarships. Upon admission,  
Princeton meets all demonstrated  
financial need.

**Apply by:** Nov. 1, or Jan. 1, 2022.

**Contact:** Rudresh Mahanthappa, [rudreshm@  
princeton.edu](mailto:rudreshm@princeton.edu). See [facebook.  
com/jazzatprinceton](https://facebook.com/jazzatprinceton); [twitter.com/  
jazzatprinceton](https://twitter.com/jazzatprinceton); [jazzatprinceton.  
com](http://jazzatprinceton.com).

## Rutgers University Mason Gross School of the Arts

### New Brunswick, New Jersey

**Student Body:** 850 undergraduate, 250 music, 75  
jazz.

**Tuition:** In-state, \$36,267 (total cost for  
tuition, room and board). Out of  
State, \$53,851.

**Jazz Degrees:** BM Jazz Studies, MM Jazz Studies  
and BM Jazz double concentrations  
in Education and Composition.

**Faculty:** Conrad Herwig (department head),  
Kenny Davis, Ralph Bowen, Bill  
O'Connell, Victor Lewis, Abraham  
Burton, Gary Smulyan, Joe Mosello,  
Tatum Greenblatt, Robby Ameen,  
Eddie Palmieri, Marc Stasio.

**Jazz Bands:** Jazz Ensemble I, 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.  
Saxophone- Brad Leali, Jim Brenan,  
Jeff Rupert, Jerry Weldon, Thomas  
Chapin, Dave Schumacher, Ku-  
umba Frank Lacy, Jimmy Bosch,  
David Miller, Andy Hunter, Jose  
Maunez, James Browowski, Isrea  
Butler. Piano: Orrin Evans, Rob  
Bargad, Harry Pickens, John Chin,  
Earl MacDonald, Misha Piatogorski,  
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, Ken Filiano,  
Brian Glassma, Steve Nelson.

**Auditions:** In-person or recorded  
accepted. Visit [masongross.  
rutgers.edu/admissions/  
audition-requirements](http://masongross.rutgers.edu/admissions/music/audition-requirements).

**Financial Aid:** Available. Visit [masongross.  
rutgers.edu/admissions/  
tuition-scholarships](http://masongross.rutgers.edu/admissions/tuition-scholarships).

**Scholarships:** Need- and merit-based available.  
[masongross.rutgers.edu/  
admissions/tuition-scholarships](http://masongross.rutgers.edu/admissions/tuition-scholarships).

**Apply by:** Jan. 1, 2022.

**Contact:** Emalina Thompson, Assoc. Director  
of Admissions, 848-932-5241,  
[admissions@mgsa.rutgers.edu](mailto:admissions@mgsa.rutgers.edu).

## Rutgers University at Newark Newark, New Jersey

**Contact:** [newark.rutgers.edu](http://newark.rutgers.edu)

## Shenandoah Conservatory Winchester, Virginia

**Student Body:** 533 undergraduate, 36 jazz.

**Tuition:** \$37,350.

**Jazz Degrees:** Jazz Studies, Music Education,  
Music Production & Recording  
Technology, Music Therapy.

**Faculty:** Matthew Niess, Craig Fraedrich,  
Luis Hernandez, Donovan Stokes,  
Richard Whitehead, Alphonso  
Young, Daryl Brenzel.

**Jazz Bands:** Jazz ensemble, jazz combos, Little  
Big Band.

**Alumni:** Alan Baylock, Laurence Elder,  
Corcoran Holt, Ashlin Parker, Tim  
Young.

**Auditions:** Application, August to February,  
2022. Live audition, online or on-  
campus, December to February,  
2022. Scholarship offers, March,  
2022. Deposit deadline, May 2022.

**Financial Aid:** Need-based aid (FAFSA-  
dependent), work-study (\$2,000  
per year), VTAG Grants (Virginia  
residents), Federal student loans  
and grants (as eligible); Visit  
[finaid@su.edu](mailto:finaid@su.edu).

**Scholarships:** Conservatory Award (talent and  
academic), presidential scholarship  
(competitive; must meet eligibility  
requirements). Visit [finaid@su.edu](mailto:finaid@su.edu).

**Apply by:** Rolling admissions. For scholarship  
consideration: Feb. 12, 2022.

**Contact:** Matthew Niess, [mniess@su.edu](mailto:mniess@su.edu).

## Skidmore Jazz Institute Saratoga Springs, New York

**Student Body:** 70–80.

**Tuition:** \$2,982 (total cost for tuition, room  
and board).

**Jazz Degrees:** Undergraduate credit available.

**Faculty:** Todd Coolman, Bill Cunliffe, Steve  
Davis, Mike Dease, Jimmy Greene,  
Clay Jenkins, Jonathan Kreisberg,  
Brian Lynch, Dennis Mackrel, Walter  
Smith III, Jim Snidero, Dave Stryker,  
Mark Beaubriand.

**Jazz Bands:** Combos.

**Alumni:** Troy Andrews, Richie Barshay,  
Jonathan Batiste, Ryan Cohan,  
Sullivan Fortner, James Francies,  
Brandon Lee, Christian Scott,  
Kendrick Scott, Walter Smith,  
Burniss Earl Travis, Myron Walden.

**Auditions:** Visit [skidmore.edu/summerjazz/  
apply.php](http://skidmore.edu/summerjazz/apply.php).

**Financial Aid:** Coleen Stephenson, (518) 580-  
5447, [cstephen@skidmore.edu](mailto:cstephen@skidmore.edu).

**Scholarships:** Need-based. Coleen Stephenson,

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Suzanne Pittson (associate director)

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MM Contact: [jazzgrad@ccny.cuny.edu](mailto:jazzgrad@ccny.cuny.edu)

[jazz.ccny.cuny.edu](http://jazz.ccny.cuny.edu)



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At the **School of Jazz and Contemporary Music** at The New School, legendary musicians become your mentors and award-winning faculty guide you through a challenging and flexible curriculum. Be part of exciting ensembles and rare performance opportunities throughout NYC, challenge tradition and experiment with contemporary sounds, and find your voice as a forward-looking artist.

### Notable Faculty

Darcy James Argue  
*composition*

Jane Ira Bloom  
*saxophone*

Anat Cohen  
*clarinet, saxophone*

Dave Douglas  
*trumpet*

Mary Halvorson  
*guitar*

Julian Lage  
*guitar*

Allison Miller  
*drums*

Matt Wilson  
*drums*

Reggie Workman  
*bass*

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[newschool.edu/jazz](https://newschool.edu/jazz)



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In the music studio with Noah Cole (second from left) at University of Maine.

**Scholarships:** Merit-based.  
**Apply by:** See fredonia.edu.  
**Contact:** Nick Weiser, weiser@fredonia.edu, (716) 673-4640.

**SUNY New Paltz**  
**New Paltz, New York**  
**Contact:** newpaltz.edu

**SUNY Purchase Conservatory of Music**  
**Purchase, New York**

**Student Body:** 4300. 80 jazz (60 undergraduate).  
**Tuition:** Undergraduate: In-state, \$7070. Out-of-state, \$16,980.  
 Graduate: In-state, \$11,310. Out-of-state, \$23,100.

**Jazz Degrees:** BM, MM, Performer's Certificate (post-baccalaureate) and Artist Diploma (post Master's).

**Faculty:** Pete Malinverni, David Hazeltine, Andy LaVerne, Doug Weiss, Richie Morales, Kenny Washington, Pasquale Grasso, Jon Faddis, Ingrid Jensen, Ralph Lalama, Gary Smulyan, John Mosca, Alexis Cole, David Dejesus, Adam Birnbaum, Ugonna Okegwo, Matt Wilson.

**Jazz Bands:** Purchase Jazz Orchestra, Purchase Latin Jazz Orchestra, 15 small jazz combos.

**Alumni:** Cyrille Aimee, Spike Wilner, Bruce

(518) 580-5447, cstephen@skidmore.edu.

**Apply by:** March 15, 2022.

**Contact:** Coleen Stephenson, (518) 580-5447, cstephen@skidmore.edu. Visit skidmore.edu/summerjazz.

**SUNY Fredonia**  
**Fredonia, New York**

**Student Body:** Approx. 500 music majors, approx. 25 jazz majors.

**Tuition:** In-state, \$6,700. Out-of-state,

\$16,320.

**Jazz Degrees:** Bachelor of Arts in Jazz Studies.

**Faculty:** 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, Bob McChesney.

**Auditions:** See fredonia.edu.

**Financial Aid:** Available. See fredonia.edu.

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**Fran Vielma**, Latin jazz and jazz music theory  
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MICHAEL CIESIELSKI

Harris, David Dejesus, Jo Lawry, Wayne Tucker.

**Auditions:** Pre-screening auditions due by Jan. 1, 2022. Students will be notified if they qualify for a live audition, which takes place in February. Visit [purchase.edu/admissions/music-pre-screening-and-audition-guidelines](http://purchase.edu/admissions/music-pre-screening-and-audition-guidelines) for further details.

**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:** Jan. 1, 2022

**Contact:** Pete Malinverni, [peter.malinverni@purchase.edu](mailto:peter.malinverni@purchase.edu), (914)251-6700.

## **Crane School of Music SUNY Potsdam**

**Potsdam, New York**

**Student Body:** 550.

**Tuition:** In-state, \$7,070. Out-of-state: \$16,980.

**Jazz Degrees:** Undergraduate music degree students can opt for a jazz minor.

**Faculty:** More than 90 faculty covering all areas of study.

**Jazz Bands:** Jazz ensemble, jazz band, jazz combos, including the Giroux Honors Jazz Combo.

**Alumni:** Larry Ham, Lisa Vroman, Thomas Palmatier, Renée Fleming, David Allen Conner.

**Auditions:** See [potsdam.edu/academics/crane/admissions](http://potsdam.edu/academics/crane/admissions).

**Financial Aid:** Available. See [admissions@Potsdam.edu](mailto:admissions@Potsdam.edu).

**Scholarships:** Both merit- and need-based. Music and academic are available. See [admissions@potsdam.edu](mailto:admissions@potsdam.edu).

**Apply by:** Feb. 13, 2022 (last day to register for an audition).

**Contact:** David Heuser, Interim Dean, [auditions@potsdam.edu](mailto:auditions@potsdam.edu), (315) 267-2417.

## **Syracuse University Setnor School of Music**

**Syracuse, New York**

**Student Body:** 95 jazz students (music and non-music majors).

**Tuition:** \$55,920.

**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, Irene Ialenti, Mike Dubaniewicz,

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**Jazz Bands:** 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. Visit [vpa.syr.edu/music-requirements](http://vpa.syr.edu/music-requirements).

**Financial Aid:** Available. See [financialaid.syr.edu](http://financialaid.syr.edu).

**Scholarships:** Merit scholarships, need-based aid.

**Apply by:** Early decision: Nov. 15; regular decision: Jan. 1, 2022.

**Contact:** College of Visual and Performing Arts, Office of Recruitment and Admissions, 315-443-2769, [admissu@syr.edu](mailto:admissu@syr.edu); [vpa.syr.edu/academics/music](http://vpa.syr.edu/academics/music).

### Temple University's Boyer College of Music and Dance

#### Philadelphia, Pennsylvania

**Student Body:** 953. 636 undergraduate, 317 graduate. 833 music, 120 dance.

Approx. 100 undergraduate jazz students.

**Tuition:** In-state: \$18,552. Out-of-state: \$32,592.

**Jazz Degrees:** BM Jazz Studies Performance, BM Jazz Studies Composition, BM Music Education Jazz, BM Music Therapy Jazz, MM Jazz Studies.

**Faculty:** Terell Stafford, Richard Oatts, Tim Warfield.

**Jazz Bands:** Multiple big bands and combos.

**Auditions:** Audition required.

**Financial Aid:** Visit [sfs@temple.edu](mailto:sfs@temple.edu).

**Scholarships:** Visit [boyer@temple.edu](mailto:boyer@temple.edu).

**Apply by:** Feb. 1, 2022.

**Contact:** Lydia Veilleux, [lydia.veilleux@temple.edu](mailto:lydia.veilleux@temple.edu), 215-204-6810.

#### Towson University Towson, Maryland

**Contact:** [towson.edu](http://towson.edu)

#### University of the Arts Philadelphia, Pennsylvania

**Student Body:** Approximately 1,500. 238 jazz (undergraduate and graduate).

**Tuition:** \$48,350.

**Jazz Degrees:** Bachelor of Music in Composition, Instrumental Performance or Vocal Performance; Bachelor

of Science in Music Business, Entrepreneurship and Technology; Undergraduate Diploma of Music in Composition, Instrumental Performance or Vocal Performance; Master of Music in Jazz Studies; Master of Music in Music Education; Master of Arts in Teaching in Music Education; Graduate Diploma in Jazz Studies.

**Faculty:** Mark Allen, Steve Beskrone, Stephen Cirino, Matt Davis, Chris Farr, Steve Fidyk, Matt Gallagher, Don Glandon, J. Michael Harrison, Tom Hedden, Keith Hodgson, Michael Johnson, Micah Jones, Tiffany Jones, Jeff Kern, Nick Lombardelli, Matt Manhire, Tony Miceli, Jenny Neff, Charles Peck, Reggie Pindell, Liz Radigonda, Paul Schuette, John Swana, David Thomas, Janine Diaz Whitt.

**Jazz Bands:** "Z" Big Band, Transfusion Ensemble, and 20 small and large ensembles.

**Alumni:** Adam Blackstone, Stanley Clarke, Josh Lawrence, Anwar Marshall, Diane Monroe, Alita Moses, Ed Simon, Laurin Talese, Sumi Tonooka, Dan Zank.

**Auditions:** Visit [uarts.edu/undergrad-music-auditions](http://uarts.edu/undergrad-music-auditions).

# University of Massachusetts | Amherst



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

**B.M.** in Jazz Studies, Music Education, Composition, Performance

**B.A.** in Music - Jazz Studies track; provides flexibility for double-majors

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**Financial Aid:** 98% of students who are eligible receive financial aid. Contact Student Financial Services at [finaid@uarts.edu](mailto:finaid@uarts.edu) or call 215-717-6170.

**Scholarships:** All applicants are automatically considered for merit-based scholarships. No special application is necessary. Contact Student Financial Services at [finaid@uarts.edu](mailto:finaid@uarts.edu) or call 215-717-6170.

**Apply by:** Undergraduate applications are accepted on a rolling basis. It is recommended that you apply by Feb. 1, 2022.

**Contact:** Office of Admissions, (215) 717-6049, [admissions@uarts.edu](mailto:admissions@uarts.edu).

## University of Connecticut Storrs, Connecticut

**Student Body:** 200 music, 20 jazz.

**Tuition:** In-state: \$15,030. Out-of-state: \$37,698.

**Jazz Degrees:** Bachelor of Arts with Jazz Emphasis.

**Faculty:** Earl MacDonald, John Mastroianni, Doug Maher, Gregg August.

**Jazz Bands:** Two big bands, five combos.

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

**Auditions:** See [music.uconn.edu/programs/apply](http://music.uconn.edu/programs/apply).

**Financial Aid:** See [financialaid.uconn.edu](http://financialaid.uconn.edu).

**Scholarships:** Visit [admissions.uconn.edu/cost-aid/scholarship](http://admissions.uconn.edu/cost-aid/scholarship).

Additionally, the Department of Music offers scholarship opportunities based on talent, departmental need and donor specifications.

**Apply by:** Jan. 15, 2022: Storrs Campus application deadline. Visit [admissions.uconn.edu/apply/first-year/deadlines](http://admissions.uconn.edu/apply/first-year/deadlines).

**Contact:** Earl MacDonald, Director of Jazz Studies, [earl.macdonald@uconn.edu](mailto:earl.macdonald@uconn.edu) (for inquiries from prospective students only).

## University of Maine Orono, Maine

**Student Body:** 11,561. 130 music.

**Tuition:** In-state and Canada, \$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, Scott Cleveland, Daniel Fisher-Lochhead, Ross Gallagher, Stuart Marrs, Mark Tipton, Jim Winters.

**Jazz Bands:** Two big bands, six combos.

**Alumni:** David Demsey, Craig Skeffington, Mike Bennett, Melissa Hamilton, Scotty Horey, Thomas Schmidt.

**Auditions:** Live or recorded auditions accepted.

**Financial Aid:** FAFSA required; [uaine.edu/stuaid](http://uaine.edu/stuaid).

**Scholarships:** Scholarships available; [uaine.edu/spa/audition/scholarships](http://uaine.edu/spa/audition/scholarships).

**Apply by:** Rolling admission.

**Contact:** Dan Barrett, [dan.barrett@maine.edu](mailto:dan.barrett@maine.edu).

## University of Maine at Augusta Augusta, Maine

**Student Body:** 5,606. 125 in contemporary music.

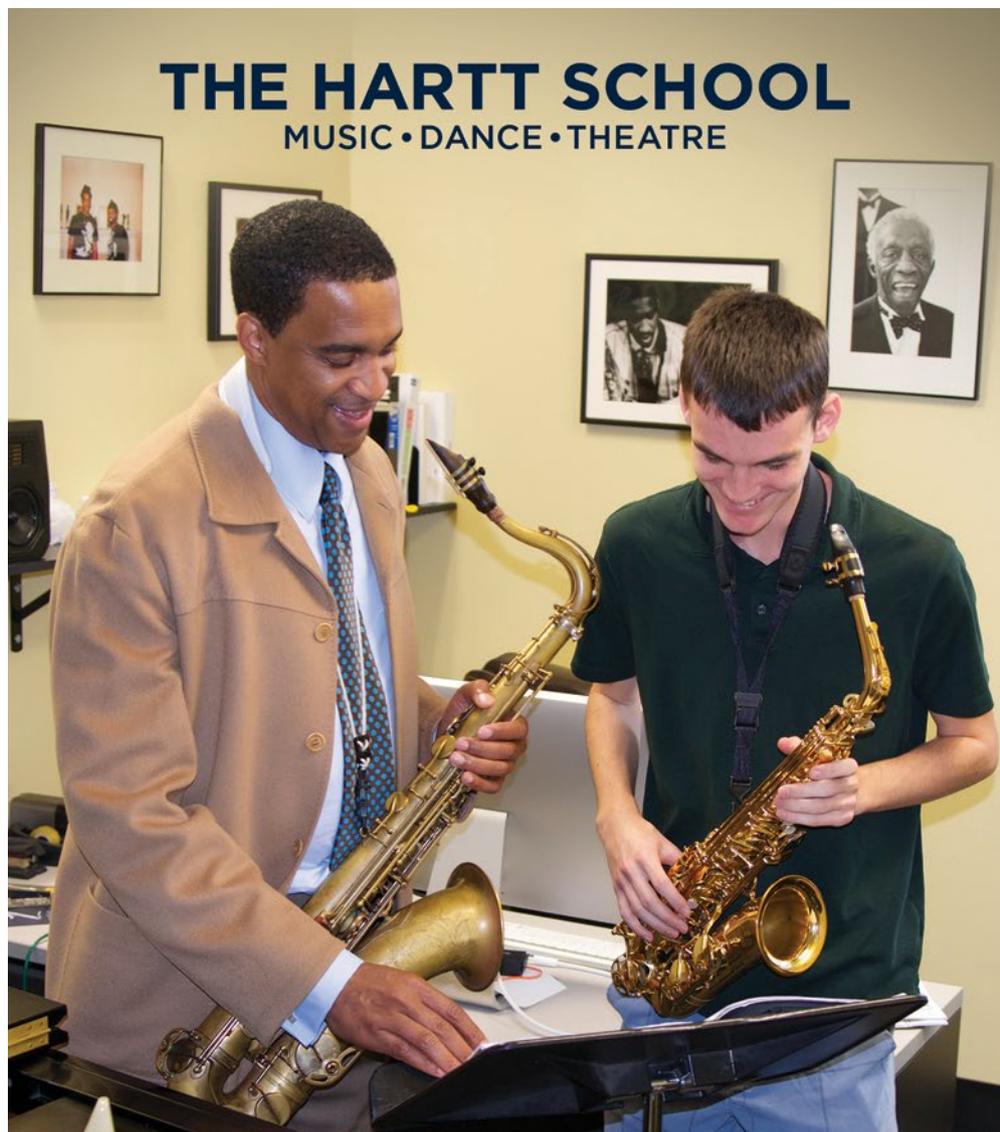
**Tuition:** Approx. \$6,000/semester.

**Jazz Degrees:** Bachelor of Music in Contemporary and Popular Music, Associates of Science in Contemporary and Popular Music.

**Faculty:** Richard Nelson, Anita Jerosch, Noah Cole, Christine Letcher, R.J. Miller, Duane Edwards, Marcia Gallagher, John Mehrmann, Eric Thomas, Linda Theriault, Eliza Meyer, Mark Tipton, Scott Hughes, Peter Herman, Brian Shankar Adler.

**Jazz Bands:** Studio ensemble, EnvoK, jazz/rock ensemble, string ensemble, global rhythms, steel drum ensemble.

**Alumni:** Kenya Hall, Steve Grover, Craig Brann, John Wicks, Zanuck Lindsay, Jocelyn French, Adam Chilenski.



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**Jazz Degrees:** Bachelor of Music, Jazz Studies.  
**Faculty:** Tim Powell, Thomas Baldwin, Steve Fidyk, Chris Gekker, Jennifer Krupa, Gerard Kunkel, Jon Ozment.  
**Jazz Bands:** UMD jazz ensemble, UMD jazz lab, university jazz band, UMD chamber jazz combos.  
**Auditions:** University and School of Music applications are due Nov. 1. Live auditions are held in early December.  
**Financial Aid:** Visit [financialaid.umd.edu](http://financialaid.umd.edu).  
**Scholarships:** Visit [scholarships.umd.edu](http://scholarships.umd.edu).  
**Apply by:** Early action: Nov. 1. Regular decision: Jan. 20, 2022.  
**Contact:** [musicadmissions@umd.edu](mailto:musicadmissions@umd.edu).

## University of Massachusetts Amherst

### Amherst, Massachusetts

**Student Body:** 28,000. 250 music, 30 jazz.  
**Tuition:** In-state, \$8,219. Out-of-state, \$18,482.  
**Jazz Degrees:** Undergraduate: Jazz Studies (Bachelor of Music, Bachelor of Arts), plus Music Education, Performance, Composition, History, Theory; Minor in Music. Graduate:

**Auditions:** AS Degree: no audition. BM Degree: video audition, two pieces of music with contrasting styles. They can be unaccompanied or with backing tracks or a live band.  
**Financial Aid:** See [umafa@maine.edu](mailto:umafa@maine.edu).  
**Scholarships:** See [umafa@maine.edu](mailto:umafa@maine.edu).  
**Apply by:** No deadline, rolling admission.

**Contact:** Anita Jerosch, (207) 621-3179, [anitaann.jerosch@maine.edu](mailto:anitaann.jerosch@maine.edu) (email is preferred).

### University of Maryland School of Music College Park, Maryland

**Student Body:** 41,000. 450 in School of Music.



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- David Miller Trombone
- Matthew Parrish Bass, Small Ensembles
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- 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:** Live Auditions on Feb. 5, Feb. 12, Feb. 19, 2022. Remote and specially arranged audition options available.
- Financial Aid:** Contact Financial Aid Services (413-545-0801), or see [umass.edu/umfa](http://umass.edu/umfa).
- Scholarships:** Awarded to undergraduate majors based on merit of audition. Teaching assistantships available for graduate students.
- Apply by:** Jan. 15, 2022, for freshmen; April 15, 2022, for transfer; Dec. 1, 2022, priority deadline for graduate.
- Contact:** Nathaniel Gowen, [musicadmissions@umass.edu](mailto:musicadmissions@umass.edu), (413) 545-6048, [umass.edu/music](http://umass.edu/music).

## University of Massachusetts, Lowell Lowell Massachusetts

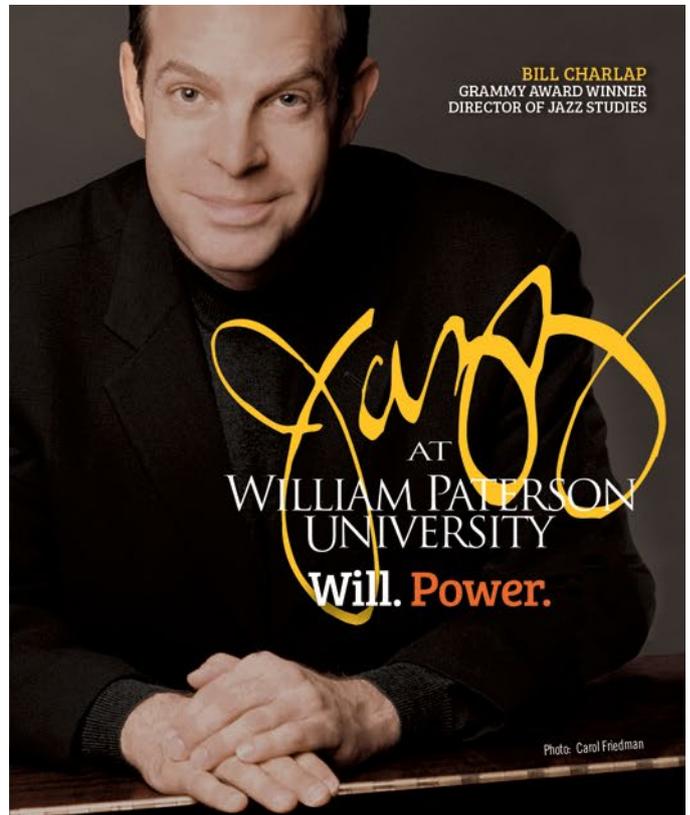
Contact: [uml.edu](http://uml.edu)

## University of Pittsburgh Pittsburgh, Pennsylvania

- Tuition:** Undergraduate: Visit [payments.pitt.edu/tuition-rates-fees](http://payments.pitt.edu/tuition-rates-fees).
- Jazz Degrees:** Minor in Music, Bachelors of Arts in Music (Jazz Track), PhD in Jazz Studies.
- Faculty:** Nicole Mitchell, Michael Heller, Aaron Johnson, Yoko Suzuki, James Johnson Jr., Ralph Guzzi, Mark Strickland, John Maione, Jeffrey Mangone, Frank Cunimondo, James Johnson III, Kenneth Powell, Sandra Dowe.
- Jazz Bands:** Jazz Ensemble (big band), Jazz Combos (small band).
- Alumni:** Geri Allen, Kent Engelhardt, Gary Fineberg, James Moore.
- Auditions:** Auditions for the jazz ensemble are held at the beginning of the fall semester.
- Financial Aid:** Contact 412-624-7488, [finaid@pitt.edu](mailto:finaid@pitt.edu).
- Scholarships:** Contact Jazz Studies Office, [pittjazz@pitt.edu](mailto:pittjazz@pitt.edu), 412-624-4187.
- Apply by:** See [pitt.edu/admissions](http://pitt.edu/admissions).
- Contact:** Jazz Studies Office, 412-624-4187, [pittjazz@pitt.edu](mailto:pittjazz@pitt.edu).

## University of Rhode Island Kingston, Rhode Island

- Student Body:** 17,064. 126 music majors/minors, 23 jazz.
- Tuition:** In-state: \$15,332. Northeast region: \$25,270. Out of state, \$33,354.
- Jazz Degrees:** BA in Jazz Studies. BM 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, William Longo, John McKenna, David Zinno, Zaccai Curtis.
- Jazz Bands:** One big band, four combos.
- Alumni:** Leland Baker, Jesse-Ray Leich, Gary Lindsay.
- Auditions:** See [uri.edu/music/auditions](http://uri.edu/music/auditions).
- Financial Aid:** See [uri.edu/enrollment/financial-aid](http://uri.edu/enrollment/financial-aid).
- Scholarships:** Merit-based. Contact Emmett Goods, [emmettgoods@uri.edu](mailto:emmettgoods@uri.edu).



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- \*Pete McGuinness, Marcus McLaurine, Chico Mendoza,
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- Founder & President of the Arts Jazz Festival *1990-1993*
- DownBeat Achievement in Jazz Education *1993*
- DownBeat Jazz Education Hall of Fame *2010*
- John LaPorta National Jazz Educator of the Year *2012*
- DownBeat Student Music Awards Judge *Since 2016*
- Texas Jazz Educators Association Hall of Fame *2021*

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**Contact:** Sil DeSignore, music@uri.edu, (401) 874-2431.

## Wells School of Music West Chester University, Pennsylvania West Chester, Pennsylvania

**Student Body:** 300, 50 jazz.  
**Tuition:** In-state, \$7,716.00. In-state. Part-time, \$322.00/credit. Out-of-state, \$19,290.00. Part-time, \$805.00/credit.  
**Jazz Degrees:** Bachelor of Music in Performance, Jazz Studies, Jazz Studies Minor.  
**Faculty:** Jonathan Ragonese, John Swana, Peter Paulsen, Chris Hanning, Marc Jacoby, Terry Klinefelter, Dave Cullen, Dan Cherry.  
**Jazz Bands:** Two large ensembles, Latin jazz ensemble, three combos, jazz choir, chamber ensemble.  
**Alumni:** Bob Curnow, Ernie Watts, John Swana.  
**Auditions:** Submit application, sign up for live audition (wcupa.edu/music/undergradProgram.aspx).  
**Financial Aid:** This school awards \$191 million dollars annually in financial aid. Phone: (610) 436-2627. Email: Finaid@wcupa.edu.  
**Scholarships:** This school offers over 400-plus scholarship opportunities with some specifically given to students in the School of Music. Phone: (610) 436-3042. Email: musicinfo@wcupa.edu.  
**Apply by:** Rolling admissions. While students may apply any time after Aug. 1 of their senior year, they encourage music students to apply by Feb. 1 in order to schedule music auditions.  
**Contact:** Brittany Grason, Associate Director of Music Admissions, bgrason@wcupa.edu, (610) 436-3042.

## West Virginia University Morgantown, West Virginia

**Student Body:** 29,000. 320 School of Music, 50 jazz.  
**Tuition:** In-state \$8976, Out-of-state \$25,320.  
**Jazz Degrees:** Jazz Studies (BM) Jazz Pedagogy (MM).  
**Faculty:** Jared Sims, Alton Merrell, Robert Sears, Jeff Siegfried, Lisa Bleil, Paul Thompson, Brian Wolfe.  
**Jazz Bands:** Big Bands 1 and 2, several instrumental and vocal jazz combos.  
**Alumni:** Allison Miller, Jay Chattaway, James Moore, Scott Simons, Tay Cher Siang, Emmett Goods.  
**Auditions:** Auditions for majors are held in the late fall and early spring semester. Ensemble auditions are held during the first week of classes. Visit ccart.s.wvu.edu/academics/auditions-and-portfolio-reviews.  
**Financial Aid:** Academic Scholarship and other aid programs available. Contact the Financial Aid Office at 304-293-1WVU.  
**Scholarships:** Music scholarships available. Contact James Froemel, jfroemel@mail.wvu.edu.  
**Apply by:** Scholarship consideration deadline for music is March 1, 2022. Rolling admissions policy.  
**Contact:** James Froemel, Recruitment Specialist for Creative Arts, 304-293-4339 or jfroemel@mail.wvu.edu.  
Jared Sims, Director of Jazz Studies, (304) 293-4549 or jared.sims@mail.wvu.edu.

## Western Connecticut State University Danbury, Connecticut

**Contact:** wcsu.edu

## Westfield State University Westfield, Massachusetts

**Student Body:** 3,000. 15 jazz.

**Tuition:** \$11,139.  
**Jazz Degrees:** BA Music.  
**Faculty:** James Argiro, Tim Atherton, Peter Coutsouridis, John Mason, Edward Orgill, Jason Schwartz.  
**Jazz Bands:** Combos, jazz ensemble.  
**Auditions:** In-person or remote.  
**Financial Aid:** Visit [westfield.ma.edu/academics/music-programs](http://westfield.ma.edu/academics/music-programs).  
**Scholarships:** Visit [westfield.ma.edu/academics/music-programs](http://westfield.ma.edu/academics/music-programs).  
**Apply by:** Rolling admissions.  
**Contact:** Andrew Bonacci, [abonacci@westfield.ma.edu](mailto:abonacci@westfield.ma.edu).

## William Paterson University

### Wayne, New Jersey

**Student Body:** 75 undergraduate jazz majors, 23 graduate jazz students, 280 total music majors.  
**Tuition:** Undergraduate: \$13,638. Graduate: \$13,428. No out-of-state tuition. All students pay in-state amount.  
**Jazz Degrees:** Undergraduate 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 Bertocini, Steve LaSpina, Marcus McLaurine, Ed Neumeister, Cecil Bridgewater, 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 student-designed concept groups, 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, Yu Nishiyama, Walter Gorra.

**Auditions:** Online file upload only. Requirements vary per instrument and concentration. See website for details: [wpunj.edu/jazz](http://wpunj.edu/jazz).

**Financial Aid:** Available for undergrads. Visit [wpunj.edu/admissions](http://wpunj.edu/admissions) or contact 973-720-2901. Full tuition graduate assistantships available for graduate students.

**Scholarships:** Undergrad: major academic, honors and talent scholarships available; most jazz students receive significant scholarship awards.

**Graduate:** Full tuition graduate assistantships available.

**Apply by:** Feb. 1, 2022, graduate and undergraduate.

**Contact:** David Demsey, Jazz Studies Coordinator, [musicadmissions@wpunj.edu](mailto:musicadmissions@wpunj.edu), (973) 720-3466, [wpunj.edu/jazz](http://wpunj.edu/jazz).



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Aaron Flagg



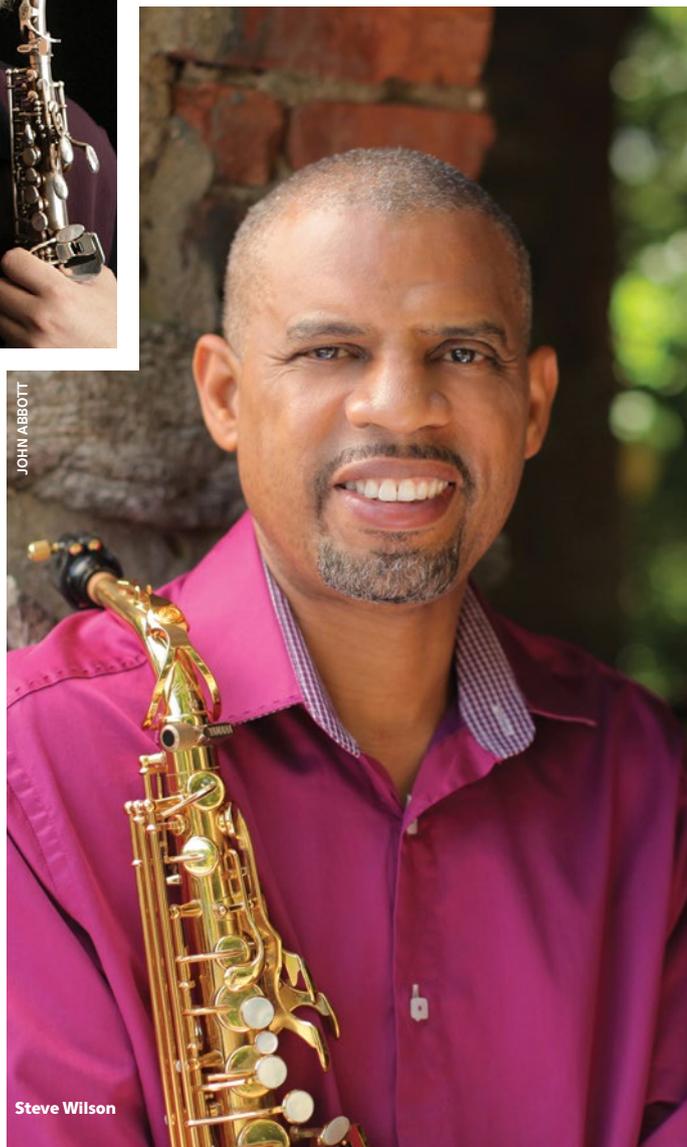
COMBO NUVO

David Schroeder



Ingrid Jensen

MARIA MERAZ



JOHN ABBOTT

Steve Wilson

By **Bill Milkowski**

# NYC SCHOOLS RE-OPENING AMID CHALLENGES, PROTOCOLS

The return of students to college campuses around the New York City area, the Mecca of jazz, comes on the heels of an academic year like no other. Following a year-and-a-half of remarkable resilience in adapting to the pandemic, music students and faculty alike are now eager to fully embrace the in-person teaching that they may have previously taken for granted.

Of the six schools surveyed for this piece, responses to COVID-19 varied wildly in 2020. While some remained closed through that historic pandemic year, resorting exclusively to Zoom and other media networking software to link students for at-home instruction, others found ways to continue in-person teaching in the classroom by enacting extraordinary safety protocols. By maintaining social distancing in ensemble practice rooms while ensuring that trumpet and saxophone players were fitted with special masks allowing for mouthpieces to slip through and placing specialty bags around the bells of their horns to reduce aerosolization, resourceful institutions were able to push beyond the limitations of remote learning and get students back to playing in a room together, feeling the vibration of instruments, hearing the blend and reacting in the moment; the way jazz has always been played.

In the face of such adversity, some educators and administrators have emerged as heroes in their uncommon efforts to keep their students fully engaged with in-person classes. Others, who were shut out of that intimate process when their campuses closed, were — at the time of this writing — anticipating emotional reunions with students after more than a year and a half apart. Here are their stories:

**Pete Malinverni, head of jazz studies,**

**SUNY Purchase College:** There's that old line: "talking about music is like dancing about architecture." I teach an improv class and for improvisation you really have to play together. Many of the theory classes were online last fall, but the stuff where you actually have to play together — our combo, big band and improv classes — we had to do them in-person. We were on our hands and knees measuring six-foot squares between the students because we didn't want anybody getting sick. So, we did meet in person last year, but with really strict protocols. Everybody had masks on, we had the plexiglass shields up between you and the next person six feet apart. And, we had weekly testing. All of our students adhered very strictly to the mask mandates and nobody got sick. I kept telling them how inspired I was by them.

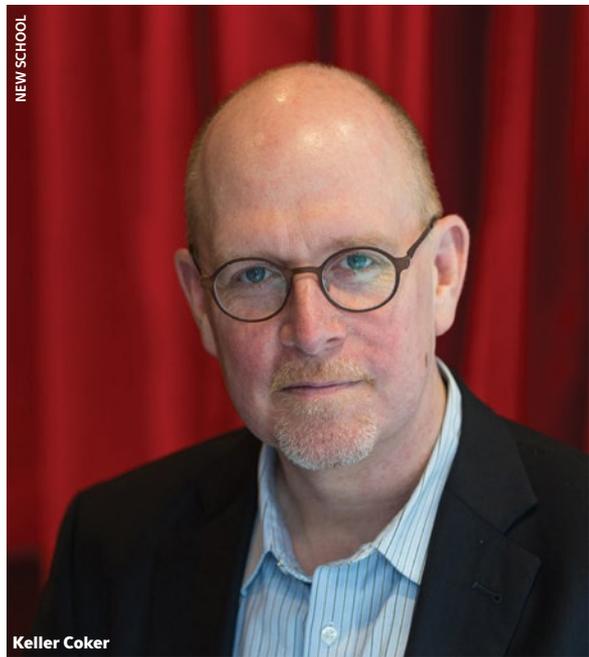
So last year everybody was taking the tack that we're all in the same boat: I protect you, you protect me. If we want to be together, this is what we have to do. And man, they took it seriously. It was wonderful to see how much they cared, how supportive they were of each other. I cannot wait for our first day back to classes [Aug. 30]. I love these kids, and it'll be really nice to see the bottom half of their faces again.

**Steve Wilson, director of jazz studies, City College:** When this pandemic hit in March last year, only a few programs were

allowed to remain on campus. If you had labs or were emergency personnel, that was OK. But everyone else had to shift to remote learning. Teaching remotely was definitely a challenge — first adapting to it, then doing it over a long period of time. Just to maintain the interest level for the students was a challenge because they're doing every class online. You know, they get Zoomed out. I think we all get Zoomed out. So you have to find ways to make it interesting and as engaging as possible. But Zoom has its limitations, especially if students do not have good Wi-Fi connections at home. Some students I had were literally attending class in their vehicles on their phones. So they're fighting all kinds of conditions that may not be the most favorable.

There was some upside to the pandemic in terms of students and teachers having to learn some of this new technology, which is here to stay. These new modes will continue to be adapted and modified and be a part of the paradigm going forward. We also received some funds at the end of the spring semester to upgrade one of our larger multifunction rooms to do streaming classes and presentations and concerts and lectures. That's a room we're going to be preparing to adapt to this COVID situation, but it will probably take most of this academic year for the room to get outfitted.

We'll be doing hybrid learning in the fall of



2021. We will be offering a remote option for students that, for whatever reason, can't get vaccinated or maybe couldn't get their student visa to travel to New York City to attend classes. All of the lecture classes will be exclusively online. I don't expect full-on, in-person teaching at City College until the spring semester of 2022. This is going to be a very crucial period we're coming into. Given the delta variant, it's still a very fluid situation.

**Ingrid Jensen, interim dean, director of jazz, Manhattan School of Music:**

Right after lockdown, I began doing Zoom classes. But I started going in and teaching in-person a few months later. I just said, "You know what? We're going to mask up, we're going to go 30 minutes at a time and we're going to get more done in a small window of time than we do trying to reach some sense of communication on Zoom." It was exhausting but it worked. And the community element of all of it was another eye-opener, too, for both the students and me. I noticed that the older students became much more mentor-like and caring of the younger students because they were kind of like, "This is the situation. We're all in it together."

We were in-person most of last year. All of our performances classes were in-person and we also did concerts. That all happened in real time with real people, masked up and socially distanced. It was based on some very detailed, scientific-based theories that have nothing to do with playing the blues or writing contemporary jazz standards. The main scientific directive to every choice that MSM made came from Johns Hopkins. And, boy, did it ever work out.

MSM extended a massive effort to keep stu-

dents and faculty on campus. They had air cleaners installed in every room and they re-did the whole system of changing up the air every few minutes, like how it works on an airplane. And we followed all the regulations of how long you could be in a room and how many people could be in a room, based on the Johns Hopkins guidance. We had a few scares where students got sick going out at clubs or going to parties and just getting a little too risky, so then they would have to be quarantined for a while. And because of a lot of students on campus were living in the dorms, and the dorms were very organized, there were no real outbreaks. So that was part of the system that kept things going. It was just a huge team effort by students, faculty and administration. It was like we were all riding in this big boat together, and it kept listing from port to starboard and we were like, "Everybody, hang on!" But we never had to really shut down completely, which was just amazing.

The teachers had to shift through all of the materials that they used to bring in person to handout and upload it all to this system called Canvas. And they were on big TV screens in the classroom, rehearsing students from the safety of their own homes. And there were two-hour rehearsals for groups, but they would play in one room for an hour and then shift to another room, so nobody was ever in the room for longer than an hour. The students were playing live music together, jamming like crazy in those rehearsal rooms. We had full big bands doing reading sessions playing a bunch of Thad Jones music. And I programmed 13 or 14 workshops where we had guests Zooming in from all over the place. We were in our little bubble, and it was great. The singers were really belting out their songs with this muted piece of cloth

over their faces. The trumpet players had to have shower caps on their bells and have special masks where their mouthpieces were fitted in. I mean, we tried our best to cover every available appendage but in the end you can't cover every breath that's coming out of the saxophone. There's too many holes. But that's where the social distancing came in. It was all very challenging for them, but what was fascinating was just to see how adaptable everyone was to it.

We took so much for granted before all of this. Of course, playing live was the biggest thing we took for granted. But spacing — people being able to see each other and the intimacy of our music — became a new challenge for the students. Playing at a distance of 10 feet between a saxophone player and a trumpet player in a big band or 12 feet between the piano player and the bass player; that's unheard of for the way we play. Normally, we're always like smelling each other's sweat. But I saw people finding things in themselves they didn't know existed and they began making incredible music together. I think those students that had to stay on Track D, and be totally remote the whole time, missed out on some of that magic of us being in our little bubble together.

**David Schroeder, department of music chair and former director of jazz studies, NYU Steinhart:**

First we got hit with COVID, then we got hit with George Floyd and Black Lives Matter and all the students demonstrating in Washington Square right across from my office. So it was pretty crazy all last summer. We were locked down for about four months at the beginning of the pandemic in 2020, then we came back to our offices last August. By September, we were here with

classes that were a combination of online and live. Normally there's about 65,000 students here, and last fall we had about 30,000. And, while NYU is a private institution, we do have to follow the state guidelines. So all the classrooms were socially distanced, you had to wear a mask, you had to be six feet apart. There were signs on the floor: You Can't Stand Here. Only two people could be in an elevator at a time. On campus the faculty gets tested every two weeks, students get tested weekly. And if you live in the dorm, now it's like one person in a suite instead of three. All those things are adhered to, drastically.

Last year we had our orchestra socially distanced in our large space in this building, which we call Penthouse. They all had to wear masks. The percussionists were there, but we had the horn players on a different floor in individual practice rooms piped in using the Dante networking system, and then they could watch on their computers. Zoom is a little out of sync, so we got Dante, which they use in the pit orchestras on Broadway. So, that's really bending over backwards to make students come back and feel like they're interacting. And I'm fortunate to have John Scofield, Chris Potter, Lenny White and all these guys on my faculty. We're rich with great faculty, and that attracts students.

So we're going to be fully back on Sept. 1. We don't know if we're going to be able to invite the general public to performances yet, or if they have to be masked to attend. But I think everything else is going to be business as usual, unless the delta variant keeps rearing its ugly head.

**Keller Coker, dean of jazz, The New School:** Last year there were no in-person classes. We didn't begin having any in-person activities until the second five-week module of the spring 2021 semester. That's when we did have some small ensemble work for students that were interested in that experience, with the faculty Zooming in. The students were in the classroom, but the faculty were at home. And we've been doing that this summer as well. Realizing that it was a difficult year for students, we offered more summer classes than we usually do, and offered all of them free to students. It was a tough year for everybody, and we're trying to figure out all the ways that we can make life feel better for students, add value that maybe normally wasn't there in the past. We learned things over the course of the year and we realize that institutions need to constantly be looking at what they do while moving forward and evolving. So we're going to keep some of the things that we did learn during the pandemic as we move back to in-person teaching.

On our first day of classes (Aug. 30) the students, faculty and staff are all required to be vaccinated. Most situations are still going to

require a mask indoors and we've purchased things like woodwind and brass bags that cover the bell of horns and specialty masks for vocalists. We've got all the equipment that we need so that everybody can comply. We're ready to be 100% in-person and everything's being delivered in exactly the same modality that it was prior to the pandemic. The only classes that are online are classes that were online before the pandemic, like music history and some entrepreneurial classes. We just did a whole year online, so we know how to deliver it.

Zoom was the primary platform for synchronous classwork but the latency issues make it very difficult to play at the same time if you're playing something that requires a synchronized pulse. There's certainly other things that you can do, but you have to think of groove in a very different way. So it's not about just like laying down a typical funk groove and saying, "OK, now we're all going to play together." Because it's virtually impossible to do that with Zoom or any kind of simple platform. So we also bought a license for Soundtrap, which is a digital audio workstation that's also networked, and we gave every student a Soundtrap license so that they could do layered recordings and recording projects together.

We also started to employ platforms like SonoBus and JackTrip and offered network synchronous playing classes for students, which allowed them to collaborate not only with students at The New School but with students at other institutions around the country. We wanted to do that kind of thing before the pandemic, and we've got folks on the faculty who are on the leading edge of that. The use of that technology really is more about broadening who you can play with. If you've got somebody who's 250 miles away, and you've got a project together, then you can use that technology to be able to rehearse together and prepare for an upcoming gig without having to be in the same room together. And then the joy of being in the room together is all the better.

**Aaron Flagg, chair and associate director of jazz studies, The Juilliard School:** Ours was a hybrid system last year, which was a fascinating-but-flexible experience. Our theory classes were online but we had our performance ensembles — big band and small ensembles — meeting in-person since Oct. 29. And we took tons of precautions. We had the masks, the instruments in bags, everybody spaced apart. Having an actual concert was a problem, so we ended up doing a kind of performance capture, which was like a studio recording with no audience but you're in the hall. That was part of our new live streaming initiative, and the school made major investments toward that end.

Last spring we installed HD cameras and the

whole system and hired a video department over the course of this lockdown so that we can live-stream. We can capture things with a four-camera shoot and equipped many of the school rehearsal spaces and concert venues with this type of technology, which is actually something I started 10 years ago when I was running the program at the Hartt School of Music in Hartford [Connecticut]. When I came to Juilliard seven years ago, I kept saying, "Why don't we do the same thing? Let's do live streaming." Back then it wasn't a popular idea, but as soon as the pandemic hit on March 12, 2020, everybody was like, "All right, install all the cameras. Let's do it! We want to maintain connections with our students, so whatever we have to do, we're going to do." It's amazing to see people's pure focus on wanting to help their students be a sufficient motivator to embrace change.

When we start our fall classes (Aug. 30), our plan is to be fully back in terms of the performance ensembles, with the understanding that all students must be vaccinated. During the spring and summer, people were tested incredibly diligently and there was a very focused contact tracing effort. So students and faculty and staff felt very comfortable and safe in the building.

The outstanding question is the public. To what extent do we have audiences in the fall? And how do you do that in a way that's not discriminatory, but still safe? It's controversial, and it's difficult. My son went to an NBA game and there was a whole passport vaccination protocol being followed. So we'll see if we adopt that at Juilliard.

We are 100% committed to students being back in the classroom in the fall. We will continue to respect social distancing. Certainly we will insist on masks coming into the building from the outside and using the subways. But once you're in the building and in the rehearsal hall, you won't need a mask. But I defer to whatever changes in the state guidelines might happen.

One of the things I have learned during this whole process is improvisation in a different way. This is not the time to be dogmatic. My attitude now is, "Whatever the rules are today, let's deal with those today." The situation keeps evolving and it changes all the time on so many levels. At the end of the spring, people wore masks even while they were playing, to reduce aerosolization. And in some cases the horns had bell covers. So even if we have to go back to the default position like the spring, we are still going to be playing in person.

I think it's fair to say everyone experienced a compromised education to some extent last year. That's something that we hope to address. And I think the students have been incredibly grateful for the times that they can make music together in person.

DB



University of North Texas One O'Clock Lab Band with guest Scott Tixier on violin.

**Tuition:** In-state, \$23,392, out-of-state, \$35,338.

**Jazz Degrees:** Bachelor of Science or Arts in Music with concentration in jazz studies.

**Faculty:** Lindsey Sarjeant, Longineu Parsons, Carlos Vega, Brian Hall, Robert Griffin, Darryl Tookes.

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

**Alumni:** Cannonball Adderley, Nat Adderley, Scotty Barnhardt, Wycliffe Gordon, Ron McCurdy.

**Auditions:** Held January–March.

**Financial Aid:** Available. Jan. 1 priority deadline. Contact Office of Financial Aid, (850)-599-3730, [finaid@fam.u.edu](mailto:finaid@fam.u.edu).

**Scholarships:** Audition- and merit-based.

**Apply by:** May 1, 2022.

**Contact:** Robert Griffin, Director of Jazz Studies, [robert.griffin@fam.u.edu](mailto:robert.griffin@fam.u.edu), (850)-412-7144, or Department of Music Office, (850)-599-3024. See [fam.u.edu/departamentofmusic](http://fam.u.edu/departamentofmusic).

## Florida International University School of Music Miami, Florida

**Student Body:** Undergraduate, 230, Graduate, 50.

**Tuition:** Undergraduate: In-state, \$3,084/semester. Out-of-state, \$9,283. Graduate: In-state, \$4,101/semester. Out-of-state, graduate: \$9,015.

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

**Faculty:** Jamie Ousley, Gary Campbell, James Hacker, Rodolfo Zuniga, Thomas Lippincott, Juan Tobon, Lisanne Lyons, Francisco Dimas, Felix Gomez, Ruben Caban, Roxana Ahmed.

**Jazz Bands:** Jazz Combos, Jazz Guitar Ensemble, Jazz Vocal Ensemble, Jazz Big Band, Latin Jazz Ensemble.

**Alumni:** Jean Caze, Tony Succar, Aaron Lebos.

**Auditions:** Pre-screening required. After passing, you will be invited to a live audition. Visit [music.fiu.edu](http://music.fiu.edu).

**Financial Aid:** Available.

**Scholarships:** Available.

**Apply by:** See admissions.fiu.edu.

**Contact:** [music@fiu.edu](mailto:music@fiu.edu).

## Florida Southern College Lakeland, Florida

**Student Body:** 3,500, 25 jazz students.

**Tuition:** \$38,980.

**Jazz Degrees:** Bachelor of Music with Jazz Track.

**Faculty:** Jeffrey Benatar, Valerie Gillespie, Jimmy Moore, Jay Mueller, Ian Goodman, Paul Butcher, Brian Brink.

**Jazz Bands:** Jazz Ensemble, Chamber Jazz Ensemble, Jazz Workshop Ensemble.

**Alumni:** Former faculty: Nat Adderley.

## SOUTH

### Augusta University

#### Augusta, Georgia

**Student Body:** 9,565; 10 jazz students.

**Tuition:** In state, \$4,416/semester; out-of-state, \$12,105.

**Jazz Degrees:** Bachelor of Music in jazz studies.

**Faculty:** Wycliffe Gordon, Robert Foster.

**Jazz Bands:** AU Jazz Ensemble, AU Jazz Combo.

**Alumni:** Travis Shaw.

**Auditions:** Online application and audition upload to [augusta.edu/pamplin/music/apply.php](http://augusta.edu/pamplin/music/apply.php).

**Financial Aid:** Visit [augusta.edu/finaid](http://augusta.edu/finaid).

**Scholarships:** Submit online application, audition video by March 15, 2022. Contact Angela Morgan at [amorgan1@augusta.edu](mailto:amorgan1@augusta.edu) with questions.

**Apply by:** July 1, 2022.

**Contact:** Wycliffe Gordon, (706) 737-1453 or [wgordon@augusta.edu](mailto:wgordon@augusta.edu).

### Belmont University Nashville, Tennessee

**Student Body:** Music: 825 undergraduate; 55 graduate; 475 commercial music.

**Tuition:** Undergraduate, \$38,400. Graduate, \$1,350/credit hour.

**Jazz Degrees:** Bachelor of Music in Commercial Music in: Performance, Composition & Arranging, Music Business, Music Technology, Songwriting, Media Writing.

**Faculty:** Jeff Adams, Anthony Belgio, Bruce Bennett, Bruce Dudley, Sandra Dudley, Matt Endahl, Marcus Finnie, Alex Graham, Jeff Kirk, Todd London, Tony Moreira, Paulo Oliveira, Kate Paradise, Michael Valeras and Roy Vogt.

**Jazz Bands:** Jazz Band I, II. Small Groups I, II, III. Jazz String Quartet. Jazz String Septet. Jazzmin (vocal ensemble). Guitar Ensemble. Bass Ensemble.

**Alumni:** Cory Caudill, Melinda Doolittle,

Dwan Hill, Alvin Love, David Rodgers, Chester Thompson.

**Auditions:** Required. See: [belmont.edu/cmpa/music/apply](http://belmont.edu/cmpa/music/apply).

**Financial Aid:** Available. See: [belmont.edu/sfs/aid](http://belmont.edu/sfs/aid).

**Scholarships:** Available.

**Apply by:** March 1, 2022.

**Contact:** Admissions coordinator, Emily Murphy, (615) 460-8116, [emilymurphy@belmont.edu](mailto:emilymurphy@belmont.edu).

### East Carolina University, ECU School of Music Greenville, North Carolina

**Student Body:** Undergraduate, 300. Graduate, 40.

**Tuition:** In-state, \$7,400; out-of-state, \$23,600.

**Jazz Degrees:** Bachelor of Music with music performance concentration with emphases in jazz studies, instrumental and jazz studies, vocal; Bachelor of Music with a concentration in jazz performance.

**Faculty:** Jeff Bair, Carroll V. Dashiell Jr., Scott Sawyer, Dan Davis, Ryan Hanseler, Evan Roberson.

**Jazz Bands:** Jazz Ensemble A, Jazz Ensemble B, numerous combos.

**Alumni:** Chris Bullock, Mitch Butler, Rick Latham, Chip Crofts, Matt Roehrich, Evan Roberson.

**Auditions:** Contact ECU to apply and audition for the School of Music.

**Financial:** Music scholarships based on audition, university scholarships. Visit [scholarships.ecu.edu](http://scholarships.ecu.edu).

**Scholarships:** Audition by Feb. 28, 2022. Apply to ECU by Oct. 18 for Honors College; by Jan. 15, 2022, for university scholarships.

**Apply by:** June 30, 2022; Early, Feb. 19, 2022.

**Contact:** Judy Barber, Assistant Director for Student Services, (252) 328-4281, [barberju@ecu.edu](mailto:barberju@ecu.edu).

### Florida A&M University

#### Tallahassee, Florida

**Student Body:** 10,000.

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**Auditions:** See flsouthern.edu/undergraduate/visit/events/music-auditions.aspx.

**Financial Aid:** See flsouthern.edu/undergraduate/financial-aid.aspx.

**Scholarships:** Available. Need-, merit- and audition-based. See flsouthern.edu/undergraduate/financial-aid.aspx.

**Apply by:** Early action/early decision: Nov. 1. Rolling admissions: Dec. 1, 2021–March 1, 2022.

**Contact:** Jeffrey Benatar, Director of Jazz Studies and Coordinator of Music Management, (863) 680-4136, jbenatar@flsouthern.edu.

## Florida State University College of Music

### Tallahassee, Florida

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

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

**Jazz Degrees:** Bachelor of Arts in Music (Jazz or Commercial Music), Bachelor of Music in Jazz Performance, Master of Music in Jazz.

**Faculty:** Leon Anderson, Scotty Barnhart, David Detweiler, Kevin Jones, Rodney Jordan, William Peterson, Marcus Roberts.

**Jazz Bands:** Big bands, combos, vocal jazz.

**Alumni:** Etienne Charles, Marcus Roberts, Jamison Ross, Alphonso Horne, David Meder, Barry Stephenson, Martin Bejerano, Jeff Denson, Robert Boone.

**Auditions:** Jan. 29; Feb. 12, Feb. 26, 2022.

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

**Scholarships:** Available. Merit-, talent-based. Also out-of-state and graduate teaching assistantships.

**Apply by:** Priority deadline, Dec. 1; final deadline, Feb. 1, 2022.

**Contact:** Leon Anderson, landers2@fsu.edu or musicadmissions@fsu.edu; 850-644-6102; music.fsu.edu.

## Furman University Greenville, South Carolina

**Student Body:** 2,700, 20 jazz.

**Tuition:** \$52,992.

**Jazz Degrees:** Bachelor of Music degrees in Music Performance, Music Education, Music Composition and Music Theory; Bachelor of Arts in Music.

**Faculty:** Matt Olson, Matt Dingleline, Keith Davis, Ian Bracchitta, Justin Watt.

**Jazz Bands:** One big band, three combos.

**Alumni:** Joshua Espinoza.

**Auditions:** January–February.

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

**Scholarships:** Need- and merit-based.

**Apply by:** Early decision 1, Nov. 15; early action, Dec. 1; early decision 2 and regular decision: Jan. 15, 2022.

**Contact:** Matt Olson, 864-294-3284, matt.olson@furman.edu.

## Georgia State University Atlanta, Georgia

**Student Body:** 54,000-plus.

**Tuition:** Undergraduate: in-state, \$9,286; out-of-state, \$24,517.  
Graduate: in-state, \$9,292; out-of-state, \$21,000.

**Jazz Degrees:** Bachelor of Music in Jazz Studies, Masters in Jazz Studies.

**Faculty:** Gordon Vernick, Kevin Bales, Geoffrey Haydon, David Sánchez, William Thornton, Chris Otts, Marlon Patton, Dave Frackenpohl, Robert Boone, Joe Gransden, Rita Graham.

**Jazz Bands:** 10 jazz combos, two big bands.

**Alumni:** Sam Skelton, Lizz Wright, Kenny Banks, Sonny Emory, Joe Gransden, Trey Wright, James King, Wes Funderburk, Gary Motley, Marcus Printup, Kevin Bales, Oliver Santana, Tyrone Jackson, Matt Kaminski, Darren English.

**Auditions:** Pre-screening, in-person auditions.

**Financial Aid:** Undergraduate: music.gsu.edu/scholarships-financial-aid.

Graduate: music.gsu.edu/graduate/scholarships-financial-aid.

**Scholarships:** Same address as above.

**Apply by:** See music.gsu.edu/academics/how-to-apply-button-info.

**Contact:** Gordon Vernick, Director of Jazz Studies, gvernick@gsu.edu.

## Jacksonville State University

### Jacksonville, Alabama

**Student Body:** 9,500, 80 jazz.

**Tuition:** \$5,560.

**Jazz Degrees:** Minor in Jazz, Jazz Performance  
Major available spring 2022.

**Faculty:** Andy Nevala, Chris Probst, Chris Enghauser, Ben Weatherford, Luke Weathington.

**Jazz Bands:** Four big bands, five combos, one Latin Ensemble.

**Auditions:** Live or video by March 1, 2022.

**Financial Aid:** See jsu.edu/finaid/index.html.

**Scholarships:** See anevala@jsu.edu.

**Apply by:** March 1, 2022.

**Contact:** Andy Nevala, anevala@jsu.edu.

## Jacksonville University

### Jacksonville, Florida

**Student Body:** 3,620.

**Tuition:** \$57,570.

**Jazz Degrees:** Jazz and Commercial Music.

**Faculty:** John Ricci, Scott Giddens, Chris Creswell, Stan Piper, Gary Starling.

**Jazz Bands:** Jazz Orchestra, Combo I, II, III.

**Alumni:** Deandre Lettsome.

**Auditions:** Video or in-person dates as posted.

**Financial Aid:** See u.edu/financialservices.

**Scholarships:** See kbeasle@ju.edu.

**Apply by:** Rolling admissions.

**Contact:** Kyrstin Creswell, kcreswe@ju.edu.

## James Madison University

### Harrisonburg, Virginia

**Contact:** jmu.edu

## Lee University

### Cleveland, Tennessee

**Contact:** leeuniversity.edu

## Loyola University New Orleans

### New Orleans, Louisiana

**Student Body:** 4,000, 75 jazz.

**Tuition:** \$43,748.

**Jazz Degrees:** BM Jazz Studies, BMUIN with Jazz Emphasis, BME with Jazz Emphasis, BMT with Jazz Emphasis, Jazz Minor, MM in Jazz.

**Faculty:** Nick Volz, John Mahoney, Jason Mingledorff, Khari Allen Lee, Less Anderson, Adam Bock, Matt Lemmler, Wayne Maureau, Ed Wise, Aminta Scott, Meryl Zimmerman, Leah Chase Kamata, Kate Duncan, Gordon Towell.



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| Cliff Hines       | Bill Schettler  |
| Leah Chase-Kamata | Ricky Sebastian |
| Roland Guerin     | Brian Seeger    |
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**Jazz Bands:** Three jazz ensembles, six combos, Afro Cuban Ensemble, Jazz Vocal ensemble, Studio Orchestra.

**Alumni:** Rick Margitza, Ellis Marsalis, Charles Pillow, Mark Mullins.

**Auditions:** Online or in person.

**Financial Aid:** Available.

**Scholarships:** Merit- and talent-based.

**Apply by:** Visit loyno.edu.

**Contact:** Gloria Hill, gscosenz@loyno.edu.

## Miami Dade College, Wolfson Campus

**Miami, Florida**

**Student Body:** 27,000, 35 jazz.

**Tuition:** In-state, \$1,418; out-of-state, \$4,830.

**Jazz Degrees:** Associate of Arts.

**Faculty:** Michael Di Liddo, Mark Small, Mike Gerber, Rodolfo Zúñiga, Gary Thomas, Sandy Poltarack, John Normandin.

**Jazz Bands:** Six jazz combos.

**Alumni:** Henry Paz, Kemuel Roig.

**Auditions:** Audition required for combo placement in first week of classes.

**Financial Aid:** Available. Contact 305-237-3544.

**Scholarships:** Available. Contact Office of financial aid, 305-237-3544.

**Apply by:** See mdc.edu/admissions.

**Contact:** Michael Di Liddo, 305-237-3930, mdiliddo@mdc.edu.

## Middle Tennessee State University School of Music

**Murfreesboro, Tennessee**

**Student Body:** 25,626. 286 music majors, 30 jazz; 87 music industry.

**Tuition:** Undergraduate: in-state, \$9,232, out-of-state, \$28,264.  
Graduate: In-state, \$10,818; Out-of-State, \$27,432.

**Jazz Degrees:** Bachelor of Music Performance in Jazz Studies, Master of Music in Jazz Studies, Bachelor of Music in Music Industry with minors in Entrepreneurship or Recording Industry; degrees in Music Education and Composition. Audio Production, Commercial

**Faculty:** Jamey Simmons, Don Aliquo, David Loucky, Jonathan Wires, Matt Endahl, Chip Henderson, Lalo Davila, Brian Mueller, Cedric Dent, Ashley Kimbrough.

**Jazz Bands:** Jazz Ensembles I, II, combos; salsa band, MTSU Singers, steel bands, commercial music ensembles.

**Alumni:** John Blount, Mark Douthit, Marcus Finnie, Socrates Garcia, Elizabeth Johnson, Matt Lund, Chris McDonald, Ryan Middag, Chris Munson, Shawn Purcell, Tisha Simeral, Jim White, Jonathan Wires.

**Auditions:** In-person, Feb. 5 & 19, 2022. Virtual, mtsu.edu/music/scholarships.php.

**Financial Aid:** Available. Need- and merit-based.

**Scholarships:** Available. Based on audition.

**Apply by:** Dec. 1 for academic awards; March 1, 2022, for School of Music admission and audition.

**Contact:** Jamey Simmons, Director of Jazz Studies, james.simmons@mtsu.edu, (615) 898-2724.

## North Carolina Central University

**Durham, North Carolina**

**Student Body:** 8,207, 55 jazz (37 undergraduate, 18 graduate), 107 music majors.

**Tuition:** Undergraduate: in-state, \$4,660/semester; out-of-state, \$11,000/semester.  
Graduate: in-state, \$2,370/semester; out-of-state, \$8,847/semester.

**Jazz Degrees:** Bachelor of Music in Jazz Performance, Master of Music in Jazz Studies (Performance or Arranging and Composition).

**Faculty:** Branford Marsalis, Joey Calderazzo, Baron Tymas, Lenora Helm Hammonds, Brian Horton, Albert Strong, Arnold George, Robert Trowers, Jim Crew, Damon Brown, Thomas Taylor, Mavis Poole, Aaron Hill.

**Jazz Bands:** Jazz Ensembles I, II, Vocal Jazz Ensemble, Jazz Combos I, II, III, Guitar Ensemble.

**Alumni:** Grady Tate, Leon Pendarvis, Ira

Wiggins, Marcus Anderson, James "Saxsno" Gates, Brian Miller, Dr. Brian Horton, Mavis Swan Poole, Chip Crawford, Ameen Saleem, Eve Cornelious.

**Auditions:** Audio or video accepted, live audition preferred. Graduate Arranging, Composition applicants must submit scores.

**Financial Aid:** Available. Merit- and need-based, graduate assistantships.

**Scholarships:** Visit nccu.edu/cash/music/jazz-studies/jazz-scholarships. NCCU is an Ella Fitzgerald Memorial Scholars in Jazz School.

**Apply by:** Undergraduate: Oct. 15 (1st priority), Nov. 15 (2nd), Jan. 15, 2022 (3rd).

**Graduate:** Currently closed.

**Contact:** Baron Tymas, btymas@nccu.edu; Lenora Helm Hammonds, lhelm@nccu.edu.

## Northern Kentucky University Highland Heights, Kentucky

**Student Body:** 15,687, 30 jazz.

**Tuition:** In-state: \$5,196/semester, out-of-state: \$10,224.

**Jazz Degrees:** Jazz Studies, Bachelor of Arts in Audio Production.

**Faculty:** William Brian Hogg, John Zappa.

**Jazz Bands:** Jazz Ensemble, Jazz Combo, Latin Jazz Combo, Vocal Jazz Ensemble, r&b Combo.

**Auditions:** Apply and audition schedule online.

**Scholarships:** GSA Scholarships and EDGE award, apply.nku.edu.

**Apply by:** Feb. 15, 2022.

**Contact:** William Brian Hogg, hoggw1@nku.edu, (859) 572-5885.

## Oklahoma State University Stillwater, Oklahoma

**Student Body:** 24,600, 220 music majors.

**Tuition:** Undergraduate: in-state, \$23,180; out-of-state, \$38,700.  
Graduate: in-state, \$19,230; out-of-state \$29,560.

**Jazz Degrees:** Jazz minor.

**Faculty:** Tommy Poole, Howard Potter, Jack Helsley, Igor Karaca, Bill Repavich, Brian Belanus, Paul Compton, Joe Cooper.

**Jazz Bands:** Orchestra, ensemble, combos.

**Auditions:** Must be admitted by university first. Sign up for an audition at music.okstate.edu.

**Financial Aid:** Available. Visit go.okstate.edu/scholarships-financial-aid.

**Scholarships:** Need- and merit-based, plus graduate assistantships. Audition by March 1, 2022.

**Apply by:** Rolling admissions. Visit go.okstate.edu/admissions.

**Contact:** Tommy Poole, tommy.poole@okstate.edu.



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Branford Marsalis (right)  
and Joey Calderazzo

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Jazz Performance

**Contact:**

**Baron Tymas** / [btymas@nccu.edu](mailto:btymas@nccu.edu)  
Interim Chair & Associate Director/Jazz Studies

**Lenora Helm Hammonds** / [lhelm@nccu.edu](mailto:lhelm@nccu.edu)  
Associate Professor  
Director, Vocal Jazz Ensemble

Apply by November 15 for Spring admission | Apply by July 15 for Fall admission  
For more details, visit [nccu.edu/jazz](http://nccu.edu/jazz).



The Georgia State University Jazz Band

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## Southeastern Louisiana University Hammond, Louisiana

**Student Body:** 14,500, 150 music, 9 jazz studies.

**Tuition:** In-state, \$8,730; Out-of-state, \$21,200.

**Jazz Degrees:** Bachelor of Music, Concentration in Jazz Studies.

**Faculty:** Michael Brothers, John Bishop, John Madere, Vasil Cvetkov.

**Jazz Bands:** Jazz Ensemble, Jazz Lab Band, Advanced, Beginner Jazz Combos.

**Alumni:** Bill Evans, Craig Klein, Durand Jones, Zakk Garner.

**Auditions:** See southeastern.edu/music.

**Financial Aid:** See southeastern.edu/financialaid.

**Scholarships:** Merit- and academic-based.

**Apply by:** Priority deadline for academic scholarships: Jan. 15, 2022

**Contact:** Michael Brothers, Director of Jazz Studies, michael.brothers@southeastern.edu, (985) 549-3825.

**Jazz Degrees:** None.

**Faculty:** Joe Eckert, Thomas Burchill, Joey Carter, Kyp Green, Amy Stewart, Brian West.

**Jazz Bands:** TCU Jazz Ensembles I, II; Purple, White and Blues.

**Auditions:** Jan. 15, 2022 (Nordan Scholarship), Jan. 29, 2022, Feb. 5 & 19, 2022.

**Financial Aid:** Available. See financialaid.tcu.edu.

**Scholarships:** Need- and merit-based.

**Apply by:** Nov. 1 (early action), Feb. 1, 2022, (regular decision).

**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:** Brian Perez, Darryl Singleton, Eduardo Hernandez, David Connor, Phillip K. Jones II, Gabriel Santiago, Richard Lee.

**Jazz Bands:** Big Band, Combo, Jazz Choir.

**Alumni:** Kirk Whalum, Andre Hayward, Frank Lacy.

**Auditions:** See tsu.edu/music.

**Financial Aid:** See tsu.edu/admissions/financial-aid.

**Scholarships:** See tsu.edu/academics/colleges-and-schools/colabs/music/scholarship.html.

**Apply by:** April 2022.

**Contact:** Brian Perez, brian.perez@tsu.edu, (713) 313-7337.

## Texas State University San Marcos, Texas

**Student Body:** 34,000, 45 jazz majors.

**Tuition:** In-state, \$10,500. Out-of-state, \$22,000.

**Jazz Degrees:** Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance.

**Faculty:** Utah Hamrick, Russell Haight, Arthur Latin, Ron Wilkins, Andy Cheetham, Hank Hehmsoth, Brian Pardo, Keith Winking.

**Jazz Bands:** Three big bands, five combos.

**Alumni:** Arthur Latin, Adam Schroeder, John Mills.

**Auditions:** In-person or video.

**Financial Aid:** Visit music.txstate.edu/scholarships/universityfinancialaid.html.

**Scholarships:** Visit music.txstate.edu/scholarships/music-and-ensemble-scholarships.html.

**Apply by:** March 1, 2022.

**Contact:** Utah Hamrick, ulh1@txstate.edu.

## Tulane University New Orleans, Louisiana

**Note:** *This program no longer uses the term jazz, opting to use the term Black American Music.*

**Student Body:** Undergraduate: 8,610; graduate and professional, 5,452.

**Tuition:** \$60,814.

**Jazz Degrees:** Master of Arts in Music, Bachelor of Fine Arts in Black American Music Performance; Master of Fine Arts in Black American Music Performance.

**Faculty:** Courtney Bryan, Jesse McBride, Ashlin Parker, Jim Markway, Rex Gregory, Henry Green, Peter Varnado, Leah Kamata Chase, Andrae Murchison, Ray Moore.

**Jazz Bands:** Big Band, Traditional New Orleans Music Combo, A Cappella Combo, six to eight modern combos.

**Alumni:** Henry Green, Andrew Yanovski, George Wilde, Aurelien Barnes, Mathilde Pellegrini, Ari Kohn, Jacob Gartenstein, Nick Benoit.

**Auditions:** Not required to declare. Audition first semester, sophomore year.

**Financial Aid:** Contact Angel Carter, acarte3@tulane.edu.

**Scholarships:** Contact Angel Carter. Application deadline Feb. 15, 2022.

**Apply by:** Jan. 15, 2022.

**Contact:** Jim Markway, Director of Applied Music, Program Coordinator, jmarkway@tulane.edu.

## University of Alabama Tuscaloosa, Alabama

**Student Body:** 37,000.

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

**Faculty:** Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Jon Whitaker, Eric Yates, Andrew Dewar, Daniel Western, Rob Alley, Matt Wiley, Andrew Lyng.

**Jazz Bands:** Jazz Ensemble, Two O'Clock Jazz Band, Chamber Jazz, Jazz Standards Combo, Crimson Slides, Jazz Combo.

**Auditions:** Visit jazz.music.ua.edu.

**Financial Aid:** Available. Contact Pam Woodard, pwoodard@ua.edu.

**Scholarships:** Available, merit-based. Contact

## Texas Christian University

### Fort Worth, Texas

**Student Body:** 325 music majors.

**Tuition:** \$51,660.



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Pam Hewitt, pwoodard@ua.edu.

**Apply by:** Rolling admissions.

**Contact:** Chris Kozak, Associate Professor and Director of Jazz Studies, ckozak@ua.edu, (205) 348-6333.

## University of Arkansas Fayetteville, Arkansas

**Student Body:** 315 music.

**Tuition:** In-state, \$250/credit hour; out-of-state, \$800.

**Jazz Degrees:** Bachelor of Music, Performance, Concentration in Jazz Studies.

**Faculty:** Jake Hertzog, Joon Park, Rick Salonen, Fernando Valencia, Lauren Clare, Claudia Burson, Nikola Radan.

**Jazz Bands:** Jazz Orchestra, jazz combos, Latin American Music Ensemble, World Music Ensemble, Arkansas Soul Band, Songwriter's Ensemble.

**Auditions:** See [fulbright.uark.edu/musicapp](http://fulbright.uark.edu/musicapp).

**Financial Aid:** See [finaid.uark.edu](http://finaid.uark.edu).

**Scholarships:** Available.

**Apply by:** Feb. 15, 2022.

**Contact:** Jake Hertzog, [jhertzog@uark.edu](mailto:jhertzog@uark.edu), or Justin Hunter, Director of Admissions, [jrhunte@uark.edu](mailto:jrhunte@uark.edu).

## University of Central Oklahoma

### Oklahoma City, Oklahoma

**Student body:** 375 music majors, 80-plus undergraduate jazz students, 20-plus graduate jazz students.

**Tuition:** Undergraduate: in-state, \$301/credit hour; out-of-state, \$664.

Graduate: in-state, \$368/credit hour; out-of-state \$785.

**Jazz Degrees:** Minor in Jazz Studies, Bachelor of Music in Jazz Performance, Master of Music in Jazz Studies, Performance or Music Production.

**Faculty:** Brian Gorrell, Lee Rucker, Jeff Kidwell, Grant Goldstein, Clint Rohr, David Hardman, Michael Geib, Dennis Borycki, Zachary Lee, Ryan Sharp, Jack Helsley.

**Jazz Bands:** Large Jazz Ensembles I, II, III, IIII; Jazz Composers Combo, 5th Street Strutters Combo, Conjunto de Jazz Latino Combo, Jazz Repertory Combos I, II, III; Chamber Singers Vocal Jazz Ensemble.

**Alumni:** Sharel Cassity, David Gibson, David Anderson, Vince Norman, Aidan Carroll, Clyde Connor.

**Auditions:** First Saturday in February and March, or by appointment.

**Financial Aid:** Available. Contact Financial Aid Office, (405) 974-3334.

**Scholarships:** Tuition waiver and cash awards available to qualified applicants.

**Apply by:** Dec. 1 for spring.

**Contact:** Brian Gorrell, Director of Jazz Studies, (405) 974-5285, [bgorrell@uco.edu](mailto:bgorrell@uco.edu).



Students follow COVID protocols and still perform at Jacksonville University.

## University of Georgia Athens, Georgia

**Contact:** [music.uga.edu](http://music.uga.edu)

## University of Kentucky

### Lexington, Kentucky

**Student Body:** 26,000, 75 involved in jazz courses.

**Tuition:** Contact [laurie.flewwellin@uky.edu](mailto:laurie.flewwellin@uky.edu).

**Faculty:** Miles Osland, Raleigh Dailey, Brad Kerns, Jason Dovel, Alan Robinson, Eli Utal-Veroff, Paul Deatherage.

**Jazz Bands:** Three jazz bands, three combos.

**Alumni:** Brad Goode, Glenn Kotche, Bryan Murray, Rob Parton.

**Auditions:** Contact [miles.osland@uky.edu](mailto:miles.osland@uky.edu).

**Financial Aid:** Contact [joanne.filkins@uky.edu](mailto:joanne.filkins@uky.edu).

**Scholarships:** Contact [miles.osland@uky.edu](mailto:miles.osland@uky.edu).

**Apply by:** Contact [laurie.flewwellin@uky.edu](mailto:laurie.flewwellin@uky.edu).

**Contact:** Miles Osland, [miles.osland@uky.edu](mailto:miles.osland@uky.edu).

## University of Louisville—Jamey Aebersold Jazz Studies Program Louisville, Kentucky

**Student Body:** 375 music, 35-plus jazz.

**Tuition:** Undergraduate: in-state, \$12,174; out-of-state, \$28,520.

Graduate: in-state, \$13,524, out-of-state, \$27,638.

**Jazz Degrees:** Masters of Music, Concentration Jazz Performance; Masters of Music, Concentration Jazz Composition/Arranging; Bachelor of Music in Jazz Performance; Bachelor of Music Education, Jazz Track; Bachelor of Music Therapy, Jazz Track; Bachelor of Arts, Emphasis in Jazz Studies.

**Faculty:** Michael Tracy, Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Gabe Evens, Craig Wagner, Mike Hyman, Samir Kamarov.

**Jazz Bands:** Jazz Ensemble; Jazz Lab; Repertoire Ensembles; Combos; Guitar and Saxophone Ensembles.

**Alumni:** Delfeayo Marsalis, Renato Vasconcellos, Jim Lewis, Chris Fitzgerald, Jonathan Epley, Anderson Pessoa, Colby Inzer, Lorenzo Trujillo, Ochion Jewell, Terry O'Mahoney, Jimmy Walker, Mike Tracy.

**Auditions:** Dec. 4, Jan. 22; Feb. 12 & 26, 2022.

**Financial Aid:** See [louisville.edu/financialaid](http://louisville.edu/financialaid).

**Scholarships:** Merit- and talent-based.

**Apply by:** Feb. 15, 2022, priority deadline.

**Contact:** Laura Angermeier, (502) 852-1623; [laura.angermeier@louisville.edu](mailto:laura.angermeier@louisville.edu); [gomusic@louisville.edu](mailto:gomusic@louisville.edu); [louisville.edu/music/academics/areas-of-study/jazz](http://louisville.edu/music/academics/areas-of-study/jazz).

## University of Memphis Memphis, Tennessee

**Contact:** [memphis.edu](http://memphis.edu)

## University of Miami Frost School of Music

### Coral Gables, Florida

**Student Body:** 730, music. 98 music studio and jazz students (28 graduate and 70 undergraduate).

**Tuition:** Undergraduate, \$52,000. Graduate, \$39,000.

**Jazz Degrees:** Bachelor of Music in Studio Music and Jazz, Master of Music Jazz Performance, Master of Music in Jazz Pedagogy, Master of Music in Studio Jazz Writing, Doctor of Musical Arts in Jazz Performance, Doctor of Musical Arts in Jazz Composition.

**Faculty:** Shelly Berg, John Daversa, Martin Bejerano, Chuck Bergeron, Etienne Charles, David Chiverton, Stephen Guerra Jr., John Hart, Tim Jago, Dante Luciani, Brian Lynch, Dafnis Prieto, Errol Rackipov, Kate Reid, Gonzalo Rubalcaba, Stephen Rucker, Marcus Strickland, Leon Foster Thomas, Will Wulfbeck, John Yarling, Gonzalo Rubalcaba (Artist-in-Residence), Maria Schneider.

**Jazz Bands:** Frost Concert Jazz Band, Frost Studio Jazz Band, Frost Latin Jazz Orchestra, Frost Henry Mancini Institute Orchestra (not Jazz specific), Frost Jazz Sextet, Frost Extensions, Frost Jazz Vocal I, Frost Jazz Vocal II, XJB (Repertoire Jazz Big Band), Stamps Jazz Quintet, 1959 Ensemble, Accompaniment Ensemble, Art Blakey Ensemble, Bass Desires, Billy Strayhorn Ensemble, Blue Note Ensemble,

Brian Lynch Artist Ensemble, Dafnis Prieto Artist Ensemble, Funk Fusion Ensemble I & II, Horace Silver Ensemble, Guitar Ensembles I, II, & III, Jazz Octet, Joe Henderson Ensemble, Latin Jazz Ensemble, Max Roach/Claudio Brown Ensemble, Melba Liston Ensemble, Miles Davis Ensemble, Monk/Mingus Ensemble, New Music Ensemble, Odd Times Ensemble, R&B Ensemble, Recording Ensemble, Trio Class, Wayne Shorter Ensemble.

**Alumni:** Jeff Babko, Jennifer Barnes, Brendan Buckley, Hiram Bullock, Ed Calle, Emmet Cohen, Tal Cohen, Marc Colby, Mike Cordone, Julia Dollison, Jonathan Dressel, Mark Egan, Ben Folds, Gil Goldstein, Craig Gosnell, Danny Gottlieb, Christine Guter, Matt Harris, Chris Hartz, Bruce Hornsby, Roger Ingram, Greg Jasperse, Jonathan Joseph, Jonathan Kreisberg, Will Lee, Carmen Lundy, Curtis Lundy, Rick Margitza, Arianna Neikrug, Joel McNeely, Pat Metheny, Raul Midon, Tivon Pennicott, Troy Roberts, Mike Rodriguez, Geoff Saunders, Jon Secada, Andy Snitzer, John Splithoff, Veronica Swift, Andrew Synowiec, Federico Vindver, Bobby Watson.

**Auditions:** Prescreening required at time of application. For more information visit: [frost.miami.edu](http://frost.miami.edu).

**Financial Aid:** Merit- and need-based.

**Scholarships:** Merit-based scholarships at undergraduate and graduate level.

**Apply by:** Graduate: Dec. 1.

Undergraduate: Early Action, Nov. 1; Regular Decision, Dec. 1.

**Contact:** Karen Kerr, [admission.music@miami.edu](mailto:admission.music@miami.edu).

## University of New Orleans

### New Orleans, Louisiana

**Student Body:** 8,500, 100 music students, 40 jazz undergraduate, 25 jazz graduate.

**Tuition:** \$4,500/semester.

**Jazz Degrees:** BA, Jazz Studies; MM, Jazz Studies.

**Faculty:** Steve Masakowski, Victor Atkins, Brian Seeger, Brent Rose, Rick Sebastian, Derek Douget, Khari Lee, Roland Guerin, Peter Harris, Herlin Riley, Ashlin Parker.

**Jazz Bands:** 6–8 themed combos.

**Alumni:** Jamison Ross, John Ellis, Brice Winston.

**Auditions:** Remotely via pre-recorded video.

**Financial Aid:** Contact Financial Aid Office.

**Scholarships:** Available.

**Apply by:** March 1, 2022.

**Contact:** Brian Seeger, [bseeger1@uno.edu](mailto:bseeger1@uno.edu).

### UNC Asheville

#### Asheville, North Carolina

**Student Body:** 3,300; Music 100, Jazz 30.

**Tuition:** In state, \$3,659. Out-of-state, \$12,333.

**Jazz Degrees:** BFA in Jazz & Contemporary Music, BA in Music, BS in Music Technology.

**Faculty:** William Bares, Brian Felix, Jonathan (Toby) King, Matthew Richmond, Melodie Galloway, Christine Boone, Fletcher Peacock, Jude Weinberg, Steve Alford, Zack Page, Jacob Rodriguez, Justin Ray, Tim Doyle, Brent LaCasce, Mike Barnes, Richard Shulman.

**Jazz Bands:** Large Jazz Ensemble, X-Tet, Themed Jazz & Contemporary Ensembles, Studio 018 Vocal Jazz Ensemble, Bluegrass Ensemble, Contemporary Guitar Ensemble.

**Auditions:** Contact Fletcher Peacock, (828) 251-6530, [fpeacock@unca.edu](mailto:fpeacock@unca.edu).

**Financial Aid:** Available.

**Scholarships:** Available, based on audition.

**Apply by:** See [unca.edu/admission/apply](http://unca.edu/admission/apply).

**Contact:** Brian Felix, (828) 250-2311, [bfelix@unca.edu](mailto:bfelix@unca.edu).

### University of North Carolina at Greensboro, Miles Davis Jazz Studies Program

#### Greensboro, North Carolina

**Contact:** [uncg.edu](http://uncg.edu)

### University of North Carolina at Wilmington

#### Wilmington, North Carolina

**Student Body:** 17,915.

**Tuition:** In-state, \$7,181. Out-of-State, \$21,246.

**Jazz Degrees:** BA Jazz.

**Faculty:** Natalie Boeyink, Frank Bondiorno, Jerald Shynett.

**Jazz Bands:** Big Band, Combos, Latin Jazz Combo.

**Alumni:** Sean Higgins.

**Auditions:** Online and in-person.

**Financial Aid:** Available. See [uncw.edu/finaid/](http://uncw.edu/finaid/).

**Scholarships:** Available.

**Apply by:** Feb. 1, 2022.

**Contact:** Natalie Boeyink, [boeynkn@uncw.edu](mailto:boeynkn@uncw.edu).

### University of North Florida Jacksonville, Florida

**Student Body:** 14,662 undergraduate, 2,381 graduate, 300 music, 50 jazz.

**Tuition:** Undergraduate: in-state, \$213/credit hour; out-of-state, \$693.

Graduate: in-state, \$494/credit hour; out-of-state, \$1,044.

**Jazz Degrees:** Bachelor of Music in Jazz Studies,

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**Faculty:** Lynne Arriale, Todd DelGiudice, Marc Dickman, Danny Gottlieb, Barry Greene, Clarence Hines, Dennis Marks, J.B. Scott.

**Jazz Bands:** Three jazz ensembles, six jazz combos.

**Alumni:** Marcus Printup, Vincent Gardner, Doug Wamble, Paul Silkivie, John Davis, Brian Hogans, Christian Tamburr.

**Auditions:** Oct. 2, Jan. 22; Feb. 9, 2022, March 5, 2022.

**Financial Aid:** Available. Visit [unf.edu/onestop](http://unf.edu/onestop).

**Scholarships:** Need- and merit-based.

**Apply by:** Visit [unf.edu/admissions/apply/](http://unf.edu/admissions/apply/) deadlines.

**Contact:** School of Music, 904-620-2961; [schoolofmusic@unf.edu](mailto:schoolofmusic@unf.edu) or [unf.edu/coas/music](http://unf.edu/coas/music).

## University of North Texas

### Denton, Texas

**Student Body:** 40,300 total, 1,550 in College of Music, 225–250 in Jazz Studies.

**Tuition:** Undergraduate: in-state, \$25,680; out-of-state, \$38,340  
Graduate: in-state, \$22,568; out-of-state, \$30,164.

**Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Graduate Artists Certificate in Jazz Studies, Doctor of Musical Arts in Performance, Jazz Studies Concentration.

**Faculty:** Jennifer Barnes, Alan Baylock, Quincy Davis, Rich DeRosa, Philip Dizack, Nick Finzer, Brad Leali, Dave Meder, Davy Mooney, Rob Parton,

**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, Lyle Mays, Jeff Coffin, Keith Carlock, Yumiko Sunami, Jim Rotundi, Conrad Herwig, Jami Dauber, Jim Snidero.

**Auditions:** Visit [music.unt.edu/admissions/](http://music.unt.edu/admissions/); [jazz.unt.edu/admission-auditions](http://jazz.unt.edu/admission-auditions).

**Financial Aid:** Available. Visit [financialaid.unt.edu/how-apply](http://financialaid.unt.edu/how-apply) or contact [financialaid@unt.edu](mailto:financialaid@unt.edu).

**Scholarships:** Need- and merit-based.

**Apply by:** Dec. 6 for priority consideration. See [music.unt.edu/admissions](http://music.unt.edu/admissions).

**Contact:** Rob Parton, Chair, Division of Jazz, [jazz@unt.edu](mailto:jazz@unt.edu).

## University of South Carolina School of Music Columbia, South Carolina

**Student Body:** 252 undergraduate music majors, 98 undergraduate music minors, eight undergraduate jazz majors, 143 graduate music majors and one graduate jazz major.

**Tuition:** In-state, \$12,288; out-of-state, \$33,528.

**Jazz Degrees:** Bachelor of Music in jazz studies, Master of Music in performance or composition and doctoral minor.

**Faculty:** Matthew White, Colleen Clark, Lauren Meccia and Craig Butterfield.

**Jazz Bands:** Big bands, combos, string ensemble

**Alumni:** Joe Henson, Kevin Jones and Hans Teuber.

**Auditions:** Visit [sc.edu/study/colleges\\_schools/music](http://sc.edu/study/colleges_schools/music).

**Financial Aid:** Available, contact 803-777-8134, [uscfaid@sc.edu](mailto:uscfaid@sc.edu).

**Scholarships:** Merit-based.

**Apply by:** Dec. 1.

**Contact:** Jennifer Mitchell, Assistant Director of Music Admissions, (803) 777-4281, [jmitchell@m Mozart.sc.edu](mailto:jmitchell@m Mozart.sc.edu).

## University of South Florida Tampa, Florida

**Student Body:** 40,000; 325 in school of music, 25 in jazz studies.

**Tuition:** In-state, \$6,410; out-of-state, \$17,325.

**Jazz Degrees:** BM, Jazz Performance. MM, Jazz Performance.

**Faculty:** Jack Wilkins, Tom Brantley, James Suggs, LaRue Nickelson, Chris Rottmayer, Jon Tucker, Pablo Arencibia, Mark Neuenschwander, Remy LeBouef.

**Jazz Bands:** Two big bands, various combos.

**Auditions:** Specific jazz audition — live and online options.

**Financial Aid:** Financial aid available. Contact admissions and financial aid at [usf.edu](http://usf.edu).

**Scholarships:** Visit [music.arts.usf.edu](http://music.arts.usf.edu).

**Apply by:** February 2022.

**Contact:** Professor Jack Wilkins, [wilkins@usf.edu](mailto:wilkins@usf.edu).

## University of Tennessee Knoxville, Tennessee

**Contact:** [utk.edu](http://utk.edu)

## University of Texas at Austin Austin, Texas

**Student Body:** 650 music students, 35 jazz majors.

**Tuition:** See [onestop.utexas.edu](http://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, Omar Thomas, Mike Sailors, Paul Deemer, Wayne Salzman II, Bruce Saunders.

**Jazz Bands:** Jazz Orchestra, Jazz Ensemble, Jazz Combos, Alternative Improvisation Music Ensemble.

**Alumni:** Paul McKee, Helen Sung, Mace Hibbard, Hamilton Price, Justin Vasquez, Gabriel Santiago.

**Auditions:** Visit [music.utexas.edu](http://music.utexas.edu).

**Financial Aid:** Merit- and need-based.



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**Phone:** (305) 237-3930

**E-mail:** [mdliddo@mdc.edu](mailto:mdliddo@mdc.edu)

[www.mdc.edu/main/jazzatwolfsonpresents](http://www.mdc.edu/main/jazzatwolfsonpresents)

[www.facebook.com/jazzatwolfsonpresents](https://www.facebook.com/jazzatwolfsonpresents)

### Jazz Faculty:

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Program Director

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Dr. Lonnie Smith

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**Scholarships:** Merit-based. Graduate assistantships available.

**Apply by:** Dec. 1.

**Contact:** Sarah Borshard, sborshard@austin.utexas.edu, (512) 471-0504.

## Vanderbilt University's Blair School of Music

### Nashville, Tennessee

**Student Body:** 220 music students; 12 jazz majors and 125 students participate in jazz.

**Tuition:** Approximately \$55,000.

**Jazz Degrees:** Bachelor of Music in Jazz Studies, Minor or Concentration offered in Jazz Studies.

**Faculty:** Ryan Middagh, Nick Laufer, Jeff Coffin, Bruce Dudley, Jerry Kimbrough, Roger Spencer, Christina Watson, Marc Widenhofer.

**Jazz Bands:** Blair Big Band Ensemble, Blair Jazz Choir, Special Ensemble in Jazz and Global Music, three to four jazz combos.

**Alumni:** David Rogers, Roy Agee, Michael Rinne, Sarah Williams.

**Auditions:** Visit [blair.vanderbilt.edu/admissions/apply.php](http://blair.vanderbilt.edu/admissions/apply.php).

**Financial Aid:** See [vu.edu/finaid](http://vu.edu/finaid).

**Scholarships:** Merit-based.

**Apply by:** Nov. 1, Early Decision 1; Jan. 1, 2022, for Early Decision 2, Regular Decision.

**Contact:** (615) 322-6181, [blair.inquiries@vanderbilt.edu](mailto: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.

**Jazz Degrees:** Bachelor's of Music in Jazz Studies, BA music.

**Faculty:** Antonio García, Tony Martucci, Rex Richardson, Eric Wheeler, Coco Barez, Taylor Barnett, Michael Ess, Wells Hanley, Emre Kartari, J.C. Kuhl, Filipe Leitão, Toby Whitaker, Thomi Hairston.

**Jazz Bands:** Two jazz orchestras, six small jazz ensembles.

**Alumni:** Steve Wilson, Alvester Garnett, Al Waters, James Genus, Victor Goines, Mark Shim, Alvin Walker, Daniel Clarke.

**Auditions:** January/February. See [jazz.vcu.edu](http://jazz.vcu.edu).

**Financial Aid:** (804) 828-6669.

**Scholarships:** (804) 828-1167.

**Apply by:** Dec. 1, rolling admissions thereafter.

**Contact:** Music Admissions, (804) 828-1167; [music@vcu.edu](mailto:music@vcu.edu); [jazz.vcu.edu](http://jazz.vcu.edu).



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**FLORIDA A&M UNIVERSITY**



Dr. Ira Wiggins



Dr. Robert Griffin



Dr. Fred Irby III

# JAZZ EDUCATION INITIATIVE GEARED TO STRENGTHEN HBCU PROGRAMS

By Eugene Holly Jr.

**One of the clear victories for jazz is in the field of education. Many predominantly white institutions of higher learning have credentialed jazz programs, which is not the case for most Historically Black Colleges and Universities. The HBCU Jazz Education Initiative (HBCU-JEI) was formed to narrow that gap.**

Created last year, and incorporated as a 501(c)(3) nonprofit organization in June in North Carolina, the HBCU-JEI was, according to its mission statement, created “to enhance the status of jazz on HBCU campuses and to be a vehicle for those educators to communicate and explore ideas.” The organization’s goal is to increase funding for HBCU jazz departments, create stronger networks for HBCU jazz graduates and forge pipelines of education for students in and out of school. The tools for implementing the initiative’s goals are its website, Facebook page, Zoom meetings and a GoFundMe campaign.

The initiative was primarily the brainchild of Dr. Ira Wiggins, the retired director of jazz studies at Durham-based North Carolina Central University (NCCU). With about 40 jazz music majors, and alumni that include drummer Grady Tate and trumpeter Al Strong IV, NCCU offers bachelor’s and master’s degrees in jazz performance and jazz studies.

With Branford Marsalis and Joey

Calderazzo serving as artists-in-residence, the initiative largely stemmed from Dr. Wiggins’ conversations with colleagues about jazz at Black schools. “I wanted to make everybody aware of the situation currently in the country, in terms of jazz studies and curricula being underrepresented at HBCUs,” Wiggins says. “The Black student deserves to have this type of training. I wanted to make sure everybody understood why we needed to do something like this ... that we address the situation, because if we don’t do it now, in 10 years, it may be too late.”

The university’s jazz program — the only one functioning in the state when it started — was co-founded in 1977 by trumpeter/educator Donald Byrd, who created the jazz-funk group N.C.C.U., which released the album *Super Trick* that same year. The group was modeled on an ensemble Byrd created in 1973 at Howard University in Washington, D.C., called the Blackbyrds, which were Byrds’ students in the jazz program he created there, making it the first HBCU with a jazz-degree granting

program. Some of the musicians who studied in this program include Wallace Roney, Greg Osby, Warren Shadd and Geri Allen. Today, with 45 jazz students, the program features pianist Cyrus Chestnut as an instructor, as well as Connaitre Miller, who leads the highly decorated vocal jazz ensemble Afro Blue.

For Dr. Fred Irby III, director of the Howard University Jazz Ensemble and an HBCU-JEI board member, the initiative can ease the tension that at times exists between the larger school faculty and the supporters of the jazz curriculum.

“Dr. Byrd really wanted to have a jazz program here,” Irby says. “But the people on the faculty, the deans, didn’t want him to have the program. They hired Dr. Byrd, but they didn’t give him the support that he needed. He ran the big band, taught jazz history and improvisation ... you couldn’t get a better jazz historian than Donald Byrd, but he needed help.”

Irby notes that although HBCUs were late to offer jazz studies programs, those schools still played major roles, albeit informally, in the for-



mation of the music.

“Back in the ’50s and ’60s, jazz was not taught in Black colleges,” Irby says. “But there were great jazz bands in those schools like Alabama State, which had the Alabama State Collegians with Erskine Hawkins. Tennessee State University had some great groups, [as did] Florida A&M. But these groups were run by students.”

According to another HBCU-JEI board member, Dr. Robert Griffin, those anti-jazz attitudes stemmed from an ingrained sense of cultural inferiority that Black educators had at the time toward music.

“For HBCUs, to be considered educationally sound and viable,” says Griffin, who is director of jazz studies at Florida A&M University (FAMU) in Tallahassee, Florida. “They tended to downplay anything that would be less ‘sophisticated’ than European classical music. So jazz was kind of looked down upon, and that’s really a travesty because your jazz musicians tend to be the more skilled musicians in the music department. They’ve got to learn all of the classical technique. They’ve got to master their instruments, be able to improvise, understand harmony and chord progressions and musical form. So when a jazz musician is improvising, they’re actually composing on the spot. It’s really kind of sad that jazz has been downplayed at HBCUs.”

FAMU’s jazz program, founded in 1995 by Lindsey Sarjeant and funded by a grant from the Kellogg Foundation, offers a both bachelor’s and master’s degrees in music with a concentration in jazz studies. The school’s alumni include trumpeter Scotty Barnhardt, leader of the Count Basie Orchestra, and trombonist Wycliffe Gordon, but two of the school’s brightest stars were brothers Nat and Julian “Cannonball” Adderley, who performed in the famed FAMU Marching 100, the school’s marching band, back in the late 1940s.

“We are establishing the Cannonball and Nat Adderley Institute for Jazz, for music industry and jazz studies as a curriculum modification, where students can pursue and earn a music degree that will give them the skills and techniques they need to be managers, producers, engineers, as well as recording artists,” Griffin says.

Though the HBCU Jazz Education Initiative is in its formative stages, it stands poised to propel jazz to levels never achieved before.

“We just want to promote the value of jazz music in the educational curriculum at HBCUs,” Griffin says. “The music is of value, culturally, socially and politically. It’s powerful, and it’s important that this message gets promoted. And that’s what we’re really trying to do with this initiative, to assist universities that want to do it and don’t have the tools to do it.”

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## IU Jazz Faculty

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John Raymond

Dave Stryker

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Wayne Wallace

Brent Wallarab

Tom Walsh, *chair*

Greg Ward



The Northern Illinois Jazz Orchestra with director Reggie Thomas

**Faculty:** Matt Pivec, Sean Imboden, Kenny Phelps, Sandy Williams, Jesse Wittman, Richard Dole, Jon Crabiel, Jen Siukola, Erin Benedict, Ellie Pruneau.

**Jazz Bands:** Instrumental and vocal jazz ensembles and combos.

**Auditions:** On-campus auditions in January and February. See [butler.edu/music](http://butler.edu/music) for details.

**Financial Aid:** Available. Contact [finaid@butler.edu](mailto:finaid@butler.edu) or (877) 940-8200.

**Scholarships:** Merit-based academic and music scholarships available. See [butler.edu/music/scholarship-financial-aid](http://butler.edu/music/scholarship-financial-aid) or contact [music@butler.edu](mailto:music@butler.edu).

**Apply by:** Nov. 1 (preferred/early action, non-binding), Feb. 1 (regular decision).

**Contact:** Courtney Trachsel, [music@butler.edu](mailto:music@butler.edu), (317) 940-9065.

### Capital University

#### Columbus, Ohio

**Contact:** [capital.edu](http://capital.edu)

### College of DuPage

#### Glen Ellyn, Illinois

**Student Body:** 26,000. 50 jazz students.

**Tuition:** In-district: \$138/credit in-district. Out-of-district \$325/credit.

**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, Steve Ramsdell.

**Jazz Bands:** College of DuPage Jazz/Pop Ensembles, DuPage Community Jazz Ensemble.

**Alumni:** Mike Aquino, Anthony Perry, Josh Berman, Josh Gumina.

**Financial Aid:** Visit [cod.edu/costs/financialAid](http://cod.edu/costs/financialAid).

**Scholarships:** Limited \$1,000 annual merit-based scholarships are available.

**Apply by:** See [cod.edu/registration](http://cod.edu/registration).

**Contact:** Matt Shevitz, (630) 942-2369, (630) 791-0196, [shevitzm@cod.edu](mailto:shevitzm@cod.edu).

### Columbia College Chicago

#### Chicago, Illinois

**Student Body:** 6,769.

**Tuition:** \$26,610.

**Jazz Degrees:** BA and BM degrees in Contemporary, Urban and Popular Music, BM in Composition and Production.

**Faculty:** Scott Hall, Gary Yerkins, Sebastian Huydts, Bill Boris, Sharel Cassidy, Peter Saxe, Raphael Crawford, Charles Heath III, Ruben Alvarez, Martez Rucker, Jarrett Hicks, Chris Forte, Chuck Webb, Typhanie Monique Coller, Jeff Morrow, Nick Tremulis, Derek Fawcett, Ellen Winters, Cassandra O'Neal.

## MIDWEST

### Augustana College Rock Island, Illinois

**Contact:** [augustana.edu](http://augustana.edu)

### Ball State University Muncie, Indiana

**Student Body:** 21,567.

**Tuition:** Visit [bsu.edu](http://bsu.edu).

**Jazz Degrees:** Bachelor of Music in Jazz Studies.

**Faculty:** Mark Buselli, Amanda Gardier, Cassius Goens, Freddie Mendoza, Scott Routenberg, Joel Tucker, Nick Tucker.

**Jazz Bands:** Three big bands, seven combos.

**Auditions:** Visit [bsu.edu/academics/collegesanddepartments/music/ensembles/jazz-ensembles/jazz-lab-ensemble](http://bsu.edu/academics/collegesanddepartments/music/ensembles/jazz-ensembles/jazz-lab-ensemble).

**Financial aid:** Visit [bsu.edu](http://bsu.edu).

**Scholarships:** Need- and merit-based.

**Apply by:** Feb. 1, 2022.

**Contact:** School of Music, 765-285-5400.

### Benedictine University Lisle, Illinois

**Contact:** [ben.edu](http://ben.edu)

### Bowling Green State University

#### Bowling Green, Ohio

**Student Body:** 20,000. About 400 undergraduate music majors, 150 graduate, 25 jazz.

**Tuition:** In-state: \$12,547. Out-of-state: \$20,535.

**Jazz Degrees:** Bachelor of Music, Jazz Studies, Master of Music, Jazz Studies. Jazz Studies minor.

**Jazz page link:** Visit [bgsu.edu/musical-arts/area/jazz.html](http://bgsu.edu/musical-arts/area/jazz.html).

**Faculty:** David Bixler, Jeff Halsey, Ariel Kasler, Daniel Piccolo, Charles Saenz.

**Jazz Bands:** Two jazz lab bands, multiple jazz combos/chamber ensembles, jazz guitar ensemble, vocal jazz ensemble.

**Alumni:** Tim Hagans, Rich Perry.

**Auditions:** In-person preferred.  
Virtual auditions: Jan. 22, 2022 (Jan. 3, 2022, reservation deadline), Feb. 18, 2022 (Jan. 31, 2022, reservation deadline)  
In-person auditions: Jan. 29, 2022 (Jan. 3 reservation deadline), Feb. 19, 2022 (Jan. 31, 2022, reservation deadline), Feb. 26, 2022 (Feb. 7, 2022, reservation deadline). This is also the final music scholarship deadline.

**Financial Aid:** Need-based.

**Contact:** Call 419-372-2651.

**Scholarships:** General university and music scholarships available.

**Admissions:** Contact 419-372-8577, [musicadmissions@bgsu.edu](mailto:musicadmissions@bgsu.edu).

**Apply by:** July 15, 2022; Scholarship deadline, Jan. 15, 2022.

**Contact:** David Bixler, Director of Jazz Activities, (419) 372-2953, [dbixler@bgsu.edu](mailto:dbixler@bgsu.edu).

### Butler University School of Music

#### Indianapolis, Indiana

**Student Body:** 4,698 undergraduate. 150 music majors.

**Tuition:** \$42,410 undergraduate tuition.

**Jazz Degrees:** Bachelor of Music in Jazz Studies, Emphasis in Jazz Studies, Minor in Jazz Studies.

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**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 (original music projects), New Music Ensemble.

**Alumni:** Aaron Koppel, Sarah Marie Young, Larry Bowen, Martez Rucker, Sam Trump, Sam Cerniglia, Jonathan McReynolds, Endre Rice, Sidewalk Chalk, Isaiah Oby, Milton Suggs, Reggie Drake, Rebecca Bruner, Jackson Shepard, Imani Williams, Michael Hilgendorf.

**Auditions:** In person: Feb. 26, 2022. Online video submissions are accepted as well. BA auditions for talent scholarships are accepted by video submission only. The video submission deadline is Jan. 15, 2022.

**Financial Aid:** Available. Contact admissions for information, 312-369-7130.

**Scholarships:** Both need- and merit-based scholarships are available. Students who apply and are accepted to Columbia College Chicago are eligible to receive creative merit scholarships based upon an in-person audition or video submission. Priority scholarship deadline is Jan. 15, 2022.

**Apply by:** BM deadline is Jan. 15, 2022. BA degrees have rolling admissions with a May 1, 2022, priority date.

**Contact:** Scott Hall, shall@colum.edu; or Gary Yerkins gyerkins@colum.edu.

**Faculty:** Steve Enos, 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 and Berklee World Scholarship Tour every February. Students interested in Tri-C Jazz Studies should apply at tri-c.edu.

**Financial Aid:** Visit tri-c.edu/paying-for-college/financial-aid-and-scholarships/index.html.

**Scholarships:** Visit tri-c.edu/paying-for-college/financial-aid-and-scholarships/scholarships/index.html.

**Apply by:** August.

**Contact:** Steve Enos, Tri-C Jazz Studies Director, stephen.enos@tri-c.edu, (216) 987-4256.

## DePaul University School of Music

### Chicago, Illinois

**Student Body:** Approx. 400.

**Tuition:** Undergraduate, \$42,651. Master's degree, \$21,912. Certificate program, \$16,434.

**Jazz Degrees:** Bachelor's and Master's.

**Faculty:** Dana Hall, Neal Alger, Scott Burns, Dennis Carroll, Sharel Cassity, Typhanie Collier, Scott Hesse, Jeremy Kahn, Thomas Matta, Chad McCullough, Jim Trompeter, Bob Palmieri.

**Jazz Bands:** Jazz Workshop, Jazz Ensemble, Jazz Orchestra, Vocal Jazz Ensemble.

**Alumni:** Dana Hall, Marquis Hill, Rudresh Mahanthappa, Orbert Davis.

**Auditions:** All jazz applicants submit a pre-screen by Dec. 1. Auditions occur during weekends in February.

**Financial Aid:** Available. Contact musicadmissions@depaul.edu for information.

**Scholarships:** 99% of students receive aid. Contact musicadmissions@depaul.edu for information.

**Apply by:** Dec. 1.

**Contact:** Giovanna Jacques, gjacques@depaul.edu, musicadmissions@depaul.edu, (773) 325-7444.

## DePauw University

### Greencastle, Indiana

**Student Body:** 2,000.

**Tuition:** Tuition and fees, \$53,816.

**Jazz Degrees:** Minor in Jazz Studies.

**Faculty:** Steve Snyder.

**Jazz Bands:** One jazz big band, several combos.

**Alumni:** Pharez Witted.

**Auditions:** See depauw.edu/audition.

**Financial Aid:** Need-based assistance is available.

**Scholarships:** DePauw offers Music Performance Awards, up to full tuition.

**Apply by:** Early action (non-binding), Dec. 1. Regular decision, Feb. 1, 2022. Audition, March 1, 2022.

**Contact:** George Palton, (765) 658-4118, georgepalton@depauw.edu.

## Elmhurst University

### Elmhurst, Illinois

**Student Body:** 3,400. 200 music, 35 jazz.

**Tuition:** \$39,100.

**Jazz Degrees:** Bachelor of Music in Jazz Studies, Minor in Jazz Studies, Minor in Music Production.

**Faculty:** Neal Alger, Gayle Bisesi, Carey Deadman, Tom Garling, Kirk Garrison, Jeremy Kahn, Dan Nicholson, Mike Pinto, Jon Rarick, Bob Rummage, Chris Siebold, Mark Streder.

**Jazz Bands:** Two big bands, eight jazz combos, two electric guitar ensembles, two vocal jazz ensembles.

**Alumni:** Fred Gretsich, Kris Myers, Chris Siebold, Typhanie Monique.

**Auditions:** By appointment. See elmhurst.edu/music.

**Financial Aid:** Available.

**Scholarships:** Available. Need- and merit-based.

**Apply by:** Open. See elmhurst.edu/music.

**Contact:** Gayle Bisesi, music.admission@elmhurst.edu.

## Gustavus Adolphus College

### Saint Peter, Minnesota

**Student Body:** 2,250. 45 jazz.

**Tuition:** \$48,250.

**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, Masayoshi Ishikawa, Krissy Bergmark, Jonathan Brandt, John Engebretson, Rolf Erdahl, Johnathan Moeller, Scott Moore (trombone), Adam Rappel (drums).

## Cuyahoga Community College, Tri-C Jazz Studies Program

### Cleveland, Ohio

**Student Body:** 9,000. 25–30 jazz.

**Tuition:** See tri-c.edu/paying-for-college/tuition-and-fees/index.html.

**Jazz Degrees:** AA degree with transfer capabilities to Berklee College of Music and University of Hartford, Hartt School of Music, Jackie Mclean Jazz Institute.



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**Jazz Bands:** Gustavus Jazz Ensemble, Adolphus Jazz Ensemble, Jazz Combos, Vocal Jazz Ensemble.

**Alumni:** Kurt Elling.

**Auditions:** See <https://gustavus.edu/music/jazz/ensembleauditions>.

**Financial Aid:** Contact [finaid@gustavus.edu](mailto:finaid@gustavus.edu); 507-933-7727.

**Scholarships:** Merit- and need-based. Contact Alan Meier, [ameier@gustavus.edu](mailto:ameier@gustavus.edu), (507) 933-7682.

**Apply by:** Though there is no application deadline, Gustavus receives the majority of applications by early winter, and the class is usually filled by late spring. There is no application fee. Early action applicants must have all materials in by Nov. 1. Rolling admission applications are reviewed beginning Nov. 15.

**Contact:** Dave Stamps, [dstamps@gustavus.edu](mailto:dstamps@gustavus.edu), (507) 933-7439, [gustavus.edu/music/jazz](http://gustavus.edu/music/jazz).

## Hope College

### Holland, Michigan

**Student Body:** 3,200. 15-20 jazz.

**Tuition:** \$0 (fully funded) to \$36,300.

**Jazz Degrees:** BM Performance in Jazz, Minor in Jazz Studies.

**Faculty:** Robert Shipley, Stafford Hunter, Nathan Borton, Tom Lockwood, Lisa Sung, Christina Hornbach, Huw Lewis.

**Jazz Bands:** Jazz Ensemble and a minimum of three jazz combos. As many as seven jazz combos based on student interest and enrollment.

**Alumni:** Derek Brown.

**Auditions:** For students enrolling in the fall of 2022, Hope College is holding in-person auditions, as well as pre-recorded. In-person auditions: Jan. 17, Feb. 18, Feb. 19, 2022.

**Financial Aid:** Contact 616-395-7765, [hope.edu/offices/financial-aid](http://hope.edu/offices/financial-aid).

**Scholarships:** Scholarships available to students based on auditions are listed on website. Visit [hope.edu/academics/music/auditions/index.html](http://hope.edu/academics/music/auditions/index.html). Distinguished Artists Awards: \$3,000–\$12,000, Trustee Award: \$24,000.

**Apply by:** Scholarship deadline, Feb. 20, 2022. Deadline application information is available at [hope.edu/admissions](http://hope.edu/admissions).

**Contact:** Huw Lewis, [lewis@hope.edu](mailto:lewis@hope.edu) or [music@hope.edu](mailto:music@hope.edu). Kathy Waterstone, [music@hope.edu](mailto:music@hope.edu), (616) 395-7650.

## Indiana University Jacobs School of Music

### Bloomington, Indiana

**Student Body:** 1,600 music, 850 graduate, 750 undergraduate, 65 jazz.

**Tuition:** Undergraduate: In-state, 12-18 credit hours (flat fee) \$4,956.49/semester. Out-of-state, \$18,466.09/semester. Graduate/music: In-state, \$688/credit. Out-of-state, \$2,153.30/credit. Source: [bursar.indiana.edu/tuition-fees/fees-semester.html](http://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. Pre-screening audition may be necessary. Requirements vary by instrument. Check [music.indiana.edu/admissions/index](http://music.indiana.edu/admissions/index).

**Financial Aid:** Available. Visit <https://studentcentral.indiana.edu/index>.

**Scholarships:** Available. All undergraduate applicants to the Jacobs School of Music are automatically considered for merit-based financial aid based on their audition, portfolio or interview results. Visit [music.indiana.edu/admissions/tuition](http://music.indiana.edu/admissions/tuition) for details. Limited number of merit-based scholarships and assistantships available for graduate students. Contact Office of Music Admissions, [musicadm@indiana.edu](mailto:musicadm@indiana.edu).

**Apply by:** Nov. 1, undergraduate, Dec. 1, graduate.

**Contact:** Espen Jensen, Helena Walsh. Music Admission: 812-855-7998, [musicadm@indiana.edu](mailto:musicadm@indiana.edu). Jazz studies, 812-855-7560, [jazz@indiana.edu](mailto:jazz@indiana.edu), [music.indiana.edu/jazz](http://music.indiana.edu/jazz).

### Kansas City Kansas Community College

#### Kansas City, Kansas

**Student Body:** 80 to 100 jazz and audio engineering students.

**Tuition:** In-state, \$110/credit. Kansas City Metro, \$135/credit. Out-of-state and international, \$195/credit.

**Jazz Degrees:** Music, Audio Engineering and Music Technology.

**Faculty:** Justin Binek, Ian Corbett, Jim Mair, John Stafford.

**Jazz Bands:** Jazz band, three jazz combos, funk band, two vocal jazz ensembles, concert choir, and community choir.

**Alumni:** Lisa Henry, Bobby Watson.

**Auditions:** In-person or online.

**Financial Aid:** Available. Work study positions are also available. Visit Financial aid website: [kckcc.edu/admissions/financial-aid/index.html](http://kckcc.edu/admissions/financial-aid/index.html).

**Scholarships:** Full-tuition music scholarships are available every semester to perform in an ensemble and take applied lessons on your principal instrument.



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TRUMPET  
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STEFON HARRIS



Mar. 14-20, 2022  
REGINA CARTER

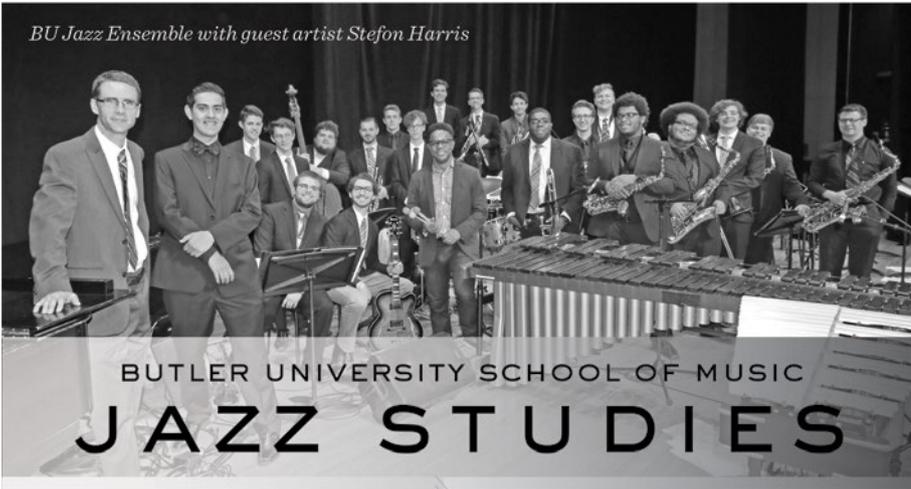


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**Apply By:** Rolling admissions.

**Contact:** Justin Binek, [jbinek@kckcc.edu](mailto:jbinek@kckcc.edu); Ian Corbett, [corbett@kckcc.edu](mailto:corbett@kckcc.edu); Jim Mair, [jmair@kckcc.edu](mailto:jmair@kckcc.edu); John Stafford, [jstafford@kckcc.edu](mailto:jstafford@kckcc.edu).

## Lawrence University

### Appleton, Wisconsin

**Student Body:** 1,500.

**Tuition:** \$48,822.

**Jazz Degrees:** Bachelor of Music: Major in Performance (Piano, Strings, Guitar, Percussion, Winds) with Emphasis in Jazz and Improvisational Music, and Major in Composition with Emphasis in Jazz and Improvisational Music. 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, Garth Neustadter, Sam Genualdi, Laura Caviani, Alice Peacock.

**Auditions:** Interested students must participate in the jazz jam during on-campus auditions or submit a jazz video recording. See [lawrence.edu/admissions/conservatory/audition\\_guidelines](http://lawrence.edu/admissions/conservatory/audition_guidelines).

**Financial Aid:** Need-based financial aid is available. See [lawrence.edu/admissions/afford](http://lawrence.edu/admissions/afford).

**Scholarships:** Available. Merit-based scholarships are determined by quality of application and audition. See [lawrence.edu/admissions/afford/scholarships](http://lawrence.edu/admissions/afford/scholarships).

**Apply by:** Oct. 31 (early action and early decision), Jan. 15, 2022 (regular decision).

**Contact:** Kate Bittner, Director of Conservatory Admissions, 920-832-6993, [katelyn.m.bittner@lawrence.edu](mailto:katelyn.m.bittner@lawrence.edu).

## Lindenwood University

### St. Charles, Missouri

**Student Body:** 7,000. 30 music business and entrepreneurship with and



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**Tuition:** \$18,500.  
**Jazz Degrees:** Music Business and Entrepreneurship with an Emphasis in Jazz and Contemporary Music.  
**Faculty:** Matt Hoormann, Adam Donohue, Cara Dineen, Dustin Shrum, Ken Kehner, Matthew Von Doran, Justin DiCenzo, Bernard Long Jr.  
**Jazz Bands:** Big band, combos, modern music ensemble, endeavor—experimental jazz ensemble.  
**Alumni:** AJ Griffin, David Gomez-Rios.  
**Auditions:** Rolling auditions.  
**Financial Aid:** Need-based grants and financial aid available.  
**Scholarships:** Merit-based scholarships are available.  
**Apply by:** June 1, 2022.  
**Contact:** Matt Hoormann, (636) 949-4740, mhoormann@lindenwood.edu.

## Luther College Decorah, Iowa

**Student Body:** 1,800.  
**Tuition:** \$46,130.  
**Jazz Degrees:** Bachelor of Arts in Music, Jazz Area of Study.  
**Faculty:** Juan Tony Guzman, Jon Ailabouni, Lynne Hart, Christopher Olson.  
**Jazz Bands:** Jazz orchestra, jazz band, three jazz combos, vocal jazz ensemble.  
**Alumni:** Weston Noble, Adolph “Bud” Herseth, Marty Haugen.  
**Auditions:** Visit [luther.edu/music/prospective-students/scholarships](http://luther.edu/music/prospective-students/scholarships) and [audition.luther.edu](http://audition.luther.edu).



## JAZZ STUDIES

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**Financial Aid:** See [luther.edu/admissions/financial-aid](http://luther.edu/admissions/financial-aid).  
**Scholarships:** Merit-based scholarships in addition to music scholarships and talent scholarships are available. Visit [luther.edu/admissions/financial-aid/scholarships](http://luther.edu/admissions/financial-aid/scholarships).  
**Apply by:** Rolling admission until August 2022, orientation is Aug. 27.  
**Contact:** Jana Vorvick, [vorvja01@luther.edu](mailto:vorvja01@luther.edu).

## Michigan State University College of Music

### East Lansing, Michigan

**Student Body:** 600.  
**Tuition:** In-state, \$16,000. Out-of-state, \$48,000.  
**Jazz Degrees:** Bachelor of Music, Master of Music.  
**Faculty:** Xavier Davis, Michael Dease, Randy Gelispie, Randy Napoleon, Diego Rivera, Rodney Whitaker.  
**Jazz Bands:** Three jazz orchestras, four jazz octets, 12 jazz combos.  
**Alumni:** Markus Howell, Endea Owens, Jocelyn Gould, Anthony Stanco, Zack Adleman, Altin Sencalar, Pierre Charles.  
**Auditions:** Visit [music.msu.edu/admissions](http://music.msu.edu/admissions).  
**Financial Aid:** Available.  
**Scholarships:** Available. Merit-based. Visit [music.admissions@msu.edu](mailto:music.admissions@msu.edu).  
**Apply by:** Dec. 1.  
**Contact:** 517-355-2140, [music.admissions@msu.edu](mailto:music.admissions@msu.edu).

### Millikin University Decatur, Illinois

**Student Body:** 2,000. 40 jazz.  
**Tuition:** \$38,800.  
**Jazz Degrees:** Bachelor of Music in Commercial Music, Certificate in Jazz Studies.  
**Faculty:** Brian Justison, Perry Rask, David Moore, Mark Tonelli, Chris Nolte, Ben Hawkinson.  
**Jazz Bands:** Two big bands, three combos, electric guitar ensemble, Latin jazz, two vocal jazz groups.  
**Alumni:** Bud Harner, Doug Beach, Greg Fundis, Edward “Kidd” Jordan.  
**Auditions:** Live auditions held in the fall for placement. For additional info, see [millikin.edu](http://millikin.edu).  
**Financial Aid:** See [millikin.edu/cost-aid](http://millikin.edu/cost-aid).  
**Scholarships:** Merit-based and talent scholarships available. See [millikin.edu/cost-aid](http://millikin.edu/cost-aid).  
**Apply by:** Rolling. See [millikin.edu](http://millikin.edu).  
**Contact:** Brian Justison, Director, [bjustison@millikin.edu](mailto:bjustison@millikin.edu), (217) 424-3980. School of Music, (217) 424-6300 or [auditioncoordinator@millikin.edu](mailto:auditioncoordinator@millikin.edu).

### Minnesota State University Moorhead Moorhead, Minnesota

**Contact:** [mnstate.edu](http://mnstate.edu)

## North Central College

### Naperville, Illinois

**Student Body:** 3,000. Students don't have to be jazz majors to participate in the program. About 10 jazz.  
**Tuition:** \$42,000.  
**Jazz Degrees:** Vocal jazz, instrumental jazz.  
**Faculty:** Janice Borla, Mitch Paliga, Art Davis, Tim Coffman, Brad Stirtz, John McLean, Chris White, Kelly Sill.  
**Jazz Bands:** Jazz combos, vocal jazz ensemble, big band, chamber jazz ensembles, training combo class.  
**Alumni:** Alyssa Allgood, Grace Blackford, Brian Riordan, Peter Mack,



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Rosana Eckert  
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Luciana Souza  
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## Jazz Studies Faculty

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CAREY DEADMAN  
TOM GARLING  
KRIK GARRISON  
JEREMY KAHN  
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## Audition Information:

Contact Gayle Bisesi at  
[music.admission@elmhurst.edu](mailto:music.admission@elmhurst.edu)

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**Jazz Degrees:** Bachelor of Arts with a Jazz Studies Concentration.

**Faculty:** Joe Lill, Christopher White, Audrey Morrison, Darren Scorza, Scott Hesse.

**Jazz Bands:** One jazz ensemble, two jazz combos.

**Alumni:** Anders Nordstrom, Deborah Wanderly dos Santos, An Tran, Michele Thomas, Matt Lundgren, Wei Yu, Marvin Curtis.

**Auditions:** Auditions Feb. 12 & 26, 2022. To sign up, visit [northpark.edu/auditions](http://northpark.edu/auditions).

**Financial Aid:** Erin Matonte, [ematonte@northpark.edu](mailto:ematonte@northpark.edu).

**Scholarships:** Erin Matonte, [ematonte@northpark.edu](mailto:ematonte@northpark.edu).

**Apply by:** Rolling admissions.

**Contact:** Rebecca Ryan, (773) 244-5623, [ryan@northpark.edu](mailto:ryan@northpark.edu).

Grant Gustafson, Taylor Martin, Maxx Popp.

**Auditions:** Auditions are for scholarships. Find out more by visiting [noctrl.edu/music/vocal-and-instrumental-jazz](http://noctrl.edu/music/vocal-and-instrumental-jazz).

**Financial Aid:** 99% of student receive need-based or earned financial aid. See [finaid@noctrl.edu](http://finaid@noctrl.edu).

**Scholarships:** Merit awarded at time of admission, music scholarship through audition

and need-based.

**Apply by:** Rolling admissions.

**Contact:** Ashley Chubirka, Associate Director of Admission, (630) 637-5816, [aechubirka@noctrl.edu](mailto:aechubirka@noctrl.edu).

### North Park University Chicago, Illinois

**Student Body:** 2,865.

**Tuition:** \$32,380.

## Northern Illinois University

### DeKalb, Illinois

**Student Body:** 300 music. 50-60 jazz studies.

**Tuition:** \$23,131.

**Jazz Degrees:** Bachelor of Music–Jazz Performance, Bachelor of Music–Music Education, Bachelor of Music–Composition, Bachelor of Arts in Music; Master of

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- Art Davis - Trumpet
- Tim Coffman - Trombone
- Brad Stirtz - Vibraphone
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- » Friday, February 4

IN PERSON

- » Monday, January 17
- » Saturday, March 5

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**Jazz Bands:** Big bands, jazz orchestra, jazz ensemble, all-university jazz band, graduate Jazztet, six to nine jazz combos.

**Alumni:** Marquis Hill, Greg Ward, Doug Stone, Roosevelt Griffith, Dan Nimmer, Tito Carrillo, Victor Garcia, Mike Allemana, Shirazette Tinnin.

**Auditions:** Applying to NIU's School of Music is a two-step process. Students must apply for general admission and then complete a music application and audition. Auditions are held on campus in February. Private auditions may also be scheduled on individual bases. Please email bcrawford@niu.edu for more information.

**Financial Aid:** Available. Contact finaid@niu.edu or go to niu.edu/financial-aid.

**Scholarships:** Available. NIU offers merit-based scholarships, Dec. 1 for priority deadline and other need-based financial aid. Music talent scholarships are awarded after February auditions. Priority deadline is Feb. 23, 2022. For more information, visit niu.edu/financial-aid/scholarships.

**Apply by:** Priority, general admissions, Dec. 1. Music application and audition, Feb. 23, 2022.

**Contact:** Reggie Thomas, Director of Jazz Studies, reggiethomas@niu.edu; Brigid Crawford Findley, Music Admissions Coordinator, bcrawford@niu.edu.

**Northwestern University,  
Bienen School of Music**

**Evanston, Illinois**

**Student Body:** 600. 25 jazz.

**Tuition:** \$60,276.

**Jazz Degrees:** BM in jazz studies, MM in jazz studies.

**Faculty:** Victor Goines, Jeremy Kahn, John Moulder, Willie Jones III, Carlos Henriquez, Brad Mason, Tom Garling.

**Jazz Bands:** Jazz orchestra, jazz small ensembles.

**Alumni:** David Sanborn, Orbert Davis, Vernice "Bunky" Green, Rufus Reid.

**Auditions:** Pre-screening materials required. Auditions by invitation only and will take place in mid-February. See music.northwestern.edu.

**Financial Aid:** A variety of financial aid options are available, contact musiclife@northwestern.edu or call 847-491-3141.

**Scholarships:** Need- and merit-based scholarships and assistantships available.

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**Apply by:** BM prescreening and supplement due Dec. 1, NU application due Jan. 3, 2022, MM prescreening videos and application due Dec. 1.

**Contact:** Laura Sauer, [laura.sauer@northwestern.edu](mailto:laura.sauer@northwestern.edu).

### Oakland University Rochester, Michigan

**Student Body:** 20,000. 200 music.

**Tuition:** Undergraduate: In-state, approx. \$14,000. Out-of-State, \$25,000 (scholarships available on in-state tuition with a high school GPA of 2.5 or higher).

**Graduate:** In-state, approx. \$16,000. Out-of-state, \$25,000. (Scholarships on in-state tuition available with an undergraduate GPA of 3.0 or higher).

**Jazz Degrees:** Jazz studies minor, world music minor, MM in world percussion performance.

**Faculty:** Regina Carter, Timothy Blackmon, Scott Gwinnell, Mark Stone, Marion Hayden, Gayelynn McKinney, Anthony Buccilli, Mark Kieme.

**Jazz Bands:** OU jazz band, jazz combos, OU jazz singers, world percussion ensemble.

**Alumni:** Regina Carter, Walter Szymanski.

**Auditions:** January, February and March audition dates. See [oakland.edu/](http://oakland.edu/)

[smtadmissions-and-auditions](mailto:smtadmissions-and-auditions).

**Financial Aid:** Available. See [oakland.edu/futurestudents](http://oakland.edu/futurestudents).

**Scholarships:** Need- and merit-based, as well as assistantships. Contact [smtadmissions@oakland.edu](mailto:smtadmissions@oakland.edu).

**Apply by:** March 1, 2022, to qualify for merit-based scholarships. Otherwise, rolling admissions.

**Contact:** Michelle Tschirhart, [mtschirhart@oakland.edu](mailto:mtschirhart@oakland.edu).

### Oberlin Conservatory of Music

#### Oberlin, Ohio

**Student Body:** 560. 85 jazz.

**Tuition:** \$59,384.

**Jazz Degrees:** BM in jazz performance, BM in jazz composition.

**Faculty:** Jay Ashby, Gary Bartz, Gerald Cannon, Bobby Ferrazza, Jamey Haddad, La Tanya Hall, Billy Hart, Eddie Henderson, Dan Wall.

**Jazz Bands:** Oberlin Jazz Ensemble, Oberlin Sonny Rollins Jazz Ensemble, small jazz ensembles, Oberlin Jazz Lab, Genre Nova, Oberlin Gospel Ensemble, Circle Singing Ensemble.

**Alumni:** Sullivan Fortner, Theo Croker, Kassa Overall, Chris Eldridge, Peter Evans, Moppa Elliott, Neal Smith, Ben Jaffe, Michael Mossman, James McBride, Stanley Cowell.

**Auditions:** Jazz performance applicants must submit a pre-screening audition video. Jazz composition applicants must submit audio recordings and scores, as well as instrumental auditions. Common application and pre-screening materials are due Dec. 1. Auditions will be held on campus in January 2022.

**Financial Aid:** 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. The \$10,000 Oberlin Commitment Scholarship is guaranteed for all admitted students. For more information, contact the conservatory at [admissions@oberlin.edu](mailto: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. For more information, contact the conservatory at [admissions@oberlin.edu](mailto:admissions@oberlin.edu).

**Apply by:** Dec. 1.

**Contact:** Beth Weiss, Director of Conservatory Admissions, (440) 775-8413, [admissions@oberlin.edu](mailto:admissions@oberlin.edu); [go.oberlin.edu/con/apply](http://go.oberlin.edu/con/apply).

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## The Ohio State University School of Music Columbus, Ohio

**Student Body:** 300 undergraduate, 100 graduate.

**Tuition:** In-state: undergraduate, \$13,352.  
Out-of-state, \$35,019.

Graduate: In-state, \$11,560. Out-of-state, \$38,344.

**Jazz Degrees:** Bachelor of Music in Jazz Performance or Jazz Composition, Minor in Music or Music, Media and Enterprise.

**Faculty:** Shawn Wallace, Byron Stripling, Jim Masters, Dave Powers, Jim Rupp.

**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. 4 and Jan. 22, Feb. 12, 2022

**Financial Aid:** See [sfa.osu.edu](http://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, 2022. School of Music application deadline is Jan. 29, 2022. If applying to the university by the Nov. 1 early action deadline, OSU strongly encourages a

December audition.

**Contact:** Tanya Sparks, 614-688-0372,  
[sparks.348@osu.edu](mailto:sparks.348@osu.edu).

## Ohio University Athens, Ohio

**Contact:** [ohio.edu](http://ohio.edu)

## Roosevelt University, Chicago College of Performing Arts

### Chicago, Illinois

**Student Body:** 275. 20 Jazz and Contemporary Music Studies majors.

**Tuition:** \$39,352.

**Jazz Degrees:** BM, instrumental or vocal performance.

**Faculty:** Visit website to see Roosevelt's full faculty.

**Jazz Bands:** Large Jazz Ensemble, Puentes Latin Jazz Ensemble, New Deal, Vocal Jazz Ensemble, style-oriented combos.

**Auditions:** Live and virtual.

**Financial Aid:** Contact Dean Fred Peterbark, [fpeterbark@roosevelt.edu](mailto:fpeterbark@roosevelt.edu).

**Scholarships:** Contact dean Fred Peterbark, [fpeterbark@roosevelt.edu](mailto:fpeterbark@roosevelt.edu).

**Apply by:** Dec. 1.

**Contact:** Dean Fred Peterbark, [fpeterbark@roosevelt.edu](mailto:fpeterbark@roosevelt.edu), 312-341-6982.

## Saint Mary's University of Minnesota Winona, Minnesota

**Student Body:** Approx. 1,000 undergraduate. 25 music, 50 jazz.

**Tuition:** \$48,000.

**Jazz Degrees:** BA Music, Music Industry, Music Performance, Masters in Teacher.

**Faculty:** A. Eric Heukeshoven, John Paulson, Brett Huus, Denny McGuire, Dan Driessen.

**Jazz Bands:** Jazz Ensemble, Jazz Combo One, Workshop Jazz Combos.

**Auditions:** February 2022. Visit [smumn.edu/music](http://smumn.edu/music).

**Financial Aid:** Contact 507-457-1437.

**Scholarships:** Visit [smumn.edu/music](http://smumn.edu/music).

**Apply by:** Rolling admissions.

**Contact:** A. Eric Heukeshoven, Director Jazz Studies and Music Industry, 507-457-7292, [ehuekes@smumn.edu](mailto:ehuekes@smumn.edu), [smumn.edu/music](http://smumn.edu/music).

## Saint Xavier University Chicago, Illinois

**Student Body:** 4,200.

**Tuition:** \$33,630.

**Jazz Degrees:** BM Jazz Performance, BA Jazz and Commercial Music Emphasis, music minor.

# Northwestern

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**Faculty:** Shawn Salmon, Stacy McMichael, Carl Kennedy, Lara Regan, Brett Baxter.

**Jazz Bands:** Jazz ensemble, Jazz-X Ensemble, jazz combos, electric guitar ensemble.

**Alumni:** Junius Paul.

**Auditions:** Jan. 22, Feb. 26, March 26, 2022, by appointment or online video submissions.

**Financial Aid:** Available at [linktr.ee/sxujazz](http://linktr.ee/sxujazz).

**Scholarships:** Merit, \$16,000 to \$20,000. Music, need-based and other music awards, \$5,000 to \$14,000.

**Apply By:** Rolling admissions.

**Contact:** Shawn Salmon, [salmon@sxu.edu](mailto:salmon@sxu.edu), 773-298-3420.

**Scholarships:** Contact Jeremy Fox, [fox@swcciowa.edu](mailto:fox@swcciowa.edu).

**Apply by:** April 1, 2022.

**Contact:** Jeremy Fox, 641-782-1466, [fox@swcciowa.edu](mailto:fox@swcciowa.edu), or visit [schoolformusicvocations.com](http://schoolformusicvocations.com).

### Southern Illinois University Carbondale

Carbondale, Illinois

**Contact:** [siu.edu](http://siu.edu)

### Southern Illinois University Edwardsville

Edwardsville, Illinois

**Student Body:** 14,000.

**Tuition:** In-state, \$12,219, offered for all 50 states.

**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, Rick Haydon, Zebadiah Briskovich.

**Jazz Bands:** Jazz combos, concert jazz band, jazz lab band, guitar ensemble.

**Auditions:** Held in February. Visit [siue.edu/music](http://siue.edu/music).

**Financial Aid:** Visit [siue.edu/financialaid](http://siue.edu/financialaid).

**Scholarships:** Need-based and merit-based available.

**Apply by:** Dec. 1.

**Contact:** Jason Swagler, [jswagle@siue.edu](mailto:jswagle@siue.edu).

### St. Olaf College

Northfield, Minnesota

**Student Body:** 3,100. 275 music.

**Tuition:** \$51,450.

**Jazz Degrees:** Bachelor of Arts in Music, Bachelor of Music in Jazz Piano Performance.

**Faculty:** JC Sanford, Sarah Burk, Phil Hey,

### The School for Music Vocations (The SMV) at SWCC

Creston, Iowa

**Student Body:** 30.

**Tuition:** \$8,000.

**Jazz Degrees:** Associate of Applied Arts (Vocational Degree) in Professional Music.

**Faculty:** Jeremy Fox, Tobi Crawford, Ryan Howe, Kathryn Fox, James Kennedy, Tommy Boynton, Ryan Stier, Lauren Brown, Cindy Taylor, Doug Greene.

**Jazz Bands:** Jazz combos, vocal jazz ensembles, jazz strings/vocal combo, popular music ensemble.

**Alumni:** Jeremy Fox, Loren Battley, David Thorne Scott, Michelle Mailhot, Tommy Boynton, Ryan Howe, James Biehn, David Lane, Jennie Laws, Tomas Cruz, John Knutson, Michael Giles, Tanya Fitzgerald, Daniel Thatcher, Taylor O'Donnell.

**Auditions:** Two or three stylistically varied selections on major instrument, plus interview with faculty.

**Financial Aid:** Contact Jeremy Fox, [fox@swcciowa.edu](mailto:fox@swcciowa.edu).

Pete Whitman.

**Jazz Bands:** Three big bands, combos vary by semester.

**Alumni:** Dan Cavanagh, Ben Baker.

**Auditions:** Music application and video screenings due Nov. 1 or Jan. 15, 2022. See [stolaf.edu/musicadm](http://stolaf.edu/musicadm).

**Financial Aid:** 100% demonstrated financial need met. See [stolaf.edu/admissions/](http://stolaf.edu/admissions/) afford.

**Scholarships:** Music scholarships are merit-based and open to students of any major. Can be stacked with academic merit awards. See [stolaf.edu/admissions/scholarships](http://stolaf.edu/admissions/scholarships).

**Apply by:** Early decision 1 and early action, Nov. 1. Early decision 2 and regular decision, Jan. 15, 2022.

**Contact:** Molly Boes Ganza, (507) 786-3297, [music@stolaf.edu](mailto:music@stolaf.edu).

### The University of Akron School of Music Akron, Ohio

**Student Body:** 18,000. 200 music, 25 jazz.

**Tuition:** Undergraduate: In-state, \$11,880. Out-of-state \$15,500.

**Jazz Degrees:** Bachelor of music, master of music in jazz studies.

**Faculty:** Tim Powell, Christopher Coles, Wally Minko.

**Jazz Bands:** Jazz ensemble, jazz combos.

**Alumni:** Jack Schantz, Mark Lopeman, Paul Ferguson, Mark Vinci, John Orsini, David Banks, Gary Davis, Paul Klontz, Mike Forfia, Theron Brown.

**Auditions:** Theory proficiency, piano proficiency, audition on primary instrument.

**Financial Aid:** Available. Visit [uakron.edu/finaid](http://uakron.edu/finaid).

**Scholarships:** Available. Visit [uakron.edu/finaid](http://uakron.edu/finaid).

**Apply by:** Rolling admissions. Auditions for School of Music Scholarship deadline March 4, 2022. See [uakron.edu/music](http://uakron.edu/music).

**Contact:** Marc Reed, Director, School of Music (330) 972-7590, [music@uakron.edu](mailto:music@uakron.edu).

### University of Central Missouri Warrensburg, Missouri

**Student Body:** 11,200. 180 music.

**Tuition:** Undergraduate: In-state, \$258.25/credit. Out-of-state, \$516.50/credit. Graduate: In-state, \$326.50/credit. Out-of-state, \$653/credit.

**Jazz Degrees:** BM in jazz commercial music.

**Faculty:** David Aaberg, James Isaac, Alex Smith, Tom Pender.

**Jazz Bands:** Two big bands, jazz combos.

**Auditions:** Feb. 19, Feb. 21, 2022. Other dates

available upon request.

**Financial Aid:** Available. Contact 800-729-2678. See [finaid@ucmo.edu](mailto:finaid@ucmo.edu).

**Scholarships:** Students living in one of the eight bordering states may qualify for in-state tuition. Contact 660-543-4530 or visit [ucmmusic.com](http://ucmmusic.com) for music scholarship info. Contact 800-729-2678 or visit [finaid@ucmo.edu](mailto:finaid@ucmo.edu) for academic scholarship info.

**Apply by:** Rolling admissions.

**Contact:** David Aaberg, (660) 543-4909, [aaberg@ucmo.edu](mailto:aaberg@ucmo.edu).

### University of Cincinnati College-Conservatory of Music Cincinnati, Ohio

**Contact:** [ccm.uc.edu](http://ccm.uc.edu)

### University of Dayton

**Contact:** Dayton, Ohio

**Student Body:** 8,000-plus undergraduate. 40 jazz.

**Tuition:** \$44,890.

**Jazz Degrees:** Bachelor of Arts in Music Jazz Studies Concentration.

**Faculty:** James Leslie, Christian Berg, Philip Burkhead, Nicholas Fryer, Jimmy Leach, Willie L. Morris III.

**Jazz Bands:** Two big bands, combos.

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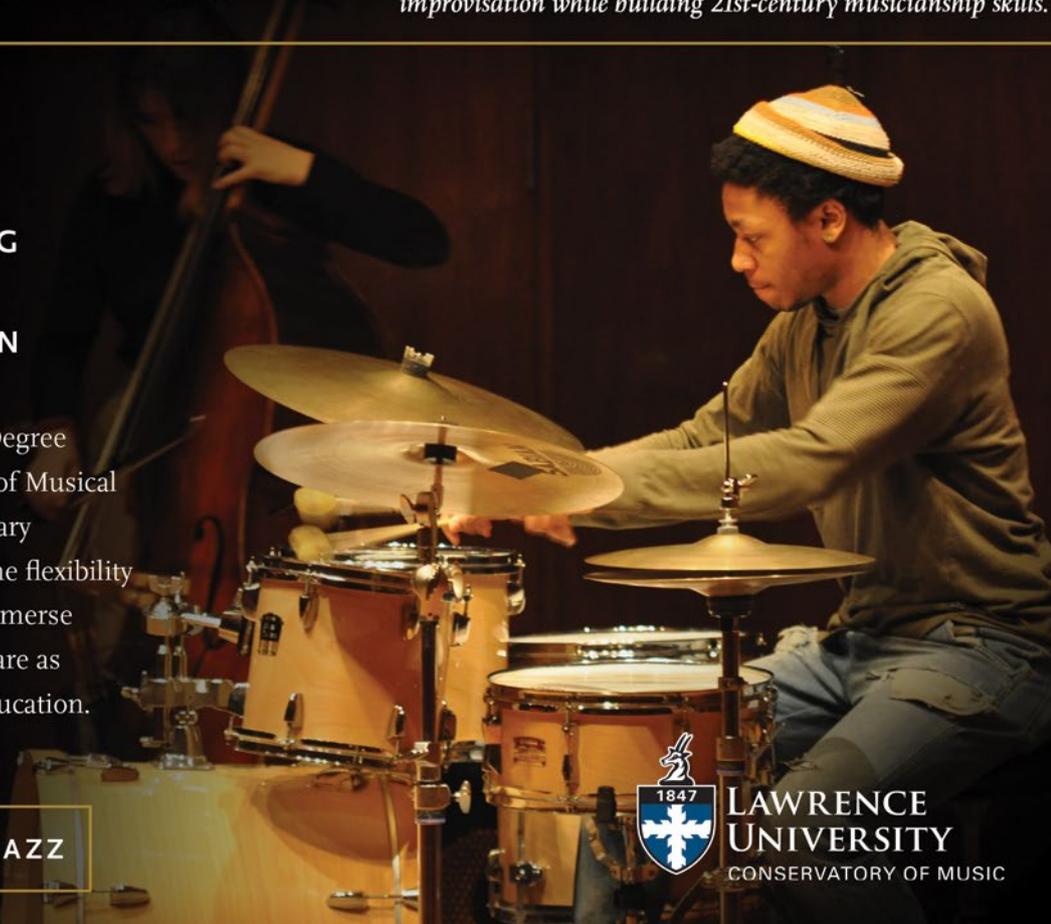
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The Lawrence University Jazz Ensemble

**Alumni:** Hal Melia, Bob Bowen.

**Auditions:** Auditions held in January and February 2022. See [go.udayton.edu/music](http://go.udayton.edu/music).

**Financial Aid:** See [udayton.edu](http://udayton.edu).

**Scholarships:** See [udayton.edu](http://udayton.edu). In addition to need-based awards, Music Talent and Leadership in Music awards available to those who audition.

**Apply by:** Early action (non-binding), Nov. 1, otherwise, Feb. 1, 2022.

**Contact:** James Leslie, 937-229-3222, [jleslie1@udayton.edu](mailto:jleslie1@udayton.edu).

automatically considered for music scholarships. Additionally, UIC offers scholarships based on academic merit.

For more information, contact Ben Kenis at (312) 355-1735 or [bkenis2@uic.edu](mailto:bkenis2@uic.edu).

**Apply by:** Early action, Nov. 1. Regular decision, Feb. 1, 2022.

**Contact:** Ben Kenis, 312-355-1735, [bkenis2@uic.edu](mailto:bkenis2@uic.edu).

**University of Illinois at Chicago  
School of Theatre and Music  
Chicago, Illinois**

**Student Body:** 100 music, 41 jazz.

**Tuition:** In-state, \$18,178. Out-of-state, \$32,528.

**Jazz Degrees:** BM in Jazz Studies, BA in Music, BA in Music Business.

**Faculty:** Michael Stryker, Andy Baker, Dan Murphy, Zvonimir Tot, Chris Madsen, Victor Garcia, Larry Kohut, Cheryl Wilson, Charles "Rick" Heath IV, Carey Deadman.

**Jazz Bands:** Jazz ensemble, jazz workshop, vocal jazz ensemble, jazz combos, pop/rock ensemble.

**Alumni:** Ramsey Lewis, Andrew Vogt, Shaun Johnson, Danny Andrade, Morgan Pirtle.

**Auditions:** Visit [theatreandmusic.uic.edu/admissions](http://theatreandmusic.uic.edu/admissions).

**Financial Aid:** Visit [financialaid.uic.edu](http://financialaid.uic.edu).

**Scholarships:** All music degree applicants who complete an audition are

**University of Illinois at  
Urbana-Champaign  
Urbana, Illinois**

**Student Body:** 700 music, 80 jazz.

**Tuition:** For more information, visit [registrar.illinois.edu/tuition-fees/tuition-fee-rates](http://registrar.illinois.edu/tuition-fees/tuition-fee-rates).

**Jazz Degrees:** BM, BME, MM, DMA.

**Faculty:** Chip McNeill, Jim Pugh, Larry Gray, Chip Stephens, Tito Carrillo, Joan Hickey, Joel Spencer, Ron Bridgewater.

**Jazz Bands:** Four big bands, Latin jazz, vocal jazz, jazz sax, jazz trombone, jazz guitar, 10-plus combos.

**Auditions:** In-person, November or January–February, 2022. Recorded auditions are also accepted.

**Financial Aid:** Visit [osfa.illinois.edu](http://osfa.illinois.edu).

**Scholarships:** Generous, merit-based aid available, including graduate assistantships and fellowships.

**Apply by:** Undergraduate, Jan. 5, 2022. Graduate, Dec. 1.

**Contact:** Music admissions, 217-244-7899, [musicadmissions@illinois.edu](mailto:musicadmissions@illinois.edu).

## University of Iowa

Iowa City, Iowa

Contact: [uiowa.edu](http://uiowa.edu)

## University of Kansas

Lawrence, Kansas

Contact: [ku.edu](http://ku.edu)

## University of Michigan School of Music, Theatre and Dance

Student Body: 1,103 students. 60 jazz.

Tuition: Undergraduate: In-state, \$16,148. Out-of-state, \$52,532.  
Graduate: In-state \$25,466. Out-of-state, \$50,768.

Jazz Degrees: Bachelor of Music, Jazz and Contemporary Improvisation;  
Bachelor of Fine Arts, Jazz and Contemplative Studies;  
Bachelor of Music Jazz and Contemporary Improvisation with Bachelor of Music Music Education dual degree;  
Master of Music, Improvisation; Doctoral of Musical Arts, Improvisation.

Faculty: Andrew Bishop, Michael Gould, Marion Hayden, 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: Vincent Chandler, Gerald Cleaver, Matt Bauder, David Cook, Amy K. Bormet, Melissa Gardiner, Jeremy Kittel, Colin Stetson, Sachal Vasandani.

Auditions: Pre-screening videos followed by a live, in-person or online audition. Academic application is required for eligibility.

Financial Aid: Available. FAFSA and CSS profile required to establish eligibility. Grants, work-study, and loan funds available. See [finaid.umich.edu](http://finaid.umich.edu).

Scholarships: Available. All admitted students are considered for scholarship funds: [smt.d.umich.edu/admissions](http://smt.d.umich.edu/admissions).

Apply by: Dec. 1.

Contact: Rachel Dion, SMTD Admissions Counselor, 734-764-0593, [smt.d.admissions@umich.edu](mailto:smt.d.admissions@umich.edu), [smt.d.umich.edu](http://smt.d.umich.edu).

## University of Minnesota, Duluth

Duluth, Minnesota

Contact: [d.umn.edu](http://d.umn.edu)

## UMKC Conservatory

Kansas City, Missouri

Student Body: 16,000 at University of Missouri at Columbia. 530 in conservatory, 50 in jazz studies.

Tuition: See [umkc.edu/cashiers/tuition-fees/index.html](http://umkc.edu/cashiers/tuition-fees/index.html).

Jazz Degrees: BM, jazz studies, MA, music.

Faculty: Mitch Butler, Carl Allen, Danny Embrey, Stan Kessler, Marcus Lewis, Gerald Spait, Roger Wilder and more.

Jazz Bands: Two big bands, small combos.

Alumni: Hermon Mehari, Eddie Moore, Nate Nall, Bob Brookmeyer, Clint Ashlock.

Auditions: Feb. 5, Feb. 21, March 4, 2022. Visit [conservatory.umkc.edu](http://conservatory.umkc.edu) for more information.

Financial Aid: Available. See [umkc.edu/central/financial-aid.html](http://umkc.edu/central/financial-aid.html).

Scholarships: Merit-based. Auditions serve as screening for merit awards. Conservatory considers academic record for scholarships. Contact [admissions@umkc.edu](mailto:admissions@umkc.edu).

Apply by: Dec. 15.

Contact: Mitch Butler, [cadmissions@umkc.edu](mailto:cadmissions@umkc.edu) or [butlerdm@umkc.edu](mailto:butlerdm@umkc.edu).



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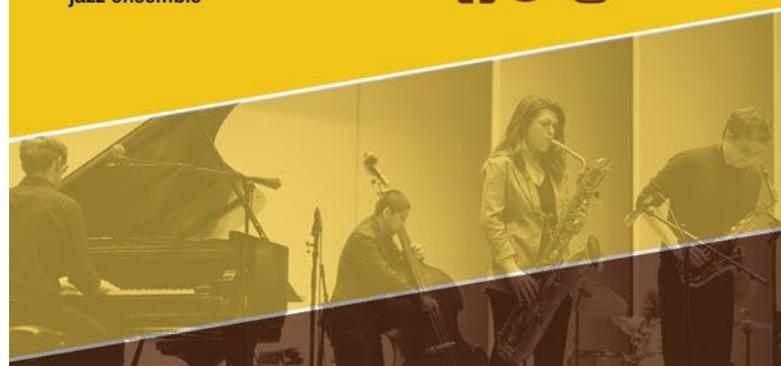
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**University of Missouri at St. Louis**  
**St. Louis, Missouri**

**Student Body:** 16,000. 75 music.  
**Tuition:** Undergraduate: In-state, \$379/credit. Out-of-state, \$1,019/credit.  
 Graduate: In-state, \$522/credit. Out-of-state, \$1,281/credit.  
**Jazz Degrees:** Bachelor of Music in Jazz Studies, Minor in Jazz Studies.  
**Faculty:** Adaron Jackson, Bob Deboo, Cody Henry, Ben Reece, Matt Henry.  
**Jazz Bands:** Jazz Orchestra, combos.  
**Alumni:** Brian Owens, Steve Schankman.  
**Auditions:** By appointment.  
**Financial Aid:** Need and merit-based.  
**Scholarships:** Need- and merit-based.  
**Apply by:** Visit [umsl.edu/admissions](http://umsl.edu/admissions).  
**Contact:** Adaron Jackson, Director of Jazz Studies, [adjhkh@umsl.edu](mailto:adjhkh@umsl.edu) or [music@umsl.edu](mailto:music@umsl.edu).

**University of Nebraska-Lincoln,**  
**Glenn Korff School of Music**

**Lincoln, Nebraska**  
**Student Body:** 26,000, 20 jazz studies.  
**Tuition:** In-state \$9,500. Out-of-state, \$26,000.  
**Jazz Degrees:** MM and DMA in Jazz Performance and Jazz Composition.  
**Faculty:** Peter Bouffard, Tom Larson, Greg Simon, Darryl White, Paul Haar, Dave Hall, Hans Sturm.  
**Jazz Bands:** Jazz orchestra, jazz ensemble, six combos, jazz vocal ensemble.  
**Alumni:** Victor Lewis, Nicholas Semrad, Jeff

Newell, Laurie Frink, Frank Tirro.  
**Auditions:** Visit [arts.unl.edu/music/graduate-application-guide/graduate-application-process](http://arts.unl.edu/music/graduate-application-guide/graduate-application-process).  
**Financial Aid:** Available. All students are considered for need-based aid and talent-based scholarships automatically upon completion of both the application and audition.  
**Scholarships:** All students are considered for need-based aid and talent-based scholarships automatically upon completion of both the application and audition.  
**Apply by:** Dec. 15 for graduate assistantships/fellowships.  
**Contact:** Hans Sturm, [hsturm2@unl.edu](mailto:hsturm2@unl.edu).

**University of Nebraska Omaha**  
**Omaha, Nebraska**

**Student Body:** 15,000.  
**Tuition:** In-state, \$8,136. Out-of-state, \$21,718.  
**Jazz Degrees:** Bachelor of Arts in Music, Jazz Concentration.  
**Faculty:** Pete Madsen, Jason Johnson, Ben Nichols, Darren Pettit, Doug Montera, Brad Thomson, Andy Hall, Chris Leach.  
**Jazz Bands:** Two big bands and five combos.  
**Alumni:** Karrin Allyson, Marcus Lewis, Ben Tweedt.  
**Auditions:** Contact Pete Madsen, [petermadsen@unomaha.edu](mailto:petermadsen@unomaha.edu).  
**Financial Aid:** Contact Pete Madsen, [petermadsen@unomaha.edu](mailto:petermadsen@unomaha.edu).  
**Scholarships:** Contact Pete Madsen, [petermadsen@unomaha.edu](mailto:petermadsen@unomaha.edu).

**Apply by:** May 1.  
**Contact:** Pete Madsen, petermadsen@unomaha.edu.

## University of Northern Iowa Cedar Falls, Iowa

**Student Body:** uni.edu.  
**Tuition:** Undergraduate: In-state, \$7,665. Out-of-state, \$18,207.  
**Jazz Degrees:** BA jazz studies, BM music education with jazz specialization, Jazz minor, MM jazz pedagogy.  
**Faculty:** Christopher Merz, Michael Conrad, Alexander Pershounin, Bob Dunn, Anthony Williams.  
**Jazz Bands:** Three large ensembles, several combos.  
**Alumni:** Paul McKee, David Lisik, Ryan Middagh, JC Sanford, James Miller, Jon Snell.  
**Auditions:** Available. Visit [music.uni.edu/apply](http://music.uni.edu/apply).  
**Financial Aid:** Available. Visit [finaid.uni.edu](http://finaid.uni.edu).  
**Scholarships:** Available. Visit [music.uni.edu/apply](http://music.uni.edu/apply).  
**Apply by:** Rolling admissions.  
**Contact:** Christopher Merz, [chris.merz@uni.edu](mailto:chris.merz@uni.edu); 319-273-2024.

## University of Toledo Toledo, Ohio

**Student Body:** 16,000.  
**Tuition:** In-state, \$10,650. Out-of-state, \$20,010.  
**Jazz Degrees:** Bachelor of Music: Instrumental Jazz or Bachelor of Music: Vocal Jazz.  
**Faculty:** Gunnar Mossblad, Norman Damschroder, Jay Weik, Olman Piedra.  
**Jazz Bands:** Jazz ensemble, jazz combo, Latin jazz combo.  
**Auditions:** Visit [utoledo.edu/al/svpa/music/degrees/audition](http://utoledo.edu/al/svpa/music/degrees/audition).  
**Financial Aid:** Visit [utoledo.edu/financialaid](http://utoledo.edu/financialaid).  
**Scholarships:** Music scholarships available for talented students. All who audition will be considered for a music scholarship. Other types of university and federal financial aid are possible as well. See [utoledo.edu/financialaid](http://utoledo.edu/financialaid).  
**Apply by:** See audition website.  
**Contact:** Lee Heritage, [utmusic@utoledo.edu](mailto:utmusic@utoledo.edu).

## University of Wisconsin–Eau Claire Eau Claire, Wisconsin

**Student Body:** 10,068.  
**Tuition:** In-state, \$8,840. Out-of-state, \$17,115.  
**Jazz degrees:** All undergraduate, comprehensive degrees offered.  
**Faculty:** Robert Baca, Jeffrey Crowell, Aaron Hedenstrom, Phillip Ostrander, Brian Claxton, Jeremy Boettcher, Adi Yeshaya.  
**Jazz Bands:** Four jazz large jazz ensembles and nine combos.

**Alumni:** Scott Pingel, John Raymond, Jamey Simmons, Brian Claxton, Jeremy Boettcher, Sean Carey, Tom Luer, Matt Franko, Kyle Newmaster, Jeremy Miloszewicz, Dan Urness, Jim Geddes.

**Auditions:** Visit [uwec.edu/academics/college-arts-sciences/departments-programs/music-theatre-arts/academic-offerings/program-auditions](http://uwec.edu/academics/college-arts-sciences/departments-programs/music-theatre-arts/academic-offerings/program-auditions).

**Financial aid:** Visit [uwec.edu/tuition-financial-aid/financial-aid](http://uwec.edu/tuition-financial-aid/financial-aid).

**Scholarships:** Scholarships are competitive and range from several hundred dollars to full tuition. Full tuition scholarships are available for jazz pianists depending on ability.

**Apply by:** Dec. 1.  
**Contact:** Robert Baca, [bacarj@uwec.edu](mailto:bacarj@uwec.edu).

## University of Wisconsin–Green Bay Green Bay, Wisconsin

**Contact:** [uwgb.edu](http://uwgb.edu)



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- Friday, Nov. 5, 2021
- Friday, Dec. 10, 2021
- Friday, Feb. 4, 2022
- Saturday, Feb. 5, 2022
- Friday, Feb. 18, 2022
- Friday, Feb. 25, 2022
- Friday, April 22, 2022
- Friday, June 3, 2022



## University of Wisconsin–Madison Madison, Wisconsin

**Student Body:** 45,540 total. 20-25 jazz studies majors.

**Tuition:** In-state, \$10,746. Out-of-state, \$38,634.

**Jazz Degrees:** BM in jazz studies, BA in jazz studies, jazz minor available in DMA and PhD 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, Tim Whalen, Eric Sierieveld.

**Auditions:** Visit [music.wisc.edu/undergraduate-admissions](http://music.wisc.edu/undergraduate-admissions).  
Undergraduate auditions on Nov. 20 as well as Jan. 29 and Feb. 19, 2022.

**Financial Aid:** Available. Visit [finaid.wisc.edu](http://finaid.wisc.edu).

**Scholarships:** Merit-based scholarships available. Visit info at [music.wisc.edu/student-support](http://music.wisc.edu/student-support).

**Apply by:** Undergraduate, Oct. 31, Dec. 31 as well as Jan. 31, 2022.

**Contact:** Johannes Wallmann, Director of Jazz Studies, (917) 992-9101, [wallmann@wisc.edu](mailto:wallmann@wisc.edu), [music.wisc.edu](http://music.wisc.edu).

## University of Wisconsin–Milwaukee Milwaukee, Wisconsin

**Contact:** [uwm.edu](http://uwm.edu)

## University of Wisconsin–Oshkosh Oshkosh, Wisconsin

**Contact:** [uwosh.edu](http://uwosh.edu)

## UW-Stevens Point Stevens Point, Wisconsin

**Student Body:** 300 music.

**Tuition:** In-state, \$8,270.

**Jazz Degrees:** BM jazz studies, jazz minor.

**Faculty:** Brent Turney, Myles Boothroyd, Pat Lawrence, Kelvin Kaspar, Dave Story, Ryan Korb, Tim Buchholz, Mathew Buchman.

**Jazz Bands:** Two jazz ensembles, three-to-five combos/vocal jazz ensembles.

**Alumni:** Marlin McKay, Wayne Salzmann, Danny Mitchell.

**Auditions:** Visit [uwsp.edu/music/pages/forstudents/auditions.aspx](http://uwsp.edu/music/pages/forstudents/auditions.aspx).

**Financial Aid:** Visit [uwsp.edu/finaid/Pages/default.aspx](http://uwsp.edu/finaid/Pages/default.aspx).

**Scholarships:** Merit-based scholarships awarded by audition. Contact: [mbuchman@uwsp.edu](mailto:mbuchman@uwsp.edu).

**Apply by:** March 6, 2022, for full consideration.

**Contact:** Mathew Buchman, director of jazz studies, [mbuchman@uwsp.edu](mailto:mbuchman@uwsp.edu).

## Wayne State University Detroit, Michigan

**Contact:** [music.wayne.edu](http://music.wayne.edu)

## Webster University

### St. Louis, Missouri

**Student Body:** 125 music, 20 jazz.

**Tuition:** \$28,500.

**Jazz Degrees:** BA in Music, BM in Performance with an Emphasis in Jazz, BM in Composition with an Emphasis in Concert Music or Songwriting, BMEd with an Emphasis in Instrumental Music, MA in Music, MM in Jazz Studies.

**Faculty:** Paul DeMarinis, Kim Portnoy.

**Jazz Bands:** Jazz combos, big band jazz collective, jazz singers.

**Alumni:** Erin Bode, Chris Cheek, Peter Mayer, Linda Presgrave, Butch Thomas, Chris Walters.

**Auditions:** On-campus on virtual auditions

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occur several times annually. See [webster.edu/music/admissions](http://webster.edu/music/admissions).

**Financial Aid:** Need- and merit-based available. See [webster.edu/financialaid](http://webster.edu/financialaid).

**Scholarships:** Academic scholarships available. Music scholarships based on audition.

**Apply by:** Rolling admissions. See [applywu.webster.edu/apply](http://applywu.webster.edu/apply).

**Contact:** Paul DeMarinis, (314) 968-7039, [demaripa@webster.edu](mailto:demaripa@webster.edu).

## Western Illinois University Macomb, Illinois

**Contact:** [wiu.edu](http://wiu.edu)

## Western Michigan University

### Kalamazoo, Michigan

**Student Body:** 24,000. 500 music.

**Tuition:** Undergraduate: In-state: \$13,000. Out-of-State, \$16,000.

Graduate: In-state, \$17,200. Out-of-state, \$31,300.

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:** Joe Ayoub, Jennifer Barnes, Max Brown, Benje Daneman, Quincy Davis, Xavier Davis, Christian Euman, Randy Gist, Christine Helferich, Nayanna Holley, Aubrey Johnson, Johnaye Kendrick, Henry Koperski, Jeff Lederer, Lyman Medeiros, John Proulx, Jay Sawyer, Kate Reid, Alison Wedding, John Wojciechowski.

**Auditions:** Visit [wmich.edu/music/apply](http://wmich.edu/music/apply).

**Financial Aid:** Visit [wmich.edu/music/apply](http://wmich.edu/music/apply).

**Scholarships:** Available, both scholarship and assistantships. Need- and merit-based. Visit [wmich.edu/music/apply](http://wmich.edu/music/apply).

**Apply by:** See [wmich.edu/music/apply](http://wmich.edu/music/apply).

**Contact:** Ariel Palau/Barbara Adams, undergraduate. David Code, graduate, 269-387-4672, [mus-ugrd@wmich.edu](mailto:mus-ugrd@wmich.edu), [music-grad@wmich.edu](mailto:music-grad@wmich.edu).

## Youngstown State University Dana School of Music

### Youngstown, Ohio

**Student Body:** 200.

**Tuition:** In-state: \$9,588. Out-of-state: \$15,588.

**Jazz Degrees:** BM performance, jazz track. BM music education, instrumental jazz track. MM jazz studies.

**Faculty:** Kent Engelhardt, Dave Morgan,

Glenn Schaft, Dave Kana, Daniel Bruce, Jackie Warren, Dr. Bryan Kennard.

**Jazz Bands:** Jazz Ensembles, Jazz Combos, Contemporary Ensembles, Music Theater Ensemble.

**Alumni:** Harold Danko, Sean Jones, Ralph Lalama, Dave Lalama, Dave Rivello, James Weidman, Jason Rigby, Sam Blakeslee, Chris Coles.

**Auditions:** Visit [ysu.edu/academics/college-creative-arts-and-communication/](http://ysu.edu/academics/college-creative-arts-and-communication/)

[dana-school-of-music/admission](http://dana-school-of-music/admission).

**Financial Aid:** Visit [ysu.edu/financial-aid-and-scholarships](http://ysu.edu/financial-aid-and-scholarships), contact Danielle Lorenzi, (330) 941-2346; [djlorenzi@ysu.edu](mailto:djlorenzi@ysu.edu).

**Scholarships:** Jazz scholarships available.

Contact Danielle Lorenzi, (330) 941-2346; [djlorenzi@ysu.edu](mailto:djlorenzi@ysu.edu).

**Apply by:** June 1.

**Contact:** Dr. Kent Engelhardt, [kjengelhardt@ysu.edu](mailto:kjengelhardt@ysu.edu).



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## WEST

### American River College Sacramento, California

Contact: [arc.losrios.edu](http://arc.losrios.edu)

### Arizona State University Tempe, Arizona

**Student Body:** 820 music students, 45 jazz.

**Tuition:** In-state, \$11,338. Out-of-state, \$29,428.

**Jazz Degrees:** Bachelor of Music in Performance, Master of Music in Performance.

**Faculty:** Michael Kocour, Jeffrey Libman, Benjamin Hedquist, Steven McAllister, Dominick Moio, Dennis Monce, Lewis Nash, Bryon Ruth.

**Jazz Bands:** Concert Jazz Band, Jazz Repertory Band, Latin Jazz Band, Percussion Jazz Ensemble, Jazz Combos.

**Alumni:** Allan Chase, Tony Malaby, Tim Ray, Joey Sellers, Phillip Strange, Bob Washut.

**Auditions:** Audition scheduled after applying to ASU and the school of music.

**Financial Aid:** Available. Recommend all applicants file a FAFSA at students. Visit [asu.edu/financial-aid](http://asu.edu/financial-aid).

**Scholarships:** All applicants automatically considered for music scholarships upon audition. Additional scholarships available. Email: [MDTadmissions@asu.edu](mailto:MDTadmissions@asu.edu).

**Apply by:** Graduate students, Dec. 1. Undergraduates, Jan. 5, 2022.

**Contact:** Rachel Robichaud, [MDTadmissions@asu.edu](mailto:MDTadmissions@asu.edu).

### Brigham Young University Provo, Utah

**Student Body:** 36,002. 392 music, 57 commercial music.

**Tuition:** Undergraduate: \$3,060/semester, \$1,530—per term (for Latter Day

Saints). \$6,120/semester, \$3,060—per term (non-LDS).

Graduate: \$3,850/semester, \$1,926—per term (LDS). \$7,700/semester, \$3,850—per term (non-LDS).

**Jazz Degrees:** Bachelor of Music in Commercial Music (electives focused on jazz studies), Master of Arts and Master of Music (areas of specialty offered within each).

**Faculty:** Raymond Smith, Mark Ammons, Ron Saltmarsh, Aaron Merrill, Nathan Hofeins, Steve Erickson, Todd Campbell, Kristen Bromley, Jay Lawrence.

**Jazz Bands:** Synthesis (big band), Jazz Ensemble, Jazz Lab Band, Jazz Legacy Dixieland Band, Salsa Combo, five traditional jazz combos, Syncopation Vocal Ensemble, Commercial Music combos.

**Auditions:** All entering students must pass a performance audition on their major instrument. Live auditions are held on the last Saturday of January. Ensemble auditions are usually held the first Wednesday of the semester.

**Financial Aid:** Visit [enrollment.byu.edu/financialaid](http://enrollment.byu.edu/financialaid).

**Scholarships:** Visit [enrollment.byu.edu/financialaid/scholarships](http://enrollment.byu.edu/financialaid/scholarships).

**Apply by:** Dec. 1.

**Contact: web:** [music.byu.edu](http://music.byu.edu), email: [music@byu.edu](mailto:music@byu.edu); 801-422-8903.

### Brigham Young University—Idaho Rexburg, Idaho

Contact: [Byui.edu](http://Byui.edu)

### California Institute of the Arts (CalArts)

#### Valencia, California, USA

**Student Body:** 250-300 music, 30-40 jazz.

**Tuition:** \$26,425/semester.

**Jazz Degrees:** BFA, MFA.

**Faculty:** Marvin “Smitty” Smith, Steve Lehman, Bennie Maupin, Chris Speed, Larry Koonse, Darek Oles, Alphonso Johnson, Vinny Golia, David Roitstein.

**Jazz Bands:** Focus on small ensembles. Faculty plays together with students in all ensembles, with frequent performance and recording opportunities. 30 years of original compositions by CalArts students recorded at Capitol Records ([jazzarchive.calarts.edu](http://jazzarchive.calarts.edu)).

**Alumni:** Ralph Alessi, Tony Austin, Lauren Baba, Amino Belyamani, Adam Benjamin, Michael Cain, Scott Colley, Ravi Coltrane, Gene Coye, John Daversa, Peter Epstein, Pedro Eustache, Danny Grissett, Barbara Gruska, Willie Jones III, Greg Kurstin, James Brandon Lewis, Sam Minaie, Qasim Naqvi, Tina Raymond, Stephanie Richards, Todd Sickafoose, Asdrú Sierra, Clark Sommers, Gavin Templeton, Yunion Terry, Nedra Wheeler, Nate Wood, Marcelo Zarvos.

**Auditions:** Recorded auditions only. See <https://calarts.edu/admissions/portfolio-audition-requirements/music/graduate/jazz> for details.

**Financial Aid:** Sarah Melnick, music admissions counselor, [smelnick@calarts.edu](mailto:smelnick@calarts.edu). CalArts Financial Aid Office, [finaid@calarts.edu](mailto:finaid@calarts.edu).

**Scholarships:** Sarah Melnick, music admissions counselor, [smelnick@calarts.edu](mailto:smelnick@calarts.edu).

**Apply by:** Priority deadline, Dec. 1.

**Contact:** David Roitstein, jazz program director, [roit@calarts.edu](mailto:roit@calarts.edu); or Sarah Melnick, music admissions counselor, [smelnick@calarts.edu](mailto:smelnick@calarts.edu), 661-255-1050, [calarts.edu](http://calarts.edu).

### California Jazz Conservatory

#### Berkeley, California

**Student Body:** Approx. 50 jazz.

**Tuition:** Instrumentalists/Vocalists: \$10,900/semester, \$885/credit (part-time). Private Instruction: \$1,875; Trio Ensemble: \$1,250.

**Jazz Degrees:** M.M., B.M., A.A. in Jazz Studies.

**Faculty:** Jeff Denson (Dean of Instruction), Matt Clark, Gerald Cleaver, Anthony Brown, Mimi Fox, Amikaeyla Gaston, John Gove, Erik Jekabson, Jason Levis, Frank Martin, Aaron Mobley, Susan Muscarella, Romain Pilon, Edward Simon, Marcos Silva, Michael Zilber, Dann Zinn.

**Jazz Bands:** Small and large ensembles (jazz and related styles).

**Alumni:** Nick DeRyss, Michael Echaniz, Ian Faquini, Tyler Harlow, Isaiiah Harwood, Casey Mattson, Henry Moser, Susana Pineda, Lu Salcedo, Chris Sullivan, Dillon Vado.

**Auditions:** Contact Jeff Denson, [jeff@cjc.edu](mailto:jeff@cjc.edu), 510-845-5373.

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**Financial Aid:** Contact Karen Shepherd, karen@cjc.edu.

**Scholarships:** Contact Jeff Denson.

**Apply by:** June 1. See info@cjc.edu.

**Contact:** Jeff Denson, jeff@cjc.edu.

## California State University, East Bay Hayward, California

**Student Body:** 12,728.

**Tuition:** \$7,000.

**Jazz Degrees:** BA, MA with a Jazz Emphasis.

**Faculty:** Dann Zinn, Colin Hogan, Wally Schnalle.

**Jazz Bands:** Big band and numerous combos.

**Alumni:** Mike Olmos, Steve Moretti, Doug Beavers.

**Auditions:** Live auditions in the first week of classes.

**Financial Aid:** Call 510-885-3135.

**Scholarships:** Call 510-885-3135.

**Apply by:** February 2022.

**Contact:** Dann Zinn, daniel.zinn@csueastbay.edu.

## California State University, Fresno Fresno, California

**Student Body:** 22,000. 300 music, 10 jazz.

**Tuition:** Undergraduate: \$6,589/year. Graduate: \$8,023/year.

**Jazz Degrees:** BA in Music, Jazz Studies option; MA Performance, Jazz Studies emphasis.

**Faculty:** Richard Lloyd Giddens Jr., Director of Jazz Studies, Benjamin Boone, Alan Durst, Max Hembd, Jaz Sawyer, Craig VonBerg.

**Jazz Bands:** 2 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:** <https://www.fresnostate.edu/studentaffairs/financialaid>.

**Scholarships:** Need- and merit-based scholarships available. Contact Thomas Loewenheim, tloewenheim@mail.fresnostate.edu for MA-Teaching;

Graduate Assistantships are also available. Contact rgiddensjr@mail.fresnostate.edu.

**Apply by:** Visit fresnostate.edu/studentaffairs/are/apply/fall.html.

**Contact:** Richard Lloyd Giddens Jr., Director of Jazz Studies, rgiddensjr@mail.fresnostate.edu.

## California State University, Fullerton Fullerton, California

**Student Body:** 40,200. 400 music, 50 jazz.

**Tuition:** Undergraduate: In-state: \$6,800. Out-of-state, \$18,804.

**Graduate:** In-state, \$8,304. Out-of-State, \$17,900.

**Jazz Degrees:** BA liberal arts, BM jazz/commercial, MM jazz/commercial.

**Faculty:** Bill Cunliffe, Rodolfo Zuniga, Kye Palmer, Damon Zick, Jeff Ellwood, Francisco Torres, Ron Eschete, T.K. Gardner, Michael O'Neal, Luther Hughes, Paul Kreibich.

**Jazz Bands:** Fullerton Jazz Ensemble, Chamber Jazz Ensemble, Latin Ensemble, various combos — new music, Brazilian, traditional jazz, r&b.

**Alumni:** Tom Ranier, Grant Geissman, Gwen Stefani.

**Auditions:** fullerton.edu/arts/music/students/auditions.php.

**Financial Aid:** fullerton.edu/financialaid.

**Scholarships:** fullerton.edu/arts/students/scholarships.php#divC.

**Apply by:** Dec. 1 for fall 2022 entrance; midyear entrance possible.

**Contact:** Bill Cunliffe, bcunliffe@fullerton.edu, 818-903-5523.

## California State University, Long Beach

### Long Beach, California

**Student Body:** 38,000. 600 music, 75 jazz.

**Tuition:** Undergraduate, \$6,798. Graduate, \$8,232.

**Jazz Degrees:** BM and MM in Jazz Studies.

**Faculty:** Jeff Jarvis, Christine Guter, Chad Wackerman, Jimmy Emerzian, Bob McChesney, Bill Riechenbach, Kye Palmer, Sal Lozano, Jay Mason, Eric Marienthal, Bruce Lett, Andy Langham, Mike Higgins, Ray Briggs.

**Jazz Bands:** Three big bands, three vocal jazz ensembles, eight jazz combos.

**Alumni:** Josh Nelson, John Patitucci, Eric Marienthal, Chad Wackerman, Andy Martin, Tom Kubis, Mark Turner, Larry Carlton, Cecilia Coleman, Jay Anderson, Jeff Kashiwa, Sal Lozano, Jay Mason.

**Auditions:** Required. Visit web.csulb.edu/depts/music/prospective-students.

**Financial Aid:** Available.

**Scholarships:** Available.

**Apply by:** Nov. 30.

**Contact:** Jeff Jarvis, Director of Jazz Studies, jeff.jarvis@csulb.edu.

## California State University, Los Angeles

### Los Angeles, California

**Contact:** calstatela.edu

## California State University, Northridge

### Northridge, California

**Student Body:** 38,400. 60 jazz.

**Tuition:** In-state, \$7,038. Out-of-state, \$18,900.

**Jazz Degrees:** B.M. Jazz Studies, M.M. Jazz Studies (starting fall 2023), B.M. Commercial and Media Writing, B.A Music Industry Studies, B.A Music Therapy, B.A Music Education, M.A. Music Industry Administration.

**Faculty:** Tina Raymond, Gary Fukushima, Wayne Bergeron, David Robaire, Don Kasper, Scott Whitfield, Michael Mull, Shai Golan, Ido Meshulam, Matthew Harris, Howie Shear, John Pisano, Jamie Rosenn, Gene Coye, Luis Conte, Jason Harnell.

**Jazz Bands:** A Band, B Band, faculty-directed combos, Latin jazz ensemble, jazz trombone choir, jazz guitar ensemble, vocal jazz ensemble.

**Alumni:** Gordon Goodwin, Clayton Cameron, Ralph Humphrey, Ron Blake, George Stone, Josef Zimmerman, Genevieve Artadi, Shai Golan, Leland Sklar, Andy Summers, Diane Warren, Nick Grinder, Tim Weisberg.

**Auditions:** Pre-Screen videos due in January, live auditions February and March by invitation. For more information, visit csun.edu/music.

**Financial Aid:** FAFSA, private education loans, California Dream Act. Contact Financial Aid & Scholarship Department: 818-677-4085, financial.aid@csun.edu.

**Scholarships:** Herb Alpert Foundation, Ella Fitzgerald Foundation, Chuck Anderson, Garth Brooks, Chuck Niles, Jazz Scholarship Endowment, Weinpahl, Sandy and Ron Zacky, and Benny Golbin. Contact: Financial Aid & Scholarship

## Where to study jazz if you're serious about jazz studies:

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We invite you to contact Dean of Instruction Jeff Denson, DMA for more information: [jdenson@cjcd.edu](mailto:jdenson@cjcd.edu)

**APPLY BY JUNE 1: [cjcd.edu/apply](https://cjcd.edu/apply)**



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**Gerald Cleaver**  
*Chair, CJC Drum  
Department*



Richard Giddens directs the Fresno State Jazz Ensemble.

Department: 818-677-4085,  
financial.aid@csun.edu.

Apply by: Nov. 30.

Contact: Tina Raymond, Director of Jazz Studies, kristina.raymond@csun.edu.

**California State University Sacramento (Sacramento State)**  
Sacramento, California

Student Body: 300 music, 50 jazz.

Tuition: Undergraduate, \$6,900/year. Graduate, \$7,200/year.

Jazz Degrees: B.M. Jazz Studies in Performance or Jazz Education. M.M in Performance with a Jazz Emphasis.

Faculty: Brian Landrus, Steve Roach, Joe Gilman, Gaw Vang Williams, Mike McMullen, Rick Lotter, Jon Hatamiya, Steve Homan, Gerry Pineda, Melissa Fulkerson.

Jazz Bands: 2 Jazz Ensembles, multiple Jazz Combos, 3 Vocal Jazz Ensembles.

Alumni: Steve Turre, Bobby McFerrin.

Auditions: csus.edu/college/arts-letters/music/admissions.html.

Financial Aid: Available. Contact Mark Allen: mallen@csus.edu.

Scholarships: Available. Contact Steve Roach, roach@csus.edu.

Apply by: Nov. 30.

Contact: Steve Roach, Director of Jazz Studies, roach@csus.edu.

**College of the Desert**  
Palm Desert, California

Student Body: 18,000. 50 jazz.

Tuition: \$46/unit.

Jazz Degrees: AA-T in Music with a focus on Jazz Studies; AA in Commercial Music.

Faculty: Anthony Fesmire, Christopher Reba, Jenne Carey, Keegan Anglim, Scott Smith.

Jazz Bands: Large Jazz Ensemble, Combos, Vocal Jazz Ensemble.

Alumni: Kelly Corbin, Scott Smith.

Auditions: Open enrollment; contact to schedule and audition.

Financial Aid: Visit fao@collegeofthedesert.edu.

Scholarships: Visit fao@collegeofthedesert.edu.

Apply by: Open enrollment.

Contact: Dr. Anthony Fesmire, afesmire@collegeofthedesert.edu.

**Contra Costa College**  
San Pablo, California

Contact: contracosta.edu.

**Cornish College of the Arts**  
Seattle, Washington

Contact: cornish.edu.

**Eastern Washington University**  
Cheney, Washington

Contact: ewu.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, Joe Lizama, George Ramirez.

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

Alumni: Gilbert Castellanos, Pete Ortega, Rick Helzer, Jimmy Emerzian.

Auditions: Contact Paul Lucckesi, paul.lucckesi@fresnocitycollege.edu.

Financial Aid: Contact Paul Lucckesi.

Scholarships: Contact Paul Lucckesi.

Apply by: See fresnocitycollege.edu.

Contact: Contact Paul Lucckesi, Paul Lucckesi, 559-442-8260 ext. 8462, paul.lucckesi@fresnocitycollege.edu.

**Fullerton College**  
Fullerton, California

Student Body: 25,000. 50 jazz.

Tuition: \$46/unit.

Jazz Degrees: A.A. in Music with Emphasis on Jazz Studies.

Faculty: Bruce Babad (Coordinator of Jazz Studies), Mike Scott, Jamie Shew, Jeremy Siskind, Chad Willis.

Jazz Bands: 2 Jazz Bands, 3 Combos, 2 Vocal Jazz Ensembles.

Alumni: Dave Carpenter, Kye Palmer, Sheila Gonzalez, Mike Scott, Francisco Torres, Alan Palmer, Steve Dillard, Matt Johnson, Wendell Kelly, Charlie Peterson.

Auditions: Held during the first week of the fall semester.

Financial Aid: Available. Visit fullcoll.edu.

Scholarships: Available. Visit fullcoll.edu.

Apply by: Open enrollment.

Contact: Mike Scott, mscott@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, Wayne Shorter, Billy Childs. Artists-in-Residence: Christian McBride, Terri Lyne Carrington, Dick Oatts, Jerry Bergonzi, Danilo Pérez, Terell Stafford.

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. Daniel Seeff, West Coast Director, dseeff@hancockinstitute.org.

Scholarships: Full scholarship. Daniel Seeff, West Coast Director, dseeff@hancockinstitute.org.

Apply by: The next incoming class will be accepted to start in fall 2023. The new application will be posted online in summer 2022.

Contact: Daniel Seeff, West Coast Director, 310-206-9700, dseeff@hancockinstitute.org.

**Idyllwild Arts Academy**

Idyllwild, California, USA

Student Body: 15.

Tuition: \$68,432 (with room and board); \$30,000 (tuition only).

Jazz Degrees: Jazz Certificate.

Faculty: Marshal Hawkins, Paul Carman, Tom Hynes, Joey Sellers, Clayton Powell.

Jazz Bands: 2 jazz combos.

Alumni: Trevor Hall, Jacob Scesney, Casey Abrams, Graham Dechter, Orpheo McCord.

Auditions: Required: three prepared pieces from memory. Backing track or rhythm section welcome, but

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not required: Blues, Jazz Standard, Great American Songbook Standard. Applicants are asked to demonstrate knowledge of scales, inversions and chords, and to demonstrate their improvisational ability.

**Financial Aid:** Financial Aid is available, contact Jara Ruiz-Anchia 951-659-2171 ext. 2347, jranchia@idyllwildarts.org.

**Scholarships:** Available. Contact Jara Ruiz-Anchia, 951-659-2171 ext. 2347, jranchia@idyllwildarts.org.

**Apply by:** Jan. 15, 2022, priority deadline; then rolling admissions.

**Contact:** Christy Wilke, 951-659-2171 ext. 2223, cwilke@idyllwildarts.org.

## Lane Community College Eugene, Oregon

**Contact:** anecc.edu

## Long Beach City College Long Beach, California

**Student Body:** 20,000. 50 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, 2 vocal jazz ensembles.

**Alumni:** Wayne Bergeron, Rickey Minor, Rich Bullock, Luca Pino.

**Auditions:** email psheng@lbcc.edu.

**Financial Aid:** lbcc.edu/financial-aid.

**Scholarships:** Merit- and audition-based. Contact Shyra Compton, 562-938-4766, scompton@lbcc.edu.

**Apply by:** Anytime before semester begins.

**Contact:** Pat Sheng, 562-938-4826, psheng@lbcc.edu.

## Los Angeles College of Music

### Pasadena, California

**Student Body:** 250–300.

**Tuition:** \$8,150/quarter.

**Jazz Degrees:** Bachelor of Music or Associate of Arts in Trumpet Performance, Trombone Performance, Saxophone Performance, Bass Performance, Guitar Performance, Drum Performance, Vocal Performance or Piano Performance.

**Faculty:** Bryan Lipps, Ramsey Castenada, Molly Miller, Jerry Watts Jr., Lisa Harriton, Ralph Humphrey. See lacm.edu/faculty.

**Jazz Bands:** Student ensembles: Contemporary Ensemble A & B. Ensembles featuring professional players: Jazz Blues Ensemble, Jazz Rhythm Changes Ensemble, American Songbook 1 & 2 Ensemble, Be-Bop/Hard Bop Ensemble, Endless Miles: Music Of Miles Davis Ensemble, Modern Instrumental and Beyond 1 & 2 Ensemble, Commercial Horn Practices Ensemble.

**Alumni:** Valarie Franco, Ralfy Valencia, Chaun Horton.

**Auditions:** Trumpet, Trombone and Saxophone: major and minor scales. Two example pieces including improvisation. All other performance programs, see lacm.edu/apply.

**Financial Aid:** See lacm.edu/financial-aid. Contact: finaid@lacm.edu.

**Scholarships:** See lacm.edu/financial-aid. Contact: admissions@lacm.edu.

**Apply by:** Priority decision and scholarship consideration, Nov. 15. Regular decision, Feb. 15, 2022.

**Contact:** LACM Admissions Department, admissions@lacm.edu, 626-568-8850.

## Lower Columbia College Longview, Washington

**Student Body:** 1,326.

**Tuition:** \$3,942.

**Jazz Degrees:** Associate Degree for Transfer in Music.

**Faculty:** Ryan Meagher.

**Jazz Bands:** Jazz Ensemble.

**Alumni:** Krist Novoselic, Beau Wood, Ian McTamoney.

**Auditions:** Scales, sight-reading, improvisation.

**Financial Aid:** 360-442-2322.

**Scholarships:** 360-442-2680.

**Apply by:** Aug. 21, 2021.

**Contact:** Ryan Meagher, 917-971-2775.

## Metropolitan State University of Denver

### Denver, Colorado

**Contact:** msudenver.edu

## MiraCosta College

### Oceanside, California

**Contact:** miracosta.edu

## Mt. Hood Community College

### Gresham, Oregon

**Student Body:** 30,000 students; 90 music majors.

**Tuition:** In-state, \$125.50/credit hour. Out-of-state, \$233/credit hour.

**Jazz Degrees:** A.S. in Music.

**Faculty:** Dan Davey (Director of Jazz Studies), John Nastos, Charlie Porter, Tim Gilson, Ryan Meagher, Kyle Smith, Tim Rap, Clay Giberson, Mike Horsfall.

**Jazz Bands:** Large Jazz Ensemble, 5-plus jazz combos.

**Alumni:** Chris Botti, Phil Baker, Dave Barduhn, Steve Christofferson, Tom DeLiberio, Peter Dyer, Essiet Essiet, Gary Hobbs, Keller Koker, 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:** Available. Visit mhcc.edu/financialaid.

**Scholarships:** Available. Visit mhcc.edu/scholarships.

**Apply by:** Visit 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. 40–60 jazz.

**Tuition:** Undergraduate: In-state, \$8,783. Out-of-state, \$26,130.

Graduate: In-state, \$15,816. 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

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Dan Davey directs the Mount Hood Community College Jazz Ensemble.



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**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**

**Contact:** rcc.edu, rccjazz.com

**Saddleback College  
Mission Viejo, California**

**Student Body:** 10,000. 46 jazz.

**Tuition:** \$500/semester.

**Jazz Degrees:** Associate in Music; Certificate in Music Production.

**Faculty:** Joey Sellers, Ron Stout, Jerry Pinter, Jamie Rosenn, Adam Bravo, Luther Hughes, Paul Johnson.

**Jazz Bands:** Big Band, Jazz Lab Ensemble, 8 combos.

**Alumni:** Lauren Baba, Matt Heath, Craig Cammell, Paul Carman, Ron Stout.

**Auditions:** Contact Joey Sellers, jsellers@saddleback.edu.

**Financial Aid:** Visit saddleback.edu/fao.

**Scholarships:** Talent-based after first semester. Visit saddleback.edu/fao/scholarship-information.

**Apply by:** Loose deadline, one month prior to each semester.

**Contact:** Joey Sellers, jsellers@saddleback.edu.

**San Diego State University  
San Diego, California**

**Student Body:** 37,000.

**Tuition:** \$6,866.

**Jazz Degrees:** BM, MM Jazz Studies (also Artists Diploma and Jazz Minor).

**Faculty:** Bill Yeager (Director), Rick Helzer, Richard Thompson, Bob Magnusson, Bob Boss, John Rekevics, Charlie Weller, Derek Cannon, Scott Kyle.

**Jazz Bands:** 2 bands and 5 Combos.

**Alumni:** Joshua White, Danny Green, Derek Cannon, Scott Kyle, Bill MacPherson, Anthony Smith, Paul Nowell, Dan Reagan.

**Auditions:** Held every year in February, details at 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:** 460. 40 jazz.

**Tuition:** \$49,300.

**Jazz Degrees:** Bachelor of Music—Jazz Performance, Bachelor of Music—Jazz Composition, Professional Studies Certificate.

**Faculty:** Joshua Redman (Artistic Director), Jason Hainsworth (Executive Director), Carmen Bradford, Matt Brewer, Carlos Caro, Clairdee, Steve Davis, Jeff Cressman, Julian Lage, Chad Lefkowitz-Brown, Rebeca Mauleón, Michael Rodriguez, Mario Guarneri, David Sanchez, Edward Simon, Randy Vincent, Matt Wilson, Warren Wolf.

**Jazz Bands:** Six combos (seminar ensembles), Big Band, Latin Jazz Ensemble. Performances are Side by Side Concerts featuring students and faculty in combined ensembles.

**Alumni:** Program just completed its fourth year.

**Auditions:** Live auditions (after prescreening) on campus January–February.

**Financial Aid:** Contact Doris Howard, finaid@sfc.edu.

**Scholarships:** 99% of students receive scholarship assistance, both need- and merit-based.

**Apply by:** Dec. 1.

**Contact:** Lisa Nickels, apply@sfc.edu.

**San Francisco State University  
San Francisco, California**

**Contact:** sfsu.edu

**San Jose State University  
San Jose, California**

**Student Body:** 30,000. 400 music, 50 jazz.

**Tuition:** approx. \$7,700.

**Jazz Degrees:** BM Jazz Studies, MM with emphasis in Jazz Studies.

**Faculty:** Aaron Lington, Jeff Lewis, John Gove, Rick Vandivier, Dahveed Behroozi, Jon Dryden, Dan Robbins, Jason Lewis, Ren Geisick, Tom Langan.

**Jazz Bands:** Two big bands, Afro-Latin Jazz Ensemble, numerous jazz combos.

**Alumni:** Matt Finders, Jeff Cressman, Ed Neumeister, Hristo Vitchev, Frank Sumares.

**Auditions:** Visit sjsu.edu/music/admissions/auditions.

**Financial Aid:** Visit sjsu.edu/faso.

**Scholarships:** Visit sjsu.edu/music/admissions/auditions.

**Apply by:** generally by Nov. 30. Visit sjsu.edu/admissions.

**Contact:** Aaron Lington, 408-924-4636, aaron.lington@sjsu.edu.

**Santa Rosa Junior College  
Santa Rosa, California**

**Student Body:** 23,000.

**Tuition:** \$46/unit.

**Jazz Degrees:** Associate of Arts in Jazz Studies, AA in Digital Media.

**Faculty:** Bennett Friedman, Peter Estabrook.

**Jazz Bands:** Three Combos, Big Band.

**Alumni:** Liberty Ellman, Ben McKee, David Balakrishnan, Eric Crystal.

**Auditions:** Beginning of semester.

**Financial Aid:** Contact aid@santarosa.edu.

**Scholarships:** Available by audition, contact Jody Benecke, Chair, Music Department.

**Apply by:** Aug. 12.

**Contact:** Bennett Friedman, bfriedman@santarosa.edu.

**Sonoma State University  
Rohnert Park, CA**

**Student Body:** 8,000; 20 jazz.

**Tuition:** \$8,000/year.

**Jazz Degrees:** BM Jazz Studies; BM Music Education Instrumental Jazz Track.

**Faculty:** Doug Leibinger, Ian Carey, Randy Vincent, Ken Cook, Cliff Hugo, George Marsh, Kendrick Freeman.

**Jazz Bands:** Jazz Orchestra, Themed Combos, Latin Band.

**Alumni:** Liberty Ellman, Elliot Humberto Kavee, Adam Theis, Dave MacNab.

**Auditions:** See [music.sonoma.edu/prospective-students](http://music.sonoma.edu/prospective-students).

**Financial Aid:** See [financialaid.sonoma.edu](http://financialaid.sonoma.edu).

**Scholarships:** Doug Leibinger (see below).

**Apply by:** November.

**Contact:** Doug Leibinger, [douglas.leibinger@sonoma.edu](mailto:douglas.leibinger@sonoma.edu).

## Stanford University Stanford, California

**Student Body:** 7,000-plus

**Tuition:** \$55,473 (based on 3-quarter year).

**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 in first week of autumn quarter or by arrangement. Optional, non-binding arts supplement for applicants to Stanford through Admission.

**Financial Aid:** Available. Contact Financial Aid: [financialaid.stanford.edu](http://financialaid.stanford.edu).

**Scholarships:** Need-based lesson scholarships for admitted students: [music.stanford.edu](http://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](mailto:musicinfo@stanford.edu). See [music.stanford.edu](http://music.stanford.edu).

## UCLA Herb Alpert School of Music

### Los Angeles, California

**Student Body:** 491 total, approx. 59 jazz students.

**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 (concentration in Jazz).

**Faculty:** Arturo O'Farrill, Barbara Morrison, Cheryl L. Keyes, Clayton Cameron, Duane Benjamin, Justo Almaro, Luciana de Souza, Michele Weir, Shana Redmond, Steven Loza, Tamir Hendelman, Terence Blanchard, Hitomi Oba, Charley Harrison, Paul De Casto, Wolf Marshall, Roberto Miranda, Ruth Price.

**Jazz Bands:** 7 Combos: 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. Information can be found at [schoolofmusic.ucla.edu/admissions/undergraduate/global-jazz-studies](http://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](http://financialaid.ucla.edu).

**Scholarships:** Merit- and need-based partial scholarships; occasional full scholarships. Contact Emily Spitz.

**Apply by:** Nov. 30.

**Contact:** Emily Spitz, [espitz@schoolofmusic.ucla.edu](mailto:espitz@schoolofmusic.ucla.edu).

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John PETRUCELLI, saxophone • Donn SCHAEFER, trombone • Patrick TERRY, guitar  
Dan WALDIS, piano • Kelly WALLIS, drums



## University of Colorado, Boulder College of Music Boulder, Colorado

- Student Body:** 550. 340 undergraduate, 50 jazz.
- Tuition:** Undergraduate: In-state, \$11,088. Out-of-state, \$36,392.  
Graduate: In-state, \$13,522; Out-of-state, \$32,980.
- Jazz Degrees:** BM in Jazz Studies, BM in Performance with jazz emphasis, MM in Jazz Performance and Pedagogy, DM in Musical Arts in Jazz Studies.
- Faculty:** Brad Goode, John Gunther, Bijoux Barbosa, Clare Church, David Corbus, Jeff Jenkins, Paul McKee, Victor Mestas, Hugh Ragin, Paul Romaine, Heath Walton, Tim Wendel.
- Jazz Bands:** Concert Jazz Ensemble, Jazz Ensemble II, III, Thompson Latin Jazz Ensemble, 8 jazz combos.
- Alumni:** Annie Booth, Eric Deutsch, Tia Fuller, Damani Phillips, Jonathan Saraga, Johannes Weidenmuller.
- Auditions:** Students prepare 3-5 selections of standard jazz tunes. Both in-person and recorded auditions are accepted.
- Financial Aid:** Available. Grants, loans, work study: Contact office of Financial Aid, 303-492-5091.
- Scholarships:** Available. CU Boulder Scholarships, College of Music Merit Aid, Private Scholarships. Contact Office of Financial Aid, 303-492-5091.
- Apply by:** Undergraduate priority deadline, Dec. 1. Final deadline, Feb. 1.
- Contact:** Sabine Kortals Stein, Director of Communications, 720-339-8583, colorado.edu/music.

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| <i>Small Area</i><br>Graduate College Winner<br>Brian Lawrence<br>Baritone and Tenor Saxophones  | <i>Small Area</i><br>Undergraduate College Outstanding Performance<br>UNLV Latin Jazz Ensemble | <i>Small Area</i><br>Graduate College Outstanding Performance<br>Molly Redfield, "Moonglow" |
| <i>Small Area</i><br>Graduate College Outstanding Performance<br>UNLV Contemporary Jazz Ensemble | <i>Small Area</i><br>Graduate College Outstanding Performance<br>Molly Redfield, "Moonglow"    |   |

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## University of Colorado-Denver Denver, Colorado

- Student Body:** 500.
- Tuition:** In-state, \$5,670/semester. Out-of-state, \$14,010/semester.
- Jazz Degrees:** Bachelor of Science in Music, with concentration in Music Business, Recording Arts, Singer/Songwriter, Performance.
- Faculty:** David Bondelevitch, Benom Plumb, Leslie Soich, Sean McGowan, Paul Musso, Peter Stoltzman, Owen Kortz.
- Jazz Bands:** Jazz Combo, Claim Jumpers, Voz de la Clave.
- Alumni:** Issac Slade, Tim Kimmel, Luke Mossman, Derek Vanderhorst, Bridget Law, DJ Chonz.
- Auditions:** Pre-screen audition video through website.
- Financial Aid:** Contact 303-556-2400.
- Scholarships:** Available. One-time audition for entering freshmen.
- Apply by:** April 5.
- Contact:** Music and Entertainment Industry

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## University of Denver, Lamont School of Music Denver, Colorado

**Student Body:** 12,000. 300 music.

**Tuition:** \$53,640.

**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, Mike Abbott, Al Hood, Eric Gunnison, Ken Walker, Bijoux Barbosa, Mike Marlier, David Hanson, 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. 29, Feb. 5, Feb. 12. See [du.edu/ahss/lamont/apply-audition](http://du.edu/ahss/lamont/apply-audition).

**Financial Aid:** See [musicadmission@du.edu](mailto:musicadmission@du.edu).

**Scholarships:** Merit-based scholarships plus stipend available. See [du.edu/lamont](http://du.edu/lamont).

**Apply by:** Jan. 15. See [du.edu](http://du.edu).

**Contact:** Art Bouton, Chair of Jazz Studies, [abouton@du.edu](mailto:abouton@du.edu). See [jazzatlamont.com](http://jazzatlamont.com).

## University of Idaho, Lionel Hampton School of Music Moscow, Idaho

**Student Body:** 11,500. 150 music.

**Tuition:** In-state, \$8,304. Out-of-state, \$27,540.

**Jazz Degrees:** Minor in Jazz Studies (may be attached to any major).

**Faculty:** Vern Seilert, Vanessa Sielert, Patrick Jones, Dan Bukvich, Kate Skinner, Josh Skinner, Daniel Pinilla, Spencer Martin.

**Jazz Bands:** Three Big Bands, several jazz combos, Three Jazz Choirs.

**Alumni:** Pat Shook, Amy Shook, Ed Littlefield, Joe Covill, Gary Gemberling, Robert Lewis, Tina Richerson, Paul Taylor, TJ Eriksen.

**Auditions:** Live auditions preferred, recorded auditions accepted.

**Financial Aid:** Available. See [uidaho.edu/financial-aid](http://uidaho.edu/financial-aid).

**Scholarships:** Merit-based scholarships available. See [uidaho.edu/class/music/future-students](http://uidaho.edu/class/music/future-students).

**Apply by:** Feb. 27 for priority consideration.

**Contact:** Vern Sielert, Director of Jazz, 208-885-4955, [verns@uidaho.edu](mailto:verns@uidaho.edu).

## University of Montana Missoula, Montana

**Contact:** [umt.edu](http://umt.edu)

## University of Nevada, Las Vegas, School of Music, Division of Jazz and Commercial Music

### Las Vegas, Nevada

**Student Body:** 360 music, 80 jazz.

**Tuition:** In-state, \$8,500.

**Jazz Degrees:** Bachelor of Music in Jazz and Commercial Music Jazz Instrumental or Jazz Vocal Performance or Jazz Composition, Master of Music with a Concentration in Jazz and Commercial Music Instrumental or Vocal Jazz Performance or Jazz Theory/Composition.

**Faculty:** Dave Loeb (director), Nathan Tanouye, Adam Schroeder, Steve Flora, Jake Langley, JoBelle Yonely, Gil Kaupp, Carlos Mata-Alvarez, Julian Tanaka, Michael Spicer, Rick Keller, Jorge Machain, Alex Clements, Uli Geissendoerfer, Shawn Whitmer, Laurence Aberman, Pepe Jimenez.

**Jazz Bands:** Jazz Ensembles I, II, III, Latin Jazz Ensemble, Contemporary Jazz Ensemble, Jazz Vocal Ensemble, Jazz Guitar Ensemble, Joe Williams

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**Auditions:** Contact dave.loeb@unlv.edu.

**Financial Aid:** See unlv.edu.

**Scholarships:** Contact dave.loeb@unlv.edu.

**Apply by:** Feb. 1.

**Contact:** Email dave.loeb@unlv.edu.

## University of Nevada, Reno Reno, Nevada

**Contact:** unr.edu

## University of Northern Colorado Greeley, Colorado

**Student Body:** 11,500. 400 music, 100 jazz.

**Tuition:** Undergraduate: In-state, \$11,000. Western States, \$18,500. Out-of-state, \$24,000.  
Graduate: In-state, \$11,500. Out-of-state, \$22,000.  
Doctoral: In-state, \$12,000. Out-of-state, \$23,000.

Note: Western Regional Graduate Program lets Western States qualify for resident tuition.

**Jazz Degrees:** Bachelor of Music: Jazz Studies, Bachelor of Music: Business (jazz track), Bachelor of Music Education (jazz track), Graduate Performance Certificate (Jazz), Master of Music: Jazz Studies, Doctor of Arts in Music: Jazz Studies.

**Faculty:** Dana Landry (Director of Jazz Studies), Jim White, Erik Applegate, Steve Kovalcheck, Brian Casey, Drew Zarembo, Socrates Garcia, Greg Gisbert (Artist-in-Residence), Andrew Janak (Artist-in-Residence), Marion Powers (Artist-in-Residence), Shawn Williams (Artist-in-Residence).

**Jazz Bands:** Three Big Bands, 12 Combos, Vocal Jazz Ensembles, Funk/Soul Band.

**Alumni:** Bill Frisell, Steve Owen, Connaire Miller, Ryan Middagh.

**Auditions:** Visit arts.unco.edu/music.

**Financial Aid:** Visit www.unco.edu/financial-aid.

**Scholarships:** Contact mark.allwein@unco.edu.

**Apply by:** Open admissions. Auditions are in February and early March.

**Contact:** Dana Landry, dana.landry@unco.edu.

## University of Oregon Eugene, Oregon

**Contact:** jazz.uoregon.edu; music.uoregon.edu.

## University of the Pacific Conservatory of Music

### Stockton, California

**Student Body:** 260, 25 jazz.

**Tuition:** \$50,370.

**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, Joe Mazzaferro, 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) or Jan. 23, Feb. 6 or Feb. 13, 2022. Live auditions preferred, recordings accepted.

**Financial Aid:** Contact Jessica Siena, jsiena@pacific.edu.

**Scholarships:** Need- and merit-based. Contact Jessica Siena, 209-946-2418. Apply by Jan. 15, 2022.

**Contact:** Jessica Siena, 209-946-2418 or jsiena@pacific.edu. See go.pacific.edu/jazzstudies.

## USC Thornton School of Music

### Los Angeles, California

**Student Body:** 46,000. 1,000 music, 85 jazz.

**Tuition:** Undergraduate: \$60,446.

**Graduate:** \$32,560.

Visit music.usc.edu/admission/finaid.

**Jazz Degrees:** Undergraduate: Bachelor of Music. (Instrumental and vocal.)

**Graduate:** Master of Music, Graduate Certificate, Doctor of Musical Arts. (Instrumental only for these degrees.)

**Faculty:** David Arney, Adam del Monte, Peter Erskine, Russell Ferrante, Bruce Forman, Sara Gazarek, Jason Goldman (Jazz Studies Program Chair), 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. Visit music.usc.edu/faculty.

**Jazz Bands:** USC Thornton Jazz Orchestra, ALAJE (Afro Latin American Jazz Ensemble), USC Honors Combo, USC Thornton Concert Jazz Orchestra.

**Alumni:** Ambrose Akinmusire, Alan Chang, Billy Childs, Gerald Clayton, Louis Cole, Sara Gazarek, Jason Goldman, Renée Elise Goldsberry, Lionel Hampton, Gretchen Parlato.

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**Auditions:** Prescreen due Dec. 1. Visit [music.usc.edu/admission](http://music.usc.edu/admission) for complete application details. For live audition information, visit [music.usc.edu/admission/auditions](http://music.usc.edu/admission/auditions).

**Financial Aid:** Undergraduate: academic scholarships, Fed Title IV Aid (grants, loans and work study), institutional grants.  
Graduate: merit-based scholarships (varies by program), Fed Title IV Aid (loans and work study).

**Scholarships:** Academic scholarships (undergraduate only), merit-based scholarships (graduate only, varies by program). Visit [music.usc.edu/admission/finaid](http://music.usc.edu/admission/finaid).

**Apply by:** Dec. 1. Visit [music.usc.edu/admission](http://music.usc.edu/admission).

**Contact:** Undergraduate Admission: Brittany Jimenez, 213-740-8986, [seits@usc.edu](mailto:seits@usc.edu). Graduate Admission: Kit Bellamy, 213-740-8986, [keb@usc.edu](mailto:keb@usc.edu). Visit [music.usc.edu/admission/contact](http://music.usc.edu/admission/contact).

## University of Utah

### Salt Lake City, Utah

**Student Body:** 344 music. 25 jazz.

**Tuition:** Undergraduate: In-state, \$5,584/semester. Out-of-state, \$16,507/semester.

Graduate: In-state, \$4,660/semester. Out-of-state, \$13,379/semester.

See [fbs.admin.utah.edu/income/tuition](http://fbs.admin.utah.edu/income/tuition).

**Jazz Degrees:** Bachelor of Music in Jazz Composition or Jazz Performance, Master of Music in Jazz Studies.

**Faculty:** Denson Angulo, Brian Booth, Randall Clark, David Halliday, Reed LeCheminant, 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, David Halliday, Christoph Luty, Melanie Shore.

**Auditions:** Jan. 29 and Feb. 12, 2022. See [music.utah.edu](http://music.utah.edu).

**Financial Aid:** Contact Financial Aid Office, [financialaid.utah.edu](http://financialaid.utah.edu).

**Scholarships:** Need- and merit-based. See [financialaid.utah.edu/types-of-aid/scholarships/index.php](http://financialaid.utah.edu/types-of-aid/scholarships/index.php). For School of Music scholarships, see [music.utah.edu](http://music.utah.edu).

**Apply by:** Undergraduate: Dec. 1, Priority deadline ([admissions.utah.edu/apply/#freshman](http://admissions.utah.edu/apply/#freshman)). Feb. 1, 2022, need-based scholarships, transfer students ([admissions.utah.edu/apply/#transfer](http://admissions.utah.edu/apply/#transfer)) and scholarship priority. April 1, 2022, final



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**Joe Mazzaferro**  
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deadline. For international admissions, see admissions.  
utah.edu/apply/#international.

Graduate admissions, Feb. 15 (music.utah.edu). Jan. 15,  
international graduate applicants.

**Contact:** Donn Schaefer, 801-581-7884, d.schaefer@utah.edu. See  
music.utah.edu.

## University of Washington School of Music Seattle, Washington

**Student Body:** Approx. 47,000. Approx. 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 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 in January and February. See music.  
washington.edu/undergraduate-graduate-auditions.

**Financial Aid:** Available. See washington.edu/financialaid.

**Scholarships:** Available. Merit-based scholarships and assistantships. See  
music.washington.edu/scholarships-and-financial-aid.

**Apply by:** Undergraduate, Nov. 15. Graduate, Dec. 1.

**Contact:** School of Music Admissions, somadmit@uw.edu.

## University of Wyoming Laramie, Wyoming

**Student Body:** 11,892. 40 jazz.

**Tuition:** In-state: \$17,812. Out-of-state, \$32,362.

**Jazz Degrees:** BM in Jazz Studies. MM.

**Faculty:** Ben Markley, Andy Wheelock, Seth Lewis, Ryan Fourt, Scott  
Turpen.

**Jazz Bands:** two jazz ensembles, three combos.

**Auditions:** Visit uwyo.edu/music/auditions-and-scholarships/index.html.

**Financial Aid:** Visit uwyo.edu/sfa/.

**Scholarships:** Visit uwyo.edu/music/auditions-and-scholarships/index.html.

**Apply by:** Feb. 19, 2022.

**Contact:** Ben Markley, bmarkley@uwyo.edu 307-223-1020.

## Utah State University Logan, Utah

**Student Body:** 300 total. 40 jazz.

**Tuition:** In-state, \$3,576.62/semester. Out-of-state, \$11,258.32.

**Faculty:** Jon Gudmundson, Max Matzen, Lane Weaver,  
Ryan Conger, Corey Christiansen, Braun Khan, Jason  
Nicholson.

**Jazz Bands:** USU Jazz Orchestra & USU Jazz Ensemble (big bands);  
several combos, scholarship group Caine Jazz Combo.

**Alumni:** Corey Christiansen, Dana Landry, Melanie Shore.

**Auditions:** Live auditions, in February, preferred. Recorded auditions  
accepted. Visit music.usu.edu/apply/index.

**Financial Aid:** Available. Priority deadline, Dec. 1. Contact Financial Aid  
Office at usu.edu/financialaid or 435-797-0173.

**Scholarships:** Available. Contact Music Office at 435-797-3015.

**Apply by:** For priority consideration, apply before Dec. 1. For  
specific deadline information, contact the Music Office at  
435-797-3015.

**Contact:** Jon Gudmundson, 435-797-3003, jon.gudmundson@usu.  
edu.

## Washington State University Pullman, Washington

**Student Body:** 19,900. 50 jazz.

**Tuition:** \$10,760.

**Jazz Degrees:** Jazz Minor, Bachelor of Music with an Emphasis in Jazz,  
Master of Arts with a Jazz Emphasis.

**Faculty:** Greg Yasinitsky, Horace Alexander Young, Darryl Singleton,  
Jake Svendsen, David Turnbull, Sarah Miller, A.J. Miller,  
Melissa Parkhurst.

**Jazz Bands:** Two Big Bands, five combos.

**Alumni:** Horace Alexander Young, Brent Jensen, Brent Edstrom,  
Eugene Jablonsky, Cindy Browne-Rosefeld,  
Dave Hagelanz, Gary Wittner, Zac Matthews,  
Jamie Shew, Julie Sivera-Jensen, John Gronberg,  
Adam Donohue, Tim Devine, F. David Snider, David Jarvis,  
Raúl E. Blanco.

**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, 2022, for priority consideration.

**Contact:** Greg Yasinitsky, 509-335-4244; yasinits@wsu.edu. See  
music.wsu.edu.

## Willamette University Salem, Oregon

**Contact:** willamette.edu

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From left, Jacob Krieger, Ketan Radia and Tasha Adams perform at Vancouver Island University.

## IMEP-Paris College of Music

Paris, France

Contact: imep.pro

## Jazz Music Institute

Brisbane, Queensland, Australia

Student Body: 80.

Tuition: \$17,800 AU.

Jazz Degrees: Bachelor of Music in Jazz Performance, Diploma of Music in Jazz Performance.

Faculty: Dan Quigley, Ben Hauptmann, Sharny Russell, Paula Girvan, Graeme Norris, Andrew Shaw, David Sanders, Josh Hatcher, Travis Jenkins.

Jazz Bands: JMI Jazz Orchestra, JMI New Orleans Brass Band.

Auditions: Audition in person or online: jazz.qld.edu.au/how-to-apply.

Financial Aid: N/A.

Scholarships: N/A.

Apply by: January 2022.

Contact: Nick Quigley, +61732161110, nquigley@jazz.qld.edu.au.

## Leeds College of Music

Leeds, United Kingdom

Contact: leedsconservatoire.ac.uk

## Lucerne University of Applied Science and Arts

Lucerne, Switzerland

Student Body: 7,000. 150 jazz.

Tuition: 800 Swiss francs per semester.

Jazz Degrees: Bachelor's, Master's.

Faculty: Gerry Hemingway, Kalle Kalima, Kristin Berardi, Heiri Kaenzig, Nat Su.

Jazz Bands: Big band, performance bands, composition performance, band coaching, free improvisation ensembles.

Alumni: Manuel Troller, Christoph Irniger, Lea Fries, Marie Krueftli.

Auditions: Entry exams in April each year.

Financial Aid: Available. Visit jazz@hslu.ch.

Scholarships: Not available.

Apply by: Jan. 31, 2022.

Contact: Michael Arbenz, michael.arbenz@hslu.ch, +41 41 249 26 78.

## MacEwan University

Edmonton, Alberta, Canada

Contact: macewan.ca

## McGill University Schulich School of Music

Montreal, Quebec, Canada

Student Body: 900. Approx. 125 jazz undergraduate, 30 jazz graduate.

Tuition: Undergraduate: Quebec residents, \$5,700 (CAD). Out-of-province: \$10,000 (CAD). International: \$23,000 (CAD).

## INTERNATIONAL

### Box Hill Institute

Box Hill, Melbourne. Australia

Contact: boxhill.edu.au

### Camosun College

Victoria, British Columbia, Canada

Contact: camosun.ca

### Capilano University

North Vancouver, British Columbia, Canada

Contact: capilanou.ca

### Concordia University

Montreal, Quebec, Canada

Contact: concordia.ca

### Conservatorium van Amsterdam

Amsterdam, The Netherlands

Student Body: 1,150. 350, jazz.

Tuition: €4,177.

Jazz Degrees: Bachelor's, Master's.

Faculty: With a faculty of 115 educators, CvA is the largest jazz department in Europe. The faculty includes 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, José James, and artists in residence John Clayton, Peter Bernstein, Terell Stafford, Alex Sipiagin, Dick Oatts, Nils Wogram, Aaron Parks.

Jazz Bands: Combos, big bands, choirs, R&B, Brazilian, Afro-Cuban, flamenco, pop and crossover.

Alumni: Jesse van Ruller, Tineke Postma, Ven van Gelder, Reinier Baas, Joris Roelofs.

Auditions: Requires video recording, theory test and interview.

Financial Aid: Available.

Scholarships: Merit- and need-based.

Apply by: Feb. 1, 2022.

Contact: Annemiek de Jager, cva-studadmin@ahk.nl, +315277550.

### Humber College

Toronto, Ontario, Canada

Student Body: 33,200 full-time. 23,000 part-time. 300 jazz.

Tuition: Domestic, \$7,200 (CAD). International \$22,000 (CAD).

Jazz Degrees: Bachelor of Music.

Faculty: Mike Downes, Hilario Durán, Jocelyn Gould, Robi Botos, Kelsley Grant, Mark Kelso, Larnell Lewis, Kirk MacDonald, Lisa Martinelli, Brian O'Kane, Shirantha Beddage, Thomas Francis, Amanda Tosoff, Justin Gray, Hannah Burgé Luviano.

Jazz Bands: Thirty large and small ensembles covering a variety of specialties including big band, combo and a range of styles such as jazz, fusion, Latin, R&B, world and classical.

Alumni: Allison Au, Emilie-Claire Barlow, Laila Biali, Eli Bennett, Matthew Burnett, Jon Challoner, Brad Cheeseman, Brandi Disterheft, Andrew Kesler, Alan Han, Greg Wells.

Auditions: Visit wearehumbermusic.com.

Financial Aid: Visit humber.ca/admissions/financial-aid.html.

Scholarships: Visit humber.ca/admissions/financial-aid.html.

Apply by: Humber encourages students to submit applications by the equal consideration deadline, Feb. 1, 2022. Post-Feb. 1 applications considered on a first-come, first-serve basis depending on program space.

Contact: Andrew Scott, Program Coordinator, 416-675-6622, ext. 3444, andrew.scott@humber.ca.

**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:** Remi Bolduc, Ira Coleman, Kevin Dean, Darrell Green, John Hollenbeck, Christine Jensen, Jean-Michel Pilc, Joe Sullivan, Camille Thurman, Andre White.

**Jazz Bands:** Jazz Orchestra I, II, Chamber Jazz Ensemble I, II, III, Vocal Jazz Choir, 25 combos.

**Alumni:** Darcy James Argue, Nico Dann, Joel Miller, Anna Webber, Ric'Key Pageot, Jordan Officer, Rafael Zaldivar.

**Auditions:** Screening process for all jazz instruments and voice. Live or recorded auditions.

**Financial Aid:** Government aid and McGill student aid available. Visit [mcgill.ca/music/admissions/undergraduate/finances](http://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:** Undergraduate, Jan 15, 2022. Graduate, Dec. 1.

**Contact:** Melanie Collins, recruitment. [music@mcgill.ca](mailto:music@mcgill.ca).

## **James Morrison Academy of Music Mount Gambier, South Australia, Australia**

**Contact:** [jamesmorrisonacademy.com](http://jamesmorrisonacademy.com)

## **Prince Claus Conservatory Groningen, The Netherlands**

**Student Body:** Approx. 450. 100 jazz.

**Tuition:** EU resident, €2.083. non-EU, €7.700.

**Jazz Degrees:** Preparatory program, bachelor's and master's degree.

**Faculty:** 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, more.

**Alumni:** Tarek Yamani, Kaja Draksler, Alina Engibaryan, Alex Simu, Rose Ellis.

**Auditions:** See [hanze.nl/admissionpcc](http://hanze.nl/admissionpcc).

**Financial Aid:** Contact [prinsclausconservatorium@org.hanze.nl](http://prinsclausconservatorium@org.hanze.nl).

**Scholarships:** Contact [prinsclausconservatorium@org.hanze.nl](http://prinsclausconservatorium@org.hanze.nl).

**Apply by:** May 2022.

**Contact:** Jan-Gerd Krüger, head of Jazz Department, [j.kruger@pl.hanze.nl](mailto:j.kruger@pl.hanze.nl).

## **Puerto Rico Conservatory of Music San Juan, Puerto Rico**

**Contact:** [cmpr.edu](http://cmpr.edu)

## **Royal Academy of Music London, England**

**Contact:** [ram.ac.uk](http://ram.ac.uk)

## **Royal Conservatoire of The Hague The Hague, The Netherlands**

**Contact:** [koncon.nl](http://koncon.nl)

## **Selkirk College**

### **Nelson, British Columbia, Canada**

**Student Body:** 80.

**Tuition:** \$3,200 (CAD).

**Jazz Degrees:** Two-year diploma.

**Faculty:** Dave Restivo.

**Auditions:** Theory, ear training, performance.

**Apply by:** June 22, 2022.

**Contact:** Melody Diachun, 250-352-6601.

## **St. Francis Xavier University Antigonish, Nova Scotia, Canada**

**Student Body:** 4,100.

**Tuition:** See [stfx.ca/admissions/tuition-fees](http://stfx.ca/admissions/tuition-fees).

**Jazz Degrees:** Bachelor of Music.

**Faculty:** Ryan Billington, Kevin Brunkhorst, Hee-Jung Choi, Meghan Gillhespy, Jake Hanlon, Kenji Omae, Tom Roach, Paul Rushka, Paul Tynan.

**Jazz Bands:** Small ensembles, vocal jazz ensemble, nonet, guitar ensemble.

**Alumni:** Steve Haines, Ted Warren, Ken Aldcroft, Josh Hanlon, John Nugent, Ryan Davidson, Steve Amirault, Scott Marshall.

**Auditions:** See [mystfx.ca/music/admissions-auditions-scholarships](http://mystfx.ca/music/admissions-auditions-scholarships). Auditions may be subject to COVID-19 restrictions; contact [music@stfx.ca](mailto:music@stfx.ca).

**Financial Aid:** See [stfx.ca/admissions/financing-your-education](http://stfx.ca/admissions/financing-your-education).

**Scholarships:** Academic scholarships: See [stfx.ca/admissions/financing-your-education/scholarships](http://stfx.ca/admissions/financing-your-education/scholarships). Music Department scholarships: See [mystfx.ca/music/admissions-auditions-scholarships](http://mystfx.ca/music/admissions-auditions-scholarships).

**Apply by:** May 1, 2022. Applicants may accepted after that date, but there is no guarantee of available studio space.

**Contact:** 902-867-2106; [music@stfx.ca](mailto:music@stfx.ca).

## **Senzoku Gakuen College of Music Kawasaki City, Kanagawa, Japan**

**Contact:** [senzoku.ac.jp](http://senzoku.ac.jp)

## **New Zealand School of Music Victoria University of Wellington**

**Wellington, New Zealand**

**Contact:** [wgtm.ac.nz/nzcm](http://wgtm.ac.nz/nzcm)

## **University San Francisco de Quito Quito, Ecuador**

**Contact:** [usfq.edu.ec](http://usfq.edu.ec)

## **University of Adelaide, Elder Conservatorium of Jazz Adelaide, South Australia, Australia**

**Student Body:** 350 music, 80 jazz.

**Tuition:** See [Adelaide.edu.au/degree-finder](http://Adelaide.edu.au/degree-finder).

**Jazz Degrees:** Bachelor of Music Performance—Jazz), Honors Degree of Bachelor of Music Performance—Jazz), Master of Music.

**Faculty:** Mark Ferguson, James Muller, Dustan Cox, Lyndon Gray, Lauren Henderson.

**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](mailto:music@adelaide.edu.au).

**Financial Aid:** Available. See [Adelaide.edu.au/student/finance/assistance](http://Adelaide.edu.au/student/finance/assistance).

**Scholarships:** Available. See [Adelaide.edu.au/scholarships](http://Adelaide.edu.au/scholarships).

**Apply by:** Domestic applicants, see [satac.edu.au](http://satac.edu.au). International applicants, see [international.adelaide.edu.au/apply/deadlines](http://international.adelaide.edu.au/apply/deadlines).

**Contact:** [music@adelaide.edu.au](mailto:music@adelaide.edu.au).

## **University of Guelph Guelph, Ontario, Canada**

**Student Body:** Approx. 26,000 undergraduate, 2,800 graduate.

**Tuition:** See [uoguelph.ca/registrar/studentfinance/fees/index](http://uoguelph.ca/registrar/studentfinance/fees/index).

**Jazz Degrees:** BA in Music, MA in Critical Studies in Improvisation, Ph.D in Critical Studies in Improvisation.

**Faculty:** Daniel Fischlin, Kimberly Francis, James Harley, Howard Spring, Alyssa Woods.

**Jazz Bands:** Numerous ensembles.

**Alumni:** Jesse Stewart, Rob Lee, Erin Tusa.

**Auditions:** No auditions required for entry. Auditions required for jazz ensembles and applied music courses (jazz guitar, bass, saxophone, piano, drums, etc.).

**Financial Aid:** Available. See [uoguelph.ca/registrar/studentfinance/aid/index](http://uoguelph.ca/registrar/studentfinance/aid/index).

**Scholarships:** Available. See [uoguelph.ca/registrar/studentfinance/scholarships/index](http://uoguelph.ca/registrar/studentfinance/scholarships/index).

**Apply by:** BA: See [admission.uoguelph.ca/adminfo](http://admission.uoguelph.ca/adminfo).

MA/PhD: Jan. 15, 2022.

**Contact:** For BA, contact Barbara Merrill. For MA/PhD, contact Pam Keegan or Daniel Fischlin. Barbara Merrill: [bmerrill@uoguelph.ca](mailto:bmerrill@uoguelph.ca); Pam Keegan: [setsgrad@uoguelph.ca](mailto:setsgrad@uoguelph.ca); Daniel Fischlin: [improv@uoguelph.ca](mailto:improv@uoguelph.ca).

## **University of Manitoba Desautels Faculty of Music Winnipeg, Manitoba, Canada**

**Student Body:** 280 music, 60 jazz.

**Tuition:** Undergraduate: Canadians/

Permanent residents/Residents of Minnesota, U.S., \$5,400 (CAD). International, \$18,900 (CAD).

Graduate: Visit [umanitoba.ca/student/records/fees](http://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, Joanna Majoko, Curtis Nowosad, Luke Sellick.

**Auditions:** Visit [umanitoba.ca/faculties/music/applyandaudition.html](http://umanitoba.ca/faculties/music/applyandaudition.html).

**Financial Aid:** Available. Visit [umanitoba.ca/student/fin\\_awards](http://umanitoba.ca/student/fin_awards).

**Scholarships:** Available. Visit [umanitoba.ca/faculties/music/prospective/index.html](http://umanitoba.ca/faculties/music/prospective/index.html).

**Apply by:** Undergraduate, Jan. 15, 2022. Master's, Dec. 1. Post-bacc., Feb. 15, 2022.

**Contact:** Louella Yambot, Music Admissions Coordinator, 204-474-9915, [louella.yambot@umanitoba.ca](mailto:louella.yambot@umanitoba.ca).

## University of Music and Performing Arts Graz (KUG)

### Graz, Austria

**Student Body:** Approx. 2,200, 110 jazz.

**Tuition:** €750,00/semester.

Free for members European Union.

**Jazz Degrees:** Bachelor's, Master's, Ph.D.

**Faculty:** Dena DeRose, Jim Rotondi, Luis Bonilla, Julian Arguelles, Olaf Polziehn, Morten Ramsbøl, Guido Jeszensky, Heinrich von Kalnein, Wolfgang Tozzi.

**Jazz Bands:** 10 combos, two big bands, Latin ensemble, pop ensemble, composers ensemble.

**Auditions:** Two part, online and in-person.

**Financial Aid:** Visit [kug.ac.at/en/study/prospective-students/welcome-center](http://kug.ac.at/en/study/prospective-students/welcome-center).

**Scholarships:** Visit [kug.ac.at/en/study/prospective-students/welcome-center](http://kug.ac.at/en/study/prospective-students/welcome-center).

**Apply by:** March 1, 2022.

**Contact:** Eva Matschweiger, +43 316 389 3080, [eva.matschweiger@kug.ac.at](mailto:eva.matschweiger@kug.ac.at).

## University of Sydney Sydney Conservatorium of Music

### Sydney, Australia

**Contact:** [sydney.edu.au](http://sydney.edu.au)

## University of Toronto Faculty of Music

### Toronto, Ontario, Canada

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**Tuition:** Domestic, \$8,000 (CAD). International, \$40,000 (CAD).



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**Jazz Degrees:** Jazz Performance, Jazz Comprehensive Studies, Jazz Education, Masters in Jazz Performance, DMA in Jazz Performance.

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**Alumni:** Kris Davis, David Braid, Quinsin Nachoff, Andrew Downing, Lina Allemanno, Nancy Walker, Ernesto Cervini

**Auditions:** Video pre-screening, live and video auditions.

**Financial Aid:** Available.

**Scholarships:** Available. Need- and merit-based.

**Apply by:** Graduate, Nov. 26. Undergraduate, Jan. 13, 2022.

**Contact:** Jim Lewis, [jim.lewis@utoronto.ca](mailto:jim.lewis@utoronto.ca). Graduate office: [gradmusic@utoronto.ca](mailto:gradmusic@utoronto.ca). Undergraduate Office: [undergradmusic@utoronto.ca](mailto:undergradmusic@utoronto.ca). See [uoftjazz.ca](http://uoftjazz.ca).

## Vancouver Island University Music Department

### Nanaimo, British Columbia, Canada

**Student Body:** 16,000. 80 jazz.

**Tuition:** Domestic, \$6,000 (CAD). International, \$18,500 (CAD).

**Jazz Degrees:** Bachelor of Music in Jazz Studies, Diploma of Music in Jazz Studies.

**Faculty:** Ken Lister, Ben Henriques, Greg Bush, Sasha Koerbler, James Mark, Rosemary Lindsay, Hans Verhoeven, Brent Jarvis, Lee Ellefson.

**Jazz Bands:** Big band, jazz combos, vocal jazz ensemble and choir.

**Alumni:** Ingrid Jensen, Christine Jensen, Pat Steward, Alex Coleman, Pat Collins, Ryan Oliver, Tristan Clark.

**Auditions:** In-person and electronic video submissions accepted. Visit [ah.viu.ca/music/](http://ah.viu.ca/music/)

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**Apply by:** Aug. 15, 2022.

**Contact:** Ben Henriques, Music Department Chair, [ben.henriques@viu.ca](mailto:ben.henriques@viu.ca).

## York University

### Toronto, Ontario, Canada

**Student Body:** 100-plus jazz.

**Tuition:** Residents, \$7,000 (CAD). International, \$32,000 (CAD).

**Jazz Degrees:** Undergraduate: Bachelor of Fine Arts and Bachelor of Arts with pathways in Jazz Studies.

Graduate: MA with concentration in Jazz Studies, Ph.D with concentration in Jazz Studies.

**Faculty:** Barry Romberg, Matt Brubeck, Karen Burke, Mike Cado, Robb Cappelletto, Tara Davidson, Rita di Ghent, Al Henderson, Kelly Jefferson, Noam Lemish, Lorne Lofsky, Sherie Marshall, Anthony Michelli, Roy Patterson, Artie Roth, Kevin Turcotte, Sundar Viswanathan, Jim Vivian, Ron Westray, Richard Whiteman, Sacha Williamson

**Jazz Bands:** Small jazz ensembles, including global jazz and gospel, jazz orchestra, r&b ensemble.

**Auditions:** Virtual, online and on-campus auditions (as possible).

**Financial Aid:** Visit [futurestudents.yorku.ca/funding](http://futurestudents.yorku.ca/funding).

**Scholarships:** Visit [futurestudents.yorku.ca/funding](http://futurestudents.yorku.ca/funding). Oscar Peterson Scholarship: [futurestudents.yorku.ca/financialsupport/awards-apply](http://futurestudents.yorku.ca/financialsupport/awards-apply)

**Apply by:** Jan. 15.

**Contact:** 416-736-5186, [musicprg@yorku.ca](mailto:musicprg@yorku.ca), or Sadie Cahill, 416-736-2100, ext. 20838, [scahill@yorku.ca](mailto:scahill@yorku.ca).



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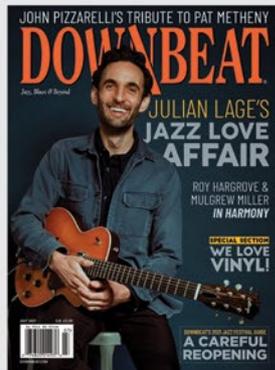
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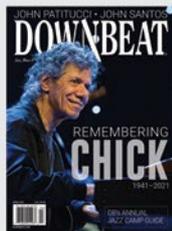


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## Tower of Power's Emilio Castillo & David Garibaldi

Tower of Power is as much an institution and brand as a band. The title of the horn-driven ensemble's debut album, 1970's *East Bay Grease*, has also been a description of the group's sound — a blend of funk and r&b, rock and soul, with some jazz accents for good measure. Co-founder and tenor saxophonist Emilio Castillo established Tower of Power in Oakland, where ToP's most recent album, *50 Years Of Funk & Soul: Live At The Fox Theater* (Artistry Music/Mack Avenue Music Group, 2021), was recorded in 2018. Castillo and longtime drummer David Garibaldi took their first Blindfold Test via video chat, a few weeks before rehearsing for ToP tour dates in August through October and next February and March. The pair reminisced frequently as they were presented with some West Coast-heavy selections.

### James Brown/Louie Bellson Orchestra

"September Song" (*Soul On Top*, Verve, 2004 reissue/King Records, 1970) Brown, vocals; Pete Christlieb, Buddy Collette, Maceo Parker Jr., saxophones; Bill Pitman, Louis Shelton, guitar; Frank Vincent, piano; Ray Brown, bass; Bellson, drums; Jack Arnold, percussion; Oliver Nelson, arranging, conducting.

**Garibaldi:** What a surprise! It sounds like Clyde Stubblefield on drums.

**Castillo:** [afterwards] OK, I know he did an album with a big band. I'm a vocalist guy, and I think one of my favorite things is to listen to James Brown sing ballads. And this is kind of like that in that he's doing one of those old-timey kind of songs.

**Garibaldi:** Of course, I'm giving James a 5 for effort on that one. There are some things on it that I didn't think maybe fit well together. But, I mean, come on, that's really, really cool!

**Castillo:** I was going to give him a 5. And then I thought, I can't give him a 5. I've got to give him 100. But then I rethought it. I would give him a million.

**Garibaldi:** If 5 isn't going to be the limit, let's give him 2 million.

### Phil Collins Big Band

"Pick Up The Pieces" (*A Hot Night In Paris*, Atlantic, 1999) Collins, drums; Harry Kim, musical director, trumpet, flugelhorn; Gerald Albright, alto saxophone solo; James Carter, tenor saxophone solo; Darryl Stuermer, guitar; George Duke, piano solo; Doug Richeson, bass; Luis Conte, percussion; Arif Mardin, arranger, conductor.

**Garibaldi:** I thought it was the WDR Big Band, but I'm not so sure.

**Castillo:** I seem to remember a version of the Average White Band song "Pick Up the Pieces" done by the Montreux Big Band. I thought the alto solo might be Candy Dulfer. The tenor player, I have no idea who he is, but he played some of the ugliest stuff I ever heard that works so well. His facility was just off the chart, and on some of those notes you're hearing these polyphonic tones — just awesome.

**Castillo:** Gerald Alright? He's one of my favorites.

### Herbie Hancock

"Chameleon" (*Flood*, Sony Records, 1997 reissue/CBS/Sony, 1975) Hancock, piano, Fender Rhodes, Hohner D-6, ARP synthesizers; Bennie Maupin, tenor saxophone, percussion; Blackbird McKnight, guitar; Paul Jackson, bass guitar; Mike Clark, drums; Bill Summers, congas, percussion.

**Castillo:** Who was that? [afterwards] Wow. I never would've thought that was Herbie's version. I guess they updated it for live.

**Garibaldi:** Was that Mike and Paul?

**Castillo:** We used to play with them all the time.

**Garibaldi:** Mike was, I think, one of the very first guys I met after I got out of the military, him and Paul. So I'm going to give Mike and Paul big points on that one. The late Paul Jackson, he was just a fabulous musician.



Tower of Power's David Garibaldi (left) and Emilio Castillo

BOB SHANAHAN

And Mike, he's still one of my really great friends.

**Castillo:** Mike Clark was the star. It was all about the drums for me.

### SFJAZZ Collective

"Sing A Simple Song" (*Live: SFJAZZ Center 2019*, SFJAZZ Records, 2020) Martin Luther McCoy, vocals; Etienne Charles, trumpet, percussion, arranging; David Sánchez, tenor saxophone; Adam Rogers, electric guitar; Warren Wolf, vibraphone; Edward Simon, piano, keyboards; Matt Brewer, bass guitar; Obed Calvaire, drums.

**Castillo:** Is that Roy Ayers?

**Garibaldi:** SFJAZZ, right? I know they did a Sly Stone tribute over there. Is that Obed Calvaire playing drums? He's a great player, man. SFJAZZ — they do a really cool thing with all the composers and all that. It's pretty slick. So, yeah, they get a bunch of points on that one, too.

**Castillo:** I used to watch Sly & The Family Stone every weekend when I was 16, 17 years old. He played right near my house at Frenchy's, a really well-known nightclub in Hayward. We were underage and used to sneak in. And then we played gigs with him over the years, as well.

### Ozomatli

"Super Bowl Sundae" (*Ozomatli*, Almo Sounds, 1998) Chali 2na, rap vocals; Paul Livingston, nine-string fretless guitar; Raúl Pacheco, guitar, vocals; Asdrú Sierra, trumpet, vocals; David Ralickie, trombone, baritone saxophone; Ulises Bella, saxophones, clarinets, guitar, vocals; Jose Espinoza, alto saxophone; Wil Dog Abers, bass guitar, vocals; William Marrufo, drums; Jiro Yamaguchi, tabla, percussion; Justin "Niño" Porée, percussion, Cut Chemist, turntables.

**Castillo:** I'm assuming it's Ozomatli, since he said "Ozomatli" a couple of times. My first thought is, "Where would all of us be if it wasn't for James Brown?" I mean, how many grooves, how many bands live and have earned money off of that? Ozomatli also has a really good live vibe.

**Garibaldi:** I dug the mix of everything, the vibe of mixing styles together.

**Castillo:** And the other thing is I'm not a rap aficionado. But that guy, the way he raps, it was in the pocket. I don't like rap that's pasted on. It just goes against everything in my grain. But when I hear rap right in the pocket — Busta Rhymes is good at that — I like that much better.

### Marcus Miller

"What is Hip?" (*Marcus*, 3 Deuces Records/Concord Jazz, 2008) Miller, bass guitar, clarinets, organ, tambourines; David Sanborn, alto saxophone; Chester Thompson, organ; Poogie Bell, drums.

**Castillo:** Well, that's our tune, "What Is Hip?" And isn't that David Sanborn's version? I was just wondering if it was Ricky Peterson on organ.

**Garibaldi:** That's Marcus, right? Is that Poogie Bell playing drums?

**Castillo:** We played gigs with Marcus in Europe. Great guy — really down-to-earth cat.

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the SUPER JET and the GIANT are my  
main pieces, I really dig them all.”*



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