GEOFFREY KEEZER & FRIENDS

CHARLES LLOYD
Art of the Trios

Butcher Brown's Triple Trey

Lizz Wright
Review: Miles Davis, Bootleg Series, Vol. 7

Yellowjackets Blindfold Test, Part II

WHERE TO STUDY JAZZ 2023

OCTOBER 2022  U.K. £6.99

$7.99 US  $8.99 CAN

DOWNBEAT.COM
YOUR EYES WON’T BELIEVE YOUR EARS

If you hear the new Yamaha SLB300 with your eyes closed, you’ll swear it’s a vintage double bass, thanks to its rich vibrato and natural resonance. But unlike an acoustic upright, its slim body folds up and fits into a small case that you can easily carry from gig to gig.

Play it and you’ll become a believer.

THE NEW GENERATION
YAMAHA SILENT BASS

Yamaha.io/SLB300KDB
WITH YOU EVERY STEP.

Vandoren

PARIS

www.vandoren.com

GET THE WHOLE STORY AT WITHYOUEVERYSTEP.US
HARMONIC MECHANISMS

EXERCISES FOR IMPROVISATION & COMPOSITION

Pianist and composer

DAN SIEGEL
brings you "Harmonic Mechanisms",
a valuable book that offers an exploration
and analysis of various harmonic
structures that can be applied as vehicles
for improvisation and composition.

www.dansiegelmusic.com/book
JULIAN LAGE
VIEW WITH A ROOM
Guitar virtuoso expands horizons by adding fellow 6-string master Bill Frisell to his versatile trio with bassist Jorge Roeder & drummer Dave King.

DOMI & JD BECK
NOT TIGHT
Debut album by the internet’s most hyped Gen Z jazz duo features collaborations with special guests Anderson .Paak, Thundercat, Herbie Hancock & more.

HERE IT IS
A TRIBUTE TO LEONARD COHEN
Producer Larry Klein’s star-studded homage to the great songwriter features James Taylor, Iggy Pop, Norah Jones, Gregory Porter, Peter Gabriel, Nathaniel Rateliff & more.

ELVIN JONES
REVIVAL: LIVE AT POOKIE’S PUB
Thrilling previously unissued 1967 live 3 LP set captures the master drummer’s emergence as a bandleader with a quartet featuring Joe Farrell, Billy Greene & Wilbur Little.

RONNIE FOSTER
REBOOT
Organ great returns to Blue Note 50 years after his 1972 debut for his first new album in 36 years, an omnidirectional brew of Hammond Organ groove.

VARIOUS ARTISTS
BLUE NOTE RE:IMAGINED II
Fresh takes on Blue Note classics by rising stars of the UK scene who reimagine tracks by Thelonious Monk, Donald Byrd, Grant Green, Wayne Shorter & more.

CHARLES LLOYD
TRIO OF TROS
3 album series presents saxophone legend in 3 trios: Chapel, Ocean & Sacred Thread. Available as a 3-LP vinyl box set exclusively on the Blue Note Store.

JOHN COLTRANE
BLUE TRAIN: THE COMPLETE MASTERS
Trane’s 1st masterpiece gets 2 Tone Poet Vinyl Editions: the original album in mono & The Complete Masters 2LP stereo pressing with previously unreleased outtakes.

BLUE NOTE CLASSIC
VINYL REISSUE SERIES
All-analog 180g vinyl reissues of classics from all different eras & styles of Blue Note mastered by Kevin Grey from original masters & pressed at Optimal.

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

22 Charles Lloyd
Surrendering to the Higher Power
BY PHILLIP LUTZ

Flying on an early summer night in a season of tricky air travel, Charles Lloyd’s plane from Ottawa, Canada, touched down in New Jersey dangerously close to showtime. Catching a car from Newark Airport, he reached Sony Hall in Midtown Manhattan with only minutes to gather his bandmates backstage for their pre-performance prayer.

FEATURES

30 Butcher Brown’s Organic Big Band
BY AYANA CONTRERAS

36 Geoffrey Keezer’s Grand Playdate
BY TED PANKEN

56 Indie Life
56 Bill Ortiz
58 Doug Munro
60 ChimyTina

SPECIAL EDUCATION SECTION

73 Where to Study Jazz 2023
74 5 Tips on Choosing Your Jazz Ed Experience
76 William Patterson Jazz @ 50
104 NEC Contemporary Musical Arts @ 50
120 Community College Jazz Thrives
142 Studying Jazz in the Pacific Northwest

DEPARTMENTS

8 First Take
10 Chords & Discords
13 The Beat
13 Lizz Wright
16 Smoke Reopens
17 Maria Pia De Vito
18 Origin Records @25
20 Remembering Mathias Winkelmann
21 In Memoriam: Michael Bourne, 1946–2022
43 Reviews
62 Kenny Werner Book Excerpt
170 Blindfold Test
Yellowjackets, Part II
Randal Clark
Stargazer

Available now on: Spotify, Apple Music, Amazon Music, Pandora and all streaming services

Featuring
Randy Brecker
Jeff Lorber
Jimmy Haslip
Gary Novak
Paul Jackson Jr.
Vinnie Colaiuta
Nick Kellie
Oliver Leiber
Michael Thompson
Alan Pasqua
Steven Khan
Ronald Bruner Jr.
George Whitty
Kenji Aihara
Jimmy Branly
Scott Kinsey
David Mann

WWW.RANDALCLARKMUSIC.COM
RANDALCLARKMUSIC @RANDALCLARKMUSIC

www.cannonballmusic.com
PHOTO CREDIT | RACHEL GREEN
THE SOUND OF SMOKE

First Take

BY FRANK ALKYER

THE CASE OF A BASS-IC ERROR

THERE ARE HONEST MISTAKES AND FOOLISH MISTAKES, AND THEN THERE ARE SOME THAT JUST SCREAM, "WHAT THE HELL HAPPENED HERE?" WITH DEEP DEGREE OF REGRET AND EMBARRASSMENT, THE EDITORIAL STAFF OF DOWNBEAT HAS TO ADMIT TO ONE OF THE LATTER IN THIS SPACE.

IN THE AUGUST ISSUE, WE FAILED TO INCLUDE THE ELECTRIC BASS WINNERS IN OUR 70TH ANNUAL CRITICS POLLS. FIRST, WE'D LIKE TO APOLOGIZE TO THE ARTISTS INVOLVED. OF COURSE, THERE WAS NO DISRESPECT MEANT. IT WAS HUMAN ERROR; SOMEHOW THE CATEGORY WOUND UP ON THE CUTTING-ROOM FLOOR DUE TO CARELESS EDITING ON OUR PART. THEN, DUE TO THE SHEER VOLUME OF ARTISTS AND CATEGORIES INCLUDED IN THAT POLL, WE FAILED TO RECOGNIZE THAT SOMEHOW OUR ELECTRIC BASS HONOREES WERE MISSING.

WE WOULD HAVE INCLUDED THIS CORRECTION IN THE SEPTEMBER ISSUE OF DOWNBEAT, BUT DISCOVERED THE MISTAKE AFTER THE BUZZ ON SOCIAL MEDIA FINALLY MADE OUR EARS RING, AND THAT WAS AFTER THAT SEPTEMBER ISSUE WAS PUT TO BED. WE WERE FLAMMED ON PRETTY MUCH EVERY SOCIAL PLATFORM IMAGINABLE FOR THE OMISSION, DESERVEDLY SO.

LOOKING AHEAD TO DECEMBER, WE WILL MAKE SURE OUR ELECTRIC BASS ARTISTS ARE REPRESENTED IN THE 87TH ANNUAL DOWNBEAT READERS POLL. AND, AGAIN, OUR APOLOGIES TO THE BASS COMMUNITY AND TO OUR READERS. HERE ARE YOUR HONOREES.

ELECTRIC BASS

Steve Swallow ...............................................111
Stanley Clarke...............................................110
Marcus Miller............................................... 80
John Patitucci............................................... 64
Meshell Ndegeocello..................................... 59
Melvin Gibbs............................................... 59
Derrick Hodge............................................... 55
Thundercat.................................................. 53
Esperanza Spalding...................................... 51
Jamaaladeen Tacuma..................................... 48
Christian McBride........................................ 47
Tim Lefebvre................................................ 46
Linda May Han Oh........................................ 43
Richard Bona............................................... 41
Avishai Cohen.............................................. 38
James Genus............................................... 37
Charnett Moffett (passed April 11, 2022)............. 34
Victor Wooten............................................... 34

RISING STAR ELECTRIC BASS

Junius Paul ..................................................... 87
Lisa Dowling.................................................. 85
Nate McBride............................................... 82
Michael Janisch............................................ 55
Casey Abrams.............................................. 48
Carlitos Del Puerto......................................... 47
Kaveh Rastegar............................................. 46
Matt Lux...................................................... 39
Mike Pope.................................................... 31
Reed Mathis................................................... 28
Al McDowell................................................ 22
Chris Tarry................................................... 22
Chris Morrissey............................................ 21
Anders Christensen....................................... 20

DOWNBEAT ANNUAL CRITICS POLL

Steve Swallow ...............................................111
Stanley Clarke...............................................110
Marcus Miller............................................... 80
John Patitucci............................................... 64
Meshell Ndegeocello..................................... 59
Melvin Gibbs............................................... 59
Derrick Hodge............................................... 55
Thundercat.................................................. 53
Esperanza Spalding...................................... 51
Jamaaladeen Tacuma..................................... 48
Christian McBride........................................ 47
Tim Lefebvre................................................ 46
Linda May Han Oh........................................ 43
Richard Bona............................................... 41
Avishai Cohen.............................................. 38
James Genus............................................... 37
Charnett Moffett (passed April 11, 2022)............. 34
Victor Wooten............................................... 34

BRIAN BROMBERG.............................................27
LARRY GRENADIER..........................................25
TARUS MATEEN...............................................24

LARRY GOLDING
PETER BERNSTEIN
BILL STEWART

Perpetual Pendulum

Goldings Bernstein Stewart

GOLDINGS BERNSTEIN STEWART
BUILT TO PERFORM

Ball-and-Socket Head Mic Adapter with Fine Tune Angle Adjustment

GFW-MIC-BALLHEAD-MT

FOR ORDERS AND INQUIRIES
Contact our Dealer Hotline at
813.492.5111 | GATORCO.BIZ

GATORFRAMEWORKS.COM
Editor’s Note: We received an amazing number of letters regarding September’s cover featuring Adrian Younge and Ali Shaheed Muhammad from the Jazz Is Dead record label and movement. For the record, they don’t think it is. But the name continues to cause quite a stir!

Jazz Ain’t Dead I
I was 12 years old when I asked my local record store owner to show me something new. I then “discovered” Dave Brubeck, Ahmad Jamal and Duke Ellington. I am now 77. The other day I “discovered” Kris Bowers’ Heroes and Misfits. Hell no! Jazz and me are very alive! Thank goodness!

DON SEXTON
COLUMBIA CITY, INDIANA

Jazz Ain’t Dead II
First, let’s be honest and admit the “jazz is dead” trope is just polemics to get people arguing.

But more important, I think the “Beyond” is now any music made with musical instruments. So little music is being made by artists proficient on a musical instrument. And then the computer jockeys complain about cents per stream. Perhaps if those who made music took more pride in making it, like the artists featured in this issue, the public would be happy to buy hard copies, patron support, live tickets, etc.

Let’s get back to basics and ‘shed some scales.

CURTIS LANOUE
VIA EMAIL

Jazz Ain’t Dead III
Like Dizzy said, “People have died for this music. You can’t get more serious than that.” I’m sure they make fine records, but there are thousands of great jazz records out there, and I’m just not going to spend my money on a label that is so disrespectful to the masters and history of this music by naming itself “Jazz Is Dead.” It’s a cheap gimmick, and it’s untrue.

ALLEN MICHE
VIA EMAIL

Turkish Correction
In the August 2022 issue, it was great to read a review of the album entitled Hafla by Jon Balke Siwan.

However, Derya Turkan, who played kemence on the album, is not an Iranian but a Turkish musician. Afterwards, I thought about the title of a case study that I have been working on: “Appreciating failure and success to help nations unite.” I think that a correction could kindly ac-

DR. BILGEHAN BOZKURT
KUSADASI, TURKIYE

Editor’s Note: Thank you for the correction, Dr. Bozkurt. And thanks for reading DownBeat!

What Were They Thinking?
I have to ask what were the “critics” thinking? In the soprano saxophone vote of this year’s Critics Poll, Steve Wilson is recognized for his excellence, and it is considered his secondary instrument. His primary instrument in performance is alto saxophone, and yet he is not listed (and of course is excellent). Yet, Chris Potter, who never plays alto in a public performance, is listed with votes. Go figure.

STEVE MANN
VIA EMAIL

Reviews Question
I’ve been reading DownBeat since ’74 and have often wondered about your music reviews and the people who write them. How about an article explaining how you select reviewers, what types of parameters they’re given and how they select the few albums that get reviewed each month?

JIM LEVALLEY
PHOENIX, ARIZONA
52nd Street
Unlacquered and unreal.
James Moody Jazz Festival

Terence Blanchard
Thu, Nov 10 @ 7:30PM
GRAMMY-winning jazz trumpeter and composer Terence Blanchard is joined by The E-Collective and Turtle Island Quartet.

Fantasia Barrino & Jazzmeia Horn
Thu, Nov 10 @ 8PM
A night of powerhouse vocals with GRAMMY winner Fantasia Barrino (American Idol) and Sassy Award winner Jazzmeia Horn.

Dee Dee Bridgewater & Savion Glover Interpretations
Sat, Nov 12 @ 3 & 7:30PM
Icons Dee Dee Bridgewater and Savion Glover come together for an evening of jazz, dance and improvisation like you’ve never seen before.

Yellowjackets
Sun, Nov 13 @ 7PM
Get in the jazz-fusion groove with Yellowjackets’ sophisticated arrangements, tight rhythms and expansive improvisations.

Trouble No More
Performing the iconic album Eat a Peach featuring special guest Dumpstaphunk
Sun, Nov 13 @ 7PM
The Allman Brothers Band's Eat a Peach will be performed in its entirety by the incredible musicians of Trouble No More.

Carolyn Dorfman Dance
Jazz Legends and the Power of NOW!
Nov 16 @ 7:30PM
Carolyn Dorfman Dance premieres Jazz Legends and the Power of NOW!, with a live jazz performance by Regina Carter.

Issac Delgado & Alain Perez
Fri, Nov 18 @ 8PM
The GRAMMY-winning duo Issac Delgado and Alain Perez perform their dazzling style of salsa and Cuban jazz.

NJMEA All-State Jazz Band and NJMEA All-State Jazz Choir
Fri, Nov 18 @ 7PM
Hear the next generation of jazz artists as NJMEA Jazz Band and Jazz Choir perform with special guest Christian McBride.

Maria Schneider Orchestra
Sat, Nov 19 @ 3 & 7:30PM
NEA Jazz Master, GRAMMY winner and acclaimed composer/bandleader Maria Schneider returns to NJPAC.

Represent! A Night of Jazz, Hip Hop and Spoken Word
with Rakim, Speech, Chuck D, Sonia Sanchez, Nikki Giovanni, Mayor Ras Baraka, The Last Poets Javon Jackson, and Christian McBride Situation
Sat, Nov 19 @ 8PM
For one unmissable night, NJPAC unites the leading voices in jazz, hip hop and poetry.

Dorothy’s Place: Vanessa Rubin Trio
Sun, Nov 20 @ 11:30AM & 1PM
Join us for Dorothy’s Place, the legendary jazz brunch series at NICO Kitchen + Bar – starring vocalist Vanessa Rubin.

Sarah Vaughan International Jazz Vocal Competition
Sun, Nov 20 @ 3PM
Hear the next generation of powerhouse jazz vocalists at “The Sassy Awards,” honoring the legacy of Sarah Vaughan.
During the pandemic, Lizz Wright delved more deeply into her love of the culinary arts. With her performing on pause, cooking was another kind of voice for the successful singer-songwriter. And the fulfillment she felt working as a ground-to-table chef at the South Side Chicago café that she runs with her wife, arts administrator Monica Haslip, surprised her. Many of the locals knew nothing about her global celebrity as a jazz singer. Instead, Wright's easy relationships with her patrons arose simply from sharing time and space with one other.

"I decided from that experience that I wanted to get back to the stage in a way that made me feel closer to the people, that I didn't want to follow practices that were based on a star-like hierarchy," said Lizz Wright. "I wanted to figure out how to unravel my own knots, to get clarity on what I was doing, and to make sure that how I make music and [handle] the business really reflects who I am. When everything broke down for a minute [during the pandemic], I finally felt less afraid, and the canvas was clear. I started reimagining how [my music career] could be. I didn't think I could continue as I was."

This is no small statement. Over the last two decades, Wright has occupied a top spot on vocal jazz playlists, with six albums on major labels to her credit. She's guested with the likes of Danilo Pérez, Toots Thielemans, Terri Lyne Carrington and Taj Mahal, among many others. And she's toured the distant capitals of the world several times over.

The new album doesn't flout any of this accomplishment. In fact, all but one of the album's 11 tracks derive from her major releases. But the album, fastidiously recorded in the historic Columbia Theater, reveals Wright's disarming commitment to her audience in a way that a studio recording doesn't. You hear this on "Barley," from 2017's *Grace* (Concord), where Wright's impromptu vocal riffs and beseeching tone only heighten the visceral feel of the blues lament. Or on k.d. lang's "Wash Me Clean," also from *Grace*, its unhurried pulse amplifying the ache in Wright's gorgeous alto. Most importantly, you also hear the raptness of the audience, broken only by bursts of generous applause.

With this album, too, Wright gives more than glancing credit to her band members — bassist Ben Zwerin, keyboardist Bobby Sparks, guitarist Chris Bruce and drummer...
Ivan Edwards — for the creative affinity that they’ve developed over the years. It bothers her, she says, when their contributions to her performances get short shrift.

“[I] trust [my band] with my whole life, and I’ve never shared my real relationship with them,” Wright said. “But we play together because of how we feel about one another. It’s nice to share that and speak from that place. We bring all that back to the stage with us now, and it certainly has changed things. I’m glad that [the audience] knows who they’re listening to. It’s never been just me, and now it really isn’t just me. It feels much better.”

On the album, Wright and her quartet bite hard into some of her grittier tunes, like the traditional gospel anthem “Walk With Me, Lord” from her 2003 Verve debut Salt, and “Somewhere Down The Mystic” and “The New Game,” both Wright originals (with Larry Klein and David Batteau) from her 2015 Concord debut Freedom & Surrender. The group’s easy descent into the emotional shadows of these songs speaks to the intuitive closeness of their collaborative aesthetic.

Wright touches on all of these issues — the importance of audience witness, the sacredness of performance spaces, the depth of team relationships — in Holding Space: Lizz Wright Live In Berlin, a 15-minute film launched simultaneously with the album. Beyond album promotion, Wright delineates herself as an artist, in her own words, through this film. Such creative autonomy lies at the center of Wright’s pioneering business model.

When Wright realized that she needed to change her business approach, she initiated important conversations with her regular collaborators — the band, her photographers, her promoters. In these conversations, she laid out her need as an artist to choose for herself how she presents in the world. Their positive response was heartening, she said.

“These are the articles of my legacy,” Wright said. “When I get so old that I’m not able to move around and tour and record exactly the way I do now, I need to have my own vault of the things I have built. I want to be able to share these things and manage my own narrative.

“I will never give these things away,” she continued. “We can find ways to take care of everybody involved and be respectful and even design some of these terms together. But it should never be that we give away the rights to the things that we make just for the opportunity to make them.”

Wright’s conviction about artists’ business rights is strong. She asks, how would Billie Holiday have presented herself had she been given control of her recordings, photographs and films — in short, had she been allowed to tell her story directly. “To me, her own interpretation of her experiences is as rich as her catalog,” Wright said.

From this place of conviction, Wright has begun reaching out to other artists, sharing what she knows. It’s a good time for artists who want to step away from institutional sponsorship, she contends, given the technology that gives artists the freedom to create apart from certain business restrictions.

As part of her outreach, earlier this year Wright became a mentor with New Jazz Legacy, an apprenticeship program for women and non-binary jazz artists sponsored by Berklee Institute of Jazz & Gender Justice and New Music USA. In this role, she extends herself above and beyond the usual mentorship duties: Not only did she include mentee Keyanna Hutchinson on some of her gigs this year, but she offered the “monster guitar player” a nature retreat where the emerging artist could explore her creative impulses in spaciousness and quiet.

“I want to share the joy of that freedom and inspire people to keep looking outward, in order to get deeper inside,” she said.

— Suzan Lorge
Old Friends & New Celebrate Smoke Club’s Reopening

THURSDAYS HAVE ALWAYS SET THE VIBE for weekends at Smoke. The first of a four-night run for headliners, Thursday would serve as a point of entry and rumination. Bandstand energy was hypnotic. Artists would intimate a shared sound they’d hone and stretch out over the next few nights. At the club’s grand reopening this summer, Thursday felt no different.

Blocks from the 103rd Street stop on the 1 train, the legendary New York space still presides over its Upper West Side neighborhood as the local spot for live music and late nights. After enduring a more than two-year COVID hiatus from Smoke’s in-person club performances, during the 7 p.m. set on Thursday, July 22, eager patrons entered a renovated space that includes a marble-top bar as its centerpiece. Where the same bar once held artists and listeners in tight pockets — pressed against a modest stage and two tiny restrooms — neatly arranged dinner tables now flank the wall. The ADA-compliant front entrance now complements a second entrance through the lounge, and serves as an impromptu perch for sound engineering and a few attentive standing room listeners.

Anyone can gather in the lounge for dinner, snacks or drinks, but only ticket holders may enter the dining area where artists perform. During Thursday’s set, masked servers hurried through a narrow doorway that separates the two rooms, delivering signature cocktails and menu creations, including a vegan, roasted-vegetable entée, from Amanda Hallowell, executive chef. Even the restrooms felt different. With plenty of space to turn around, they feature posted signs of the times: “No Smoking/No Vaping.”

But amid the newness, the savory chaos of an opening night, Smoke felt the same as it ever was. Maitre D’ Tommy Maxwell glided through the bar, joking with artists and longtime patrons, reviving the staff and keeping items in order. At the window end of the bar, George Coleman’s familiar silhouette reclined in a red leather barstool as the NEA Jazz Master talked down the changes for a tune’s unusual second ending. Artists mixed with listeners. The vibe resettled.

When Smoke opened in 1999, Coleman performed the inaugural set alongside the late legendary pianist Harold Mabern, who would become a permanent and friendly fixture at the bar, sharing stories with artists and listeners of mixed generations. On reopening night — and through the weekend — Coleman’s band featured on drums Joe Farnsworth, who also performed on opening night with Coleman and Mabern, Peter Washington on bass, Davis Whitfield on piano and special guest Pete Bernstein on guitar.

Each artist shares a unique connection to Smoke. At 87, Coleman has had some time to reflect on how important the club has been to the entire community over the years. One event in particular stands out in his memory. “On the weekend of 9/11, we were scheduled to play and there was a lot of debate as to what we should do,” he said. “We all decided that New Yorkers needed something to lift their spirits, and so we agreed to play that weekend even if one person was in the audience. As fate would have it, the club was packed the whole weekend. … Though sad and mourning, we would not be broken or let the spirits of those lost be tarnished by such a cowardly act.”

The band opened as a quartet before Whitfield joined in on the set’s third tune, “That’s All.” Listeners seemed to recognize the intro vamp, but when Coleman began playing the melody for “This I Dig Of You,” a wave of audible delight swept the room. Eruptive applause followed every solo. Energy from the bandstand carried into the lounge, where a few bar goers peered into the dining room.

By the time the set broke, both rooms were packed with chattering patrons.

Owners and business partners Paul Stache and Molly Sparrow Johnson have always considered Smoke “a club for jazz lovers run by jazz lovers.” The spouses’ vision for its renovation emerged out of the need — and genuine desire — to create a space that would adhere to occupancy mandates and safety protocol for artists, staff and patrons in the wake of the pandemic. The newly unveiled expansion meets that need.

They acquired the original club’s two adjacent storefronts, creating a more comfortable hang while preserving a storied charm that has enchanted and uplifted an entire community for more than 20 years.

“I am so happy that Smoke Jazz Club will be able to, once again, add to the music of the New York City night air — music that has been so sorely missed,” said singer and renowned song interpreter Mary Stallings, who has graced the Smoke bandstand as a leader for a number of years, and who was slated to perform in August. “There has never been a more important time for the enjoyment of music, for the musicians as well as for the listeners.”

—Stephanie Jones
Few Singers in Jazz and Experimental Improvisation

function within multiple genres as fluently as Naples-born, Rome-based singer Maria Pia De Vito. As an example, consider, from De Vito’s recent discography, *Moresche e altre invenzioni* (Parco Della Musica), a 2018 release on which she, pianist-vocalist Rita Marcotulli and a large choir explore 16th century composer Orlando di Lasso’s carnivalesque Neapolitan dance-songs representing the speech of African slaves, and several De Vito pieces that idiomatically channel that polyphonic genre.

Or consider, from 2017, *Core (Coração)* (Jando/Via Veneto Jazz), where De Vito — joined by several long-time collaborators, including Welsh pianist Huw Warren and Umbrian clarinet maestro Gabriele Mirabassi — sang songs by Brazilian masters Chico Buarque, Tom Zé and Egberto Gismonti that she translated from Portuguese into Neapolitan vernacular dialect. This followed her appearance on *Porto Da Madama*, a 2015 album by Brazilian guitarist-composer Guinga, who also convened Esperanza Spalding, Maria João and Mônica Salmaso for the occasion.

De Vito’s latest albums appear on her new digital-only imprint label, MDTV. Last fall, she reissued *Tumulti*, a free-improvised session from 2003 where she nails the voice-as-instrument function with Euro out cats Patrice Héral on drums, Ernst Reijseger on cello and Paul Urbanek on piano. Then, in early 2022, she issued *Dreamers Live*, a September 2020 concert at the Pomigliano Jazz Festival on which she displays formidable storytelling chops. Joined by her think-as-one working trio of pianist Julian Oliver Mazzariello, bassist Enzo Pietropaoli and Alessandro Paternesi, she incorporates extended techniques into the flow while stretching out on repertoire by Joni Mitchell, Paul Simon, Bob Dylan, David Crosby and Tom Waits that she’d initially recorded in-studio on 2020’s *Dreamers* (Jando).

The *Dreamers* albums aren’t De Vito’s first recorded encounter with the Boomer North American Songbook: On *Pietropoli’s Stolen Songs*, from 1999, she put surreal mojo on harmonically abstracted versions of works by Dylan, the Sex Pistols and Stevie Wonder, deploying electronics and extended vocal techniques into her flow. On *So Right* (CAMJazz), from 2005, she rendered seven Joni Mitchell songs and four English-language originals whose direct, demotic intimacy evokes Mitchell’s essence.

De Vito once told DownBeat that, for her, “speaking English is like eating chocolate,” and on all four of these albums, she inhabits the lyrics, with nuanced phrasing that functionally incorporates a global beat matrix, internalized from immersion in Balkan 11/8s and 7/8s, Indian tablas, Afro-Brazilian, and straight-up swing at various points during her 45-year career as a performer.

“I’ve always been curious about the different things you can approach through the practice of jazz,” De Vito said. “I didn’t want to sing torch songs or cabaret songs. I wanted to improvise, like Ella Fitzgerald did, for the happiness of inventing things in the moment. I’m experimenting to see how far I can go with inflection, or in my emotions, so I can bring out something sincere. For me, jazz is a process, a way to face the music, to go deep, surprise yourself with something that gives you another path. That’s why, whatever I do, I consider myself a jazz singer.

“Different parts of myself need a voice, and I sometimes release very contrasting records one after the other. I started with standards and bebop when I was 19. Then, in 1994, when I was 34, I rediscovered my Neapolitan roots; it’s such a rich world, and I did a lot of that. Then I did two records with John Taylor and Ralph Towner. Then I felt a need to do something completely improvised. After that I decided to do the project about Joni Mitchell, who I think of as a jazz musician because she’s always progressing towards something. Interpretation and being with the lyrics — poetry and narrative — has become ever more important to me. I’m always respectful of the forms, but when I improvise I try to change something in the frame, in the groove.”

De Vito spoke in her hotel’s breakfast room during the 43rd Bergamo Jazz Festival in the north Italian province of Lombardy, which appointed her artistic director in 2020 after she’d established a successful track record curating the jazz component of the Ravello Festival. “As a woman and singer from southern Italy, it came as a beautiful, complex surprise,” she said. “It seems to be my karma to have to break invisible walls; I’ve been a pioneer of a few things in Italy. I’m obliged to be a warrior, though it’s not my nature. It hasn’t been easy. But I’m stubborn. The work has to speak by itself.”

—Ted Panken
Origin Records: 25 Years of Organic Fun

ORIGIN RECORDS TURNED 25 IN AUGUST.

And in typical understated fashion, founder John Bishop says he didn’t go out of his way to mark the Seattle label’s silver anniversary.

But Origin did release its 500th title (Chris Walden’s *Missa lubileum Aureum: Golden Jubilee Jazz Mass* featuring Tierney Sutton, Kurt Elling, the St. Dominic Schola Cantorum and the LMR Jazz Orchestra) during that anniversary month.

And that’s just one of 20 releases scheduled on Origin for this year.

“We’re just cranking out records and trying to keep things moving. That’s all,” Bishop confirms in a phone interview from his office in the Emerald City of Seattle. “And being able to have our 500th release and everything else we’ve put out in 2022, it all feels like, ‘Ooh, it’s a party!’ anyways.”

The Origin story is one of fortunate timing, good will and camaraderie. And, as with most successful enterprises, there was a good deal of hard work involved, too.

“It was a magical moment there from ’92 to ’97,” says Bishop, reflecting on the period leading up to Origin’s launch. “The cost of producing CDs dropped like a rock, and the process of getting everything together was made easier by technology. At the same time, much of the infrastructure was still around: We still had Tower Records, Virgin Megastores and Borders, and there were still highly functioning distributors.”

Bishop, a drummer before he was a label head, knew the greater Seattle area as a working musician years before the label was even a thought. He also showed early signs of being a skilled professional hyphenate with his graphic design pursuits. “Way back in the ’80s, I was doing concert posters and cassette covers,” he reveals. “Then I had a couple of friends who forced a computer on me and made me figure it out in the early ’90s, when technology was moving rapidly.

“I probably did 40 or 50 CD covers, and it was, like, ‘Well, I’ve got records coming out. I produced them, they’re by friends of mine, and I’m doing all the covers. Let’s just put a name on it,’” he adds. “There was no big light bulb going off with me saying, ‘Boy, a record label would be fun!’”

Like Ellington had Strayhorn, Bishop has fellow drummer (and his former percussion pupil) Matt Jorgensen. “My partner in all this, Matt, started working on websites just as I was working on the label,” he recalls. “So he was figuring that that whole angle out as we got started.”

The Origin roster began with a natural local focus, highlighting work from musicians based in the Pacific Northwest, and then expanding outward. Bishop explains there has never been any big A&R plan and that the 350 artists they’ve signed are from all over the world. “They play other festivals here, but they’re not the kind of artist we’re promoting in other parts of the world.”

Like many labels in the past, Origin doesn’t promote records directly to radio, though Bishop still maintains a close relationship with his fellow Seattle label OA2. “A serious musician in his own right, Bishop is smart, strategic, organized and communicative,” says flugelhornist Dmitri Matheny, whose latest album, *Cascadia*, came out on Origin in July. “He moves at the speed of business, responds quickly … and offers helpful suggestions.”

Both Strom and the southern Washington-based Matheny praise Bishop’s cover artwork and package design for their albums. Having the label founder as designer since the first release has ensured that its releases have an identifiable look and aesthetic, à la ECM Records.

Origin has also produced the Ballard Jazz Festival since 2003, with a pandemic-induced pause from 2020 to 2022. Bishop is careful to book beyond his label’s artist roster to differentiate the two entities and has brought in headliners such as saxophonists Sonny Fortune, Gary Bartz and the late Lee Konitz. “They play other festivals but don’t headline them. So we’re able to give them their deserved moment,” he says.

“Putting out records is fun. Being involved in the momentum that gets started when a musician decides they’re going to record their stuff and then making something happen, that’s fun,” he concludes. “And then doing the drudge work of running a label is a necessary part of that.”

—Yoshi Kato
Cut thin.

To stay out of your way.
In Memoriam: Jaimie Branch, 1983–2022

TRUMPETER JAIMIE BRANCH, WHOSE music reflected a boundless imagination and remarkable technique, died Aug. 22 at her home in Brooklyn, New York. She was 39.

“Jaimie had a vision from the beginning as both a player and composer,” guitarist Bill MacKay said. “Her trumpet sound was beautiful and very inventive. She was serious and irreverent at the same time. She could bore in on melodic ideas but could then spontaneously explore something else in an interesting way. This was indistinguishable from her personality.”

Branch pursued an array of musical directions within a short amount of time. She started to receive considerable attention in 2017 with the release of her Fly or Die quartet’s self-titled album (International Anthem). Her tone on such pieces as “Leaves Of Glass” created shifting directions for her ensemble without abandoning a core lyricism. The 2019 followup, Fly Or Die II: Bird Dogs Of Paradise, includes “Prayer for Amerikkka, Pt. 1–2,” which features her spoken-word narrative decrying the country’s racism and incipient fascism. Recently, Branch had planned a tour with Anteloper, an electronics-based free-improv duo with drummer Jason Nazary. Anteloper released its Pink Dolphins in June. Along with her own groups, Branch was also active in guitarist Dave Gisler’s trio and collaborated with such rock bands as TV On The Radio.

Branch eagerly took on challenges throughout her life. After spending her early childhood on Long Island, she moved with her family to the Chicago suburb of Wilmette when she was 9. At first she studied piano but switched to trumpet and became excited with jazz’s improvisational possibilities.

She settled in the city after graduating from New England Conservatory in 2005, diligently honed her skills and became friends with such like-minded musicians as bassists Jason Ajemian and Anton Hatwich, as well as saxophonist Keefe Jackson (the latter had also been her coworker at Jazz Record Mart).

“Jaimie was such an amazing trumpet player,” Jackson said. “Obliqueness, abstraction: That type of approach was very natural to her. She would dance around the melody instead of brashly stating it.”

Branch presented concerts at venues ranging from Heaven Gallery to the German-American cultural center DANK Haus. Of her skills, drive and community spirit, Jackson remembered, “We were all waiting, ‘OK, what’s Jaimie’s band going to be? Will she write a bunch of tunes that bring her recognition?’”

But that wider appreciation took time after some difficult turns. Branch struggled with heroin addiction, telling writer Peter Margasak in the Chicago Reader that she started using the drug in 2008. After attending the graduate program at Towson University in Baltimore for two years, she dropped out in 2014. She completed a Long Island rehab program and moved to Brooklyn’s Red Hook neighborhood in 2015.

There, she picked up with the same determined spirit that she showed in her Chicago days. She formed Fly or Die with other former Chicagoans who were then living in the New York area. The distinctive instrumental textures highlighted Branch’s individualistic method of composing.

“She was also one of the most fearless musicians I know, never afraid to enter the unknown,” Taylor said. That spirit came across when Branch returned to Chicago in 2021 for a Fly or Die II concert at Constellation. Her tone moved from muted to brash as her group flowed. Branch invoked righteous anger and playful humor that conveyed an affirmation of life. —Aaron Cohen
In Memoriam: Michael Bourne, 1946–2022

THE DOWNBEAT STAFF HAD TO REMOVE the name of a favorite contributor from the masthead this month. Michael Bourne, who had been “scribbling” for DownBeat for more than 50 years, passed away Aug. 21 from natural causes. He was 75.

Bourne was a larger-than-life character on the jazz scene, and as a person. He worked as a popular DJ for WBGO, New York’s jazz radio station, based in Newark, New Jersey, from 1984 up until his retirement earlier this year, hosting Afternoon Jazz, The Blues Hour and his long-standing Sunday program Singers Unlimited. He was also the host of the American Jazz Radio Festival, a precursor to the program Jazzset with Branford Marsalis.

“I get paid to spin records,” is what Michael always told people, said Amy Niles, former president of WBGO and one of Bourne’s closest friends. “While that was true in some ways, it was the impact of how he crafted his stories through the music and his words that was really what he laid out for us all. Nothing was random in his life. You had to read his words the way he wrote them and hear the music as he presented it, but he always left the room for your interpretation, never telling you what you should see, hear or feel.

“He called himself a critic but never criticized,” she continued. “And when he told a story, about Dizzy or Rio de Janiero or Istanbul, it was because he was with Dizzy or in Rio or Istanbul. It was never just about those people and places, you were with Michael, too.

As a writer, Bourne possessed a voice that rang clear and true; one that brought a smile to your face and served as a cheerleader for this music. He wrote as he spoke, which is one of the highest honors one writer can pay to another. His voice was authentic and energetic and positive. He saw music as something bigger than just entertainment. It was important. It mattered. And he shared that exuberance with gusto, be it on the radio or in the pages of DownBeat.

Bourne began writing for DownBeat in 1969. Many of his articles for the magazine have become iconic. There was “Fat Cats At Lunch,” a free-wheeling conversation between trumpeter Dizzy Gillespie and Bourne from the May 11, 1972, edition, where Gillespie speaks eloquently about music, but also his Ba’i faith; or, Bourne’s intimate interview with Tony Bennett from 2002 where he took the singer and painter to the Metropolitan Museum of Art in New York and discussed two of their favorite topics: music and art; or his beautifully in-depth conversation with Dave Brubeck from September 2003, one that graced the cover of DownBeat, and was also presented as a separate WBGO radio program on Labor Day that year.

And then, there was his constant loving embrace of the Festival International de Jazz de Montréal, an event that served as his home away from home. Bourne was a mainstay at the annual festival, broadcasting, serving on panels, adjudicating bands for competitions. Montréal was his heart: big and open and not afraid to present disparate musical dynamics under that singular event. It was a festival that spoke to Bourne’s desire to want more from music, and life. To celebrate Bourne’s 40th anniversary of writing for the magazine, DownBeat made him the guest editor, and he made the festival the centerpiece of the October 2009 edition. A few years later, Montreal’s organizers named the press room after him in a fitting tribute to a critic’s critic.

“I had this principle that I had got from Goethe, and that’s that the first question a critic should ask is, ‘What is the artist trying to do?’ Bourne said in a 2017 interview with DownBeat’s Ed Enright after Bourne was honored with the Montréal fest’s Bruce Lundvall Award. “The second question is, ‘How well is the artist doing it?’ And the third question is, ‘Was it worth doing?’ And I said too many critics went right to number one, which is to try to describe what it is, to try to encompass what it is that’s happening, not saying it’s good or if I like it.”

He was born Dec. 4, 1946, in St. Louis, Missouri, the only child of Russell and Martha Lowe Bourne. He became a jazz fan after buying a copy of Dave Brubeck’s classic Time Out at a local grocery. Hearing “Strange Meadowlark” served as his entrée into a lifelong passion for the music.

Bourne received an undergraduate degree in theater from Northeast Missouri State University (now Truman State University) and completed his Ph.D. at Indiana University. That’s where he began his broadcasting career, at WFIU Public Radio, before moving to New York in 1984. Theater was his first love, and Bourne was a voting member of the Outer Critics Circle. He was an original host of the Broadway Channel on Sirius.

“I became a jazz jock by chance,” Bourne said during an interview on WBGO when he retired last year. “I was working on my doctorate in Bloomington. I’d been an occasional guest on the jazz show of IU’s NPR station WFIU. When the regular DJ was going on vacation, the program director asked me if I’d like to fill in on the show. That was the summer of 1972 and I’d just survived my doctoral exams. I needed to do something fun, plus they were going to pay me to play records on the radio. I was supposed to fill in for four weeks, but the four weeks is now almost 45 years.”

Bourne lived large, not only through jazz, but through Broadway plays and musicals, food and travel. He had a voracious appetite for the good life, with a raconteur’s flair that made him easy to befriend.

He is survived by Elizabeth Dicker, her husband Glenn and children Nora and Lukas. Plans for a memorial service are forthcoming. In lieu of flowers, the family requests donations to Actors Fund Home, actorsfundhome.org.

How did Bourne want to be remembered? “Who knows?” he said in that 2017 DownBeat interview. “We’re all different. Nobody does what I do, and I don’t expect them to do it. And I don’t do what anybody else does. I never think of myself as being better or best or anything. All I want to be is unique. I want it to be what I did — and if you like it, great, and if you don’t, OK, I lost my travel legs, so I can’t meander all over Europe anymore.

But I did that. And I’m really happy to have gotten the chance. Jazz took me around the world. I can’t complain. That should be on my tombstone: ‘He could not complain.’”

—Frank Alkyer
SURRENDERING TO THE HIGHER POWER
By Phillip Lutz / Photos by Dorothy Darr

Flying on an early summer night in a season of tricky air travel, Charles Lloyd's plane from Ottawa, Canada, touched down in New Jersey dangerously close to showtime. Catching a car from Newark Airport, he reached Sony Hall in Midtown Manhattan with only minutes to gather his bandmates backstage for their pre-performance prayer.

No matter. The band cast a spell from the moment it hit the stage, presenting two contrasting sets that held the overflow crowd of more than 500 spellbound — and propelled a post-performance rush of cellphone-wielding fans to the edge of the proscenium, where they hoped to grab a close-up photo of their 84-year-old idol.

Idolatry has become a fact of life for the saxophonist, flutist, NEA Jazz Master and self-described dreamer. Known from the first as an artist who broke down barriers — of race, as a young man of color collaborating with white musicians in his hometown of Memphis; of genre, as a counterculture jazzman making his mark on the Fillmore rock stage — he has only fed the adoration of the masses with a late-in-life association with the Blue Note label.
That association has yielded a clutch of albums, most recently, *Trios: Chapel*, the first in a series of three discs in a similar format, *Trio of Trios*, to be released in the coming months. From it, Lloyd drew material for the opening set, conjuring a succession of powerfully restrained conversations with guitarist Bill Frisell and Reuben Rogers, Lloyd’s longtime bassist, who was substituting on this evening for the COVID-sidelined Thomas Morgan, bassist on the album.

The vehicles chosen ranged from Billy Strayhorn’s “Blood Count,” a haunting deathbed statement that the threesome deftly transformed into a life-affirming message, to Lloyd’s “Beyond Darkness,” with its slippery sequencing of chords under Lloyd’s looping alto flute — the only time he forsook the tenor sax all night. It ultimately proved an intoxicating mystery. (Frisell, in a post-concert phone call, confessed: “It’s not even clear to me where the melody is.”)

No less heady was the second set, on which pianist Jason Moran and drummer Eric Harland joined the fray. The two ratcheted up the rhythmic content and, from the downbeat of the set’s opener, “Dream Weaver,” sparked memories of Lloyd’s Classic Quartet from the 1960s, with Keith Jarrett on piano, Cecil McBee on bass and Jack DeJohnette on drums. Like the Lloyd of old, the current incarnation — an inveterate swimmer and devoted meditator — possesses monster breath control that he musters in the service of a singular phraseology.

But it may have been an unplanned moment that best revealed the depth of Lloyd’s authority. Midway through the set, he added a piece the band had not run through during sound check, “Blow Wind.” Drawn from *Athens Concert*, a lush live album from 2010, the piece was familiar to the players, save for Frisell. And save for Frisell, they fell naturally into its easy ebb-and-flow. The guitarist, on the other hand, spun his moment of uncertainty into a swirl of disarming intervals so cleverly arrayed that they threatened to alter the piece’s direction until a bemused Lloyd reentered and smoothed the way home. Lean, lithe and more lucid than men a quarter of his age — near the show’s end, he quoted onstage at length from Hindu scripture. Lloyd proved transcendent throughout.

Standing in a darkened Sony Hall, with the crowd cleared, Lloyd cut an even more imposing figure. Allowing a practical side to emerge, he quizzed his minions about the next stop on the tour — a festival outside of London, where he would again be greeted with adoration. And then, he sought to convey his gratitude to the fans. The positive vibrations, he explained, helped sustain him as he confronted the problems of the world before returning to the safe harbor of his home in the California hills by the sea, where he lives in communion with the birds.

“I was thinking about pulling up the moat,” he said, a sly smile coming over his improbably youthful face. “But every time I think about that, I come out and play and people are so lovely.”

In another life, after being laid low by some high times in the ’60s — where he succumbed to temptation, he said, following his million-selling album *Forest Flower* — he famously decamped to the beach for more than a decade of contemplation. A month before the recent Sony Hall concert, firmly ensconced at home, he was, by his own account, again “in retreat.”

‘It is mystical, but it’s not something we can talk about. It’s something we can be about.’

— Lloyd, on making music with Bill Frisell
JAZZ IS DEAD
Yet he was gamely engaging via Zoom for this interview, trying not to be distracted by a bird that had alighted on a ledge outside his window. Like another local bird — one who sings to him in “house-building” mode, he said, mimicking its pecking sound — this one had its song. And he had to learn it, for it might give up a secret.

“I go hiking in the mountains and hills around our property, then swim underwater and teach myself to breathe underwater,” he explained. “And then I go to the pianoforte and have these fragments and structures that come to me, and I try to figure out how they work. What I’m doing is these fractals. I want to see where they belong — who they’re singing to.”

While Lloyd long ago gave up his aspirations to express ideas through his vocal apparatus, the primacy of song for him remains an existential matter. And he is constantly searching for others of like mind. In 2013, the search took him to Frisell, or, more accurately, Frisell to him. The occasion was the Montreal Jazz Festival, where Lloyd, the artist-in-residence that summer, was playing in a duo with Moran.

“Bill heard us then and said, ‘There’s another way to go with this stuff.’ So we invited Bill to join us in a trio. Bill came out and it was like singing together. It is mystical, but it’s not something we can talk about. It’s something we can be about.”

“The line is straight between the 2013 Montreal trio and the one that recorded Trios: Chapel five years later. To be sure, the particulars differ — one trio session at a Canadian festival, the other in an empty Elizabeth Huth Coates Chapel in San Antonio, Texas. In Montreal, Frisell was the newcomer; in San Antonio, Morgan held that distinction — a dubious one, perhaps, given Lloyd’s predilection for trial-by-fire auditions. The proof, however, was in the playing.

“T’d never played with Thomas Morgan,” Lloyd explained. “but Bill held him in high esteem. I asked Reuben Rogers, ‘Can Morgan play?’ He said, ‘Yeah.’ So I invited Morgan to play with Bill and me. He’s special. And he’s all music. Bill told me he and Thomas Morgan had a session where they listened to all my records, so I knew something could happen, and it did.”

The irony of Rogers having to replace Morgan at Sony Hall — the single New York concert planned around the album’s release — was not lost on Frisell. Nor was the onstage dynamic. “There’s a completely different chemical reaction,” he said, noting that Lloyd and Rogers were musical partners of 18 years.

The relationship of personality, he said, can be complex: “Outwardly, you could say Thomas is very quiet, doesn’t talk much. Reuben is much more outgoing. But once you get going in the music, Reuben is super-sensitive. Thomas is
The new Privia PX-S7000 is simply the best-sounding, best-feeling, and best-looking Privia ever made. Its breathtaking 4-speaker sound system and Smart Hybrid Hammer Action Keyboard deliver a playing experience like no other instrument. With 400 Tones including three legendary grand pianos and 50 vintage electric pianos, inspiration is always at hand. Its luxurious design, in your choice of three finishes and with an included matching stand, breathes life into any room.
big and powerful and assertive.” The complexity adds up to unpredictability — and that, in Lloyd’s sphere, can spur creation.

“You want to be naïve,” Frisell said, “where you’re not sure what’s going to happen. That’s one of the things Charles has been so great at as an example — how to stay in that frame of mind, the Buddhist ‘beginner’s mind.’”

Lloyd’s penchant for bandstand tryouts, which reached a peak in 2013, is bearing fruit today. In the months after bringing on Frisell in Montreal, he hired pedal steel guitarist Greg Leisz, a longtime associate of Frisell’s, following an onstage audition at a concert at UCLA’s Royce Hall in Los Angeles. Out of that encounter has come the quintet the Marvels, one of Lloyd’s most productive ensembles and the Jazz Group of the Year in the 2022 DownBeat Critics Poll.

Around the same time, Lloyd hired pianist Gerald Clayton after a three-night tryout at the Dakota in Minneapolis. “Gerald used to come around on my European tours, sitting in the wings, hungry to play with me. And I could tell. So one time we had a spot where Jason [Moran] couldn’t show up. I wanted to try him out. Reuben [Rogers] was for it and Eric [Harland] wasn’t, but I did it anyway. And it was a love fest.”

For Clayton, 38, that engagement has yielded gigs with Lloyd in a variety of formats, including the group that plays on Trios: Ocean. Out Sept. 23, the disc will feature Clayton and Anthony Wilson on guitar in a session recorded in September 2020 at Lloyd’s local venue, the Lobero Theatre, in Santa Barbara. The theater has a “sacred, ghostlike energy,” Clayton said, a vibe heightened by pandemic jitters.

But, Clayton said, such details did not faze Lloyd: “He’s totally comfortable with performing an hour-and-a-half of music and still hearing an entire orchestra within whatever the configuration is. He always brings that same energy, and the ability to be so at peace with situations that are a little more exposed and vulnerable is really profound and impressive.”

Similarly impressed was guitarist Julian Lage, who, along with tablaist and singer Zakir Hussain, recorded the third in the series, Trios: Sacred Thread. For Lage, the session, which, like the one at the Lobero, was convened in September 2020, served as a kind of homecoming. It was held not far from his hometown of Santa Rosa, California, at the site of the Healdsburg Jazz Festival, where, 22 years ago, a 12-year-old Lage first sat in with Lloyd.

By that time, Lage’s talent was widely known as the result of an Oscar-nominated documentary. But looking back, Lloyd recalled that, when an organizer asked him to allow Lage to sit in, he was skeptical: “I said, ‘What can he do?’ She said, ‘Well, he can bring it.’ I said, ‘OK, I’ll let him play, and see what he can do.’ So he came up, played his ass off.”

Since then, Lage has joined Lloyd onstage occasionally, including at the elder’s legendary 80th birthday party at the Lobero. Documented on 8: Kindred Spirits (Live From The Lobero), it featured Clayton, Rogers, Harland, organist Booker T. Jones and Blue Note President Don Was on bass. By design, it was a large and loose affair. But, in Lage’s telling, Lloyd expresses himself especially well in the more intimate setting of a trio.

“Charles in that situation has an incredible clarity of voice,” he said. “Everything he stands for is coming through his horn in unbridled fashion.”

Trios: Sacred Thread, out Nov. 18, is not Lloyd’s first trio effort with Hussain. That came after the death of drummer Billy Higgins in 2001. Lloyd and Higgins knew each other from 1950s Los Angeles jam sessions that attracted the likes of Ornette Coleman, Charlie Haden and Don Cherry. Nearly half a century later, the two collaborated on a double album of duets with subcontinental influences, Which Way Is East.

The album, recorded four months before Higgins’ death, would be his last. And when he died — or, as Lloyd put it, “had enough sense to get out of here” — Lloyd, still in an Indo-American frame of mind, hooked up with Mumbai-born Hussain and Houston-born Harland for a tribute concert at the Lobero. The trio generated wide interest and, in due course, an album and a working unit, Sangam.

Trios: Sacred Thread offers an equally fresh, and potentially more liberating, take on East-West synthesis. By adding harmonic ballast and a melodic foil, Lage’s guitar, tempered by Hussain’s vocal incantations and tabla designs, provides structure and cultural context in which Lloyd can freely sing his cosmic blues.

And that he does. Consider “Nachiketa’s Lament,” which Lloyd returns in moments of crisis in the early months of the Russian invasion of Crimea, in Lviv, Ukraine, with a quartet that included Clayton; or in the early days of the pandemic lockdown, alone, wandering the wilderness near his home, Transylvanian tárogató in hand.

So this expression of sorrow by Nachiketa — a boy from Indian lore who was told he could cheat death by renouncing worldly desires — was delivered with urgency. Today, the pandemic may be waning, but war, at home and abroad, rages — and the message is no less urgent. Lloyd, it seems, won’t be “pulling up the moat” anytime soon.

“This stuff has been hurting me too much,” he explained. “But Dorothy [Darr, his life partner] said, ‘Try to keep positive because you’re on a mission, and when you’re on a mission you have to honor that, and you can’t have personal preferences. When you’re in service, you have to surrender to the higher power. And then you have to get out of the way.’”

Lloyd communes with a bird on the ledge of his home. Often he finds creative sparks in the sounds of nature.
We celebrate you.

AT KHS AMERICA, WE BELIEVE THAT MUSIC IS AN ESSENTIAL PART OF LIFE. WE SHARE YOUR PASSION.
Butcher Brown’s ORGANIC BIG
ORGANIC BIG BAND
By Ayana Contreras
Photos by Jacob Blickenstaff
Horn player and rapper Marcus “Tennishu” Tenney is emphatic that the latest Butcher Brown album came up “from the mud.” His original version, recorded before their critically acclaimed 2020 album #KingButch, and before its relationship with Concord Music Group, was a stripped-down affair, independently released on Bandcamp.

In a conversation between the band and DownBeat, a few days before it took the stage at the Blue Note Jazz Festival in Napa Valley, Tennishu further clarified that “the original Triple Trey was written in a bedroom, and then it got transformed into this big band album, which is now coming out internationally. So that’s literally from A to Z. This started from nothing in Virginia and came all the way to L.A.” For a band so attuned to lineage (a lengthy list of inspirations is never far from their respective lips), it’s important to note from whence Butcher Brown Presents Triple Trey Featuring Tennishu And R4ND4ZZO BIGB4ND came. It’s a departure from the group’s previous jazz fusion-imbued work, more akin to a collage of influences and experiences than a complete stylistic diversion.

As a separate project, bassist/arranger Andrew Randazzo has been running a big band since 2017. “I feel like the big band art form has been around for so long. And so, there’s obviously something real and true just inside of that ensemble. And a lot of the big band music that’s being made today is really amazing. It’s really impressive, and some of it’s really hard and some of it’s really just really pushing the limits of harmony and tonal palletes. But what I wanted to do with this album is just make something to remind people that you can take those colors and that energy and just make it something that can fit inside of today’s rhythms, today’s genres. You can still nod your head and dance to some big band music. It doesn’t have to be this heady, ethereal statement.”

Triple Trey has solid string and horn sections, but don’t be fooled: This is no nostalgic attempt. According to Fonville, “We wanted everything to slap a little harder. We’re the hip-hop generation, so you’re going to hear those influences just from the stuff that we listened to in the car, that we’ve grown up checking out. It was intentional to put some [Roland TR-808 drum machine programming] on there, something that you typically would never hear in a big-band setting, but that’s who we are. We’re not going to change up us.”

Consequently, the album thumps. Fonville says a healthy low end is crucial. “We were sending mix notes to the engineer, just like, ‘Hey, we need more of this,’” he said. “We’re sound nerds so that’s just as important as the songs, in my mind.”

Guitarist Morgan Burrs concurred: “I definitely gravitated more toward fusion because I listen to old jazz stuff, and I wish the kick and the bass was a little bit louder. That was why we thought it would be dope to redo ‘Remind Me,’ because that old Patrice [Rushen] joint is crushing, it’s always the standard. But it’d be cool to make one that slaps a little bit, but still be really true to the old one, with these new capabilities we have. So, yeah, that mix is super-dope and that might be my favorite part about the whole record. Just hearing how the bass and the drums really translate with everything.”

On Triple Trey, the band’s appreciation for the low end, blended with the big band sound, come together to make magic. Take the album’s version of “Unbelievable” by The Notorious B.I.G. It could have simply been a straightforward cover because the original is driven by a 1973 breakbeat sample of “Impeach The President” by The Honey
Wear the Crown of VICTORY

Introducing The New Crown Series Trombones
created for trombonists that demand superb quality, comfort, rich sound and pristine intonation

www.victorymusical.com  (844) PLAY-VMI @victoryinstruments @victorymusicalinstruments
Drippers, a Jamaica, Queens-based jazz/soul combo approximately the same size as Butcher Brown. In fact, the earlier Butcher Brown iteration of the track was posted to YouTube in 2018, racking up 37,000-plus views and counting. But the *Triple Trey* arrangement takes the conception of the sample to another level.

“I didn’t want to get too far away from the original [by The Notorious B.I.G],” Randazzo explains. “The timbre change going from that sample to having a whole horn section, I felt was enough to make it unique and fresh. And I wanted to keep it simple, I didn’t want to do anything too crazy with it. But if you listen to the arrangement, it’s just the same voicings and repetitive motifs over and over again, like what you hear in the original track.”

Another element that appears on this outing in full force is the influence of D’Angelo (at its root, a polyrhythmic mashup of gospel, Hendrix and Prince). The band, like D’Angelo, hails from the Richmond, Virginia, area. Fonville half-joking refers to the elusive soul genius as a “cousin that we haven’t met.”

Tennishu goes further. “D’Angelo’s music is tapped into where the first stolen Africans landed. So, you think about all of the artists that came from this area, they have that level of strength. Pharrell, D’Angelo, Al Foster (a drummer who played with Miles Davis from 1972 until 1985), all of these musicians, they have this extra, I don’t even know how to describe it. Even Sam Reed, her voice — extra. She’s a vocalist that we all grew up performing with from the same area. D’Angelo is the torch bearer in a sense. *Voodoo* [to] the greater Richmond area, is equivalent to what *Thriller* was to the world.”

*Triple Trey* may be a giant step in scale, but remains true to its consistently thought-provoking lyricism supplied by “Tennishu” Tenney. The message of “The Law,” for example, was crafted around Tennishu’s unanswered questions. He recalled, “It was just being broke as a musician, asking why this is going on. Why do people ignore you? Why do gatekeepers exist? Why do they want to take the assets that they loan me the money to make? Why do they want to do that? Why? No one has any answers.”

The arrangement follows suit, ending in a palpable burst of emotion, a breakdown reminiscent of the crescendo of “I Say A Little Prayer” by Roland Rashaan Kirk on his 1968 masterwork *Volunteered Slavery*.

“You just feel that struggle. That was always my favorite part in that song, because it does something emotionally to you, where you’re like, ‘Damn, I really feel the pain in this.’”

---

**Sarah McKenziel**

9/16  Durham, NH  
UNH Johnson Theater

9/17  Phoenix, AZ  
Musical Instrument Museum

9/20  Los Angeles, CA  
Herb Alpert’s Vibrato Grill Jazz

9/22  San Francisco, CA  
SFJazz Center

9/23  Boston, MA  
Scullers Jazz Club

10/6  Minneapolis, MN  
Dakota

More info: www.sarahmckenzie.info
Fonville says, “And that was obviously part of Andy paying attention to the lyrics and just, I don’t know, using his ears and just being like, ‘You know what? This should go here.’ Every time I listen to it, I get some chills.”

“The Law” speaks to the greater battle for intellectual property for creative people in a world where content is currency that seldom monetarily benefits the content creators,” Tenney says. “Instead, the spoils go to the people who write the contracts.” Tenney suggests that that imbalance is by design, “just in the way that all the mechanisms are laid out.” Complicating matters, he says, is the prevailing notion that “musicians are expected to be musicians. Just like when LeBron [James] had those racial slurs spray painted on the side of his house and then the lady told him to ‘Shut up and dribble,’ that’s basically what we’re all supposed to do. And so, we’re not supposed to know that our lawyer and our producer, or whoever, are best friends behind the scenes. We’re not supposed to know that. We’re not supposed to know what the percentage is in the North American territory versus in Japan.

“If I wanted to get a house, and I go to the bank and borrow money from the bank, they don’t take the house after I paid the loan off. But the label is going to keep all these masters until we give them money for that, too. But we’re not supposed to know that. And that’s the whole thing with Black people. That’s why we weren’t allowed to read. It’s because we weren’t supposed to know that. And now it’s not a racial game anymore, I don’t feel like. I feel like it’s a power and money game because everybody got the internet, so you can’t hide it from people no more. And that’s what that song is about, to tie it all back. Why is this happening for hundreds or hundreds of years and it’s still going on?”

The band collectively hopes this record serves as a testament to its varied talents and how something can be made out of nothing by sheer talent and determination. Guitarist Morgan Burrs explained, “We spend a lot of time talking with each other about all that everybody in this band can do, whether it’s on a production tip or whether it’s arranging or whether it’s Marcus with the lyricism and all the different instruments that everybody plays. I think it really is just a showcase of everything that we can do and it’s all in-house. We’re not hiring the arrangers. We’re not hiring writers.”

A Butcher Brown big band album wasn’t the idea of an A&R person or label-based brain trust. “I was just doing these shows in Richmond featuring my friends, and it seemed a nice concept for a night at The Broadberry to get the Butcher guys in there — just take this material that already exists, do every single tune on the album, in the order of the album, [plus] we added the Biggie cover,” Randazzo said. But like Marcus was saying, it just happened from nothing. It wasn’t some plan. It was really organic.

“[It was] just this domino effect of Marcus starting in the bedroom, I got to write this music, I got to put it out. And then I said, we got to do this show, and we got to record it. And that was, what, 2019? That was before our relationship with Concord.

“I’m super thankful for Concord for giving us the outlet. But I think what Marcus said is really important, that it came about organically from nothing. It just started because it was what we felt in our hearts that we had to do.”

DJ Harrison concluded, “Every facet of the process between Marcus writing in his bedroom to Andy writing the arrangements to getting it out to the world reminds me of why we all still do this. And it’s because we love it, we actually care about the music itself. Like everybody’s saying, it’s not some marketing thing. Music brought us all together, and we love doing it, and we truly love and care about the art form itself.”

The Perfect Blend

IT’S BACK ... the original Meyer Bros. New York

Meyer Bros. New York and Mike Smith, lead alto player for Frank Sinatra Sr. and Jr. for over four decades, create the perfect blend of flexible, warm, dark alto sax sound along with plenty of power behind it. Now, jj Babbitt is once again offering this legendary mouthpiece.

If you’re looking for your own artistic match, check out Meyer Bros. New York.
Like most jazz folk who’ve recorded during the past two years, Geoffrey Keezer made *Playdate* (Markeez) — billed “Geoffrey Keezer and Friends” — in response to the COVID-19 pandemic.

The leader, playing only acoustic piano, “gets a little help” from a band of stylistically flexible virtuosos: Hammond B-3 organist Shedrick Mitchell, tenor saxophonist Ron Blake and bassist Richie Goods are Keezer collaborators of various duration; drummer Kendrick Scott, a newcomer to Keezer’s musical orbit, nails the grooves with panache, dynamics and fire. On all six pieces, Keezer enfolds himself into the ensemble, then bursts out with the characteristically creative, technically stunning, sui generis improvisations that have garnered him an international fan base via 22 diversely configured, conceptually eclectic albums since 1989, as well as numerous sideman appearances with hardcore jazz heroes like Art Blakey, Art Farmer, Benny Golson, Ray Brown and Jim Hall and pop-jazz icons Chris Botti and David Sanborn.

“A lot of things happened in my life over COVID,” Keezer said. He spoke canopied from the July sun on the back porch of his Westchester County, New York, home where he’s lived since the summer of 2019 with his wife, vocalist Gillian Margot, and their toddler son after residing for 18 years in Southern California. “In 2020, I lost both my parents, though not from COVID. Having spent the past 30-something years mostly on the road, suddenly I found myself home with my family every day, through all the changes we were experiencing. My family became my refuge. Music did as well. In 2021, we also got a Yamaha C1 baby grand. It’s the first real piano I’ve owned since an upright that I sold in 1995. I was working all the time, so I could always get to a piano somewhere. COVID changed that. After being stuck at home for a year, Gillian convinced me to get a real piano.”

“It was an extremely introspective time for Geoffrey,” Margot said. “He kept saying, ‘I just want to make music; I want to do what I love.’ I think of him as this Midwestern white kid, raised by these elder statesmen, the majority of whom were African-American. As I see it, as much as Geoffrey has explored his own creativity and developed as an artist, he’s always tried to live up to what they taught him, always trying to please these teachers and mentors. I feel this is the first time he realized: ‘It’s just me now. My parents are gone. So many of my mentors and teachers are gone. I’ve just got to do what I want to do.’ He’s digging into his roots a bit.

“This is purely musical escapism,” Keezer says of his new album, Playdate.
more, allowing himself not to hold back at all."

As an example, Margot mentioned that the aforementioned "Refuge," which opens *Playdate*, contains thematic material from a piano concerto he composed in 2000 for his hometown symphony orchestra in Eau Claire, Wisconsin. That orchestra included his mother, Ellen, a professional French horn player, and his father, Ronald, a former drum student with Alan Dawson at Berklee, who, Keezer said, "set the bar high for me." "I overdubbed the French horn four times, as a nod to my mom," he said. "I also was inspired by the strings Alice Coltrane wrote for *Infinity*, which I always considered a beautiful work."

Following this stirring homage is "I.L.Y.B.D." ("I Love You But Damn"), a jaunty swinger whose harmonic flavor evokes Art Blakey’s Jazz Messengers when James Williams, Mulgrew Miller and Donald Brown held the piano chair. Williams befriended Keezer as a 16-year-old at the National Association of Jazz Educators Convention in Atlanta. Keezer was presented with a Young Talent Award along with Roy Hargrove and Stephen Scott. "I’d transcribed a bunch of Mulgrew’s solos on *Keys To The City*, and had James’ albums *Progress Report* and *Alter Ego*,” Keezer recalled. At an impromptu piano lesson in an empty hotel ballroom a few hours after they met, Williams introduced him to the aesthetics of Phineas Newborn, whose "independence between his hands, ability to play all the parts of the orchestra, and original harmonic concept converted me immediately."

For the next 20 months, Keezer, who was already sending cassettes of his compositions to Gary Burton (Ron Keezer’s Berklee classmate), did the same with Williams, who not only offered informed feedback, but presented his music to Sunnyside Records proprietor François Zalacain, who recorded Keezer’s first album, *Waiting In The Wings*, during his very first week at Berklee. About 20 months later, Williams brought him into Blakey’s orbit, inducing his protégé to move to New York. Williams produced Keezer’s first four records; recruited him for two albums and several tours with Miller, Brown and Harold Mabern in the Contemporary Piano Ensemble; and remained a trusted mentor and surrogate father figure until his death in 2004.

"James put so much of his energy into supporting and promoting other musicians," Keezer says. "Digable Planets sampled his tune 'Stretchin' on 'Cool Like That,' for which he got a large buyout. He put it all back into his production company — invested it all into the music."

Over the last 15 years, Keezer, who currently has neither an agent nor a manager, has increasingly followed Williams’ DIY example. In 2008, he crowdfunded the Latin Grammy–nominated *Áurea* (ArtistShare/Motéma), an idiosyncratic Afro-Peruvian/Argentinian folkloric jazz project including Peruvian drummer Hugo Alcázar’s singular trapset-with-hand-drums sound, vocalist Sofia Rei Koutsouvitis and Jon Wikan on cajon. In 2016 — after two collaborative albums with Joe Locke and the brilliant solo recital *The Heart Of The Piano* (Motéma) — Keezer crowdfunded the sessions comprising the sparkling trio album *On My Way To You* (Markeez), which features Margot’s contralto on half the tracks. Last June, he decided to create *Playdate* out of his own pocket.

“If I want to put out a record, I’m not going to sit around and wait for a label to decide I’m worthy,” Keezer said. “Fans always want to know when you’re coming out with a new album. Who wants to pay for it? These things don’t just happen.”

Asked why he’s had difficulty finding a patron label, or garnering recognition commensurate with the stature he holds amongst peers, Keezer responded: "When I do book gigs as a leader, we always have full houses. Sometimes I think I’m stuck in this syndrome where I’m more valuable as a side person. I don’t believe that about myself, but I’m told someone will say, ‘Oh, you’ve got Geoffrey Keezer in your band; we love him,’ but I’ll call the same venue, and they don’t want to take a risk on me as a leader."

---

**A BREATHTAKING COLLECTION OF MUSIC FROM A MUSICIAN WHOSE MUSIC TRULY KNOWS NO BOUNDARIES...**

**JEFF COFFIN**

**BETWEEN DREAMING AND JOY**

**JEFF COFFIN’S ENCHANTING NEW MASTERWORK**

**AVAILABLE NOW on EAR UP RECORDS!**


**www.earuprecords.com**

COME JOIN JC IN THE SAX LOFT w/Tia Fuller, Jeff Coffin, Kirr Whalum

The Most Comprehensive Saxophone Instruction Available!

**www.thesaxloft.com**

LET’S HANG!
“Meanwhile, I like to work,” Keezer added. Toward that pragmatic end, he’s paid the bills teaching at Juilliard and William Paterson College and conducting several online courses under the auspices of Open Studio. He’s also functioned increasingly as a for-hire arranger and composer for strings and orchestra.

“I’ve been commissioning Geoffrey several times a year since 2005, when he did a 60-minute, seven-part suite titled The Alaskan Suite,” said Tommy Smith, the artistic director of the Scottish National Jazz Orchestra. Smith recently assigned Keezer to arrange a suite of Albert Ayler repertoire — “Ghosts,” “Goin’ Home” and “When The Saints Go Marching In” — for the 2021 release Where Rivers Meet. Keezer described it as “probably the hardest thing I’ve ever had to do: the idea of notating something that is almost un-notatable.”

Another attribute is Keezer’s determination “to try to play whatever the gig requires” — or, as Sanborn put it, his “humility.”

“Geoffrey sometimes does stuff on stage — like when he plays on electric keyboard and acoustic piano simultaneously — that I think, ’I didn’t know that was humanly possible,’” Sanborn said. “I don’t want him to stop. He’s also an amazing listener and his rhythmic sense is extraordinary — he can turn the time around and bring it back, and he understands the keyboard’s function as a percussion instrument. He tears it up, but it’s never empty virtuosity, meaningless strings of notes. At the same time, he knows when not to play, which is unusual for someone with that level of virtuosity.”

Two of Keezer’s Playdate friends offered variations on these themes. “I call Geoffrey the gumbo chef, because so many things happen within his playing and arrangements,” Mitchell said. “I never feel he comes with an agenda. You hear the virtuosity but also the beauty. If the music needs him to burn that piano up, that’s what it is. But he can color you to death, too, or play one note. And he exudes a playful spirit.”

Blake, Keezer’s oldest friend on Playdate, shared the bandstand with Keezer between 1993 and 1997 in Art Farmer’s employ and then for much of the ’00s in Christian McBride’s plugged-in unit. “You can go anywhere, and Geoffrey will find a way to embrace the simplicity or complexity of what you’re trying to get to,” Blake said. “He creates this orchestrated kind of chaos behind whatever you’re doing, in a way that seems almost childlike.”

It shows, even on Playdate’s album cover with the musicians portrayed as children frolicking on their instruments. “Gillian and I have a 4-year-old,” Keezer said. “During the pandemic, getting your kids together had to be a scheduled, planned thing. It still is. So I decided to call this Playdate because it was really about getting together with friends and making music like kids on a playground or in a sandbox. We are now in an age, necessarily, where so many artists are making social commentary, trying to bring awareness to racial and gender issues — all those things. But that’s not what this is about. This is purely musical escapism.”

DB
HEAR THE FULL STORY
On September 15, 1957, John Coltrane went into Rudy Van Gelder’s living room studio in Hackensack, New Jersey and recorded his first great masterpiece: Blue Train. It would be the legendary saxophonist’s sole album as a leader for Blue Note, a locomotive 5-track album fueled by the bluesy title track that featured a dynamic 6-piece band with Lee Morgan on trumpet, Curtis Fuller on trombone, Kenny Drew on piano, Paul Chambers on bass, and Philly Joe Jones on drums.

PREORDER NOW
store.bluenote.com

To mark the 65th anniversary of the album’s recording, Blue Train will be released in 2 special editions as part of Blue Note’s acclaimed Tone Poet Audiophile Vinyl Reissue Series:

2-LP stereo pressing of Blue Train: The Complete Masters which includes a 2nd disc of alternate and incomplete takes, 4 of which have never been released before, and none of which have been available previously on vinyl. The 2-LP set comes with a bound booklet featuring session photos by Francis Wolff and an essay by Coltrane expert Ashley Kohn.

1-LP mono pressing of the original album. Both Tone Port Vinyl Editions were produced by Joe Harley, mastered by Kevin Gray from the original analog master tapes, pressed on 180g vinyl at RTI, and packaged in deluxe gatefold tip-on jackets.
TUE, OCT 18, 2022
Chucho Valdés: The Creation

FRI, DEC 2, 2022
The Brubeck Brothers Quartet Celebrates Dave Brubeck with special guests Catherine Russell, Joey DeFrancesco & Camille Thurman

JAN 27-28, 2023
Jazz at Lincoln Center Orchestra with Wynton Marsalis

FRI, MAR 10, 2023
Maria Schneider Orchestra: Data Lords

FRI, MAR 31, 2023
Danilo Pérez’s Global Messengers and Children of the Light with John Patitucci & Brian Blade

FRI, APR 14, 2023
Monterey Jazz Festival on Tour: Celebrating 65 Years

FRI, MAY 12, 2023
An Evening with Dave Holland featuring Kenny Barron, Kevin Eubanks & Obed Calvaire

FRI, JUN 2, 2023
An Evening with Branford Marsalis

CSO.ORG/JAZZ • 312-294-3000
Michael Dease

**Best Next Thing**

POSI-TONE

★★★★½

Trombonist Michael Dease assembles an all-star group of collaborators for his ninth outing on Posi-Tone Records. Featuring longtime collaborator Renee Rosnes on piano, Dease produces a sextet of bandleaders in their own right, including Rudy Royston on drums and Rudresh Mahanthappa on alto saxophone. Opting for a set list featuring Dease’s unsung heroes, the group plays through works from the likes of trombonist Steve Turre, trumpeter Charles Tolliver and bassist Rufus Reid.

Dease’s warm, enveloping tone is present throughout the album’s 10 tracks, highlighting the group melodies of Turre’s uplifting “Rainbow People,” Tolliver’s punchy “Glory” and the luxuriant flow of Tolliver’s “With Love.” It is a well-curated selection, highlighting the emotive capacity of these 20th century educators and composers. Yet, it is in Dease’s accompanying original compositions that his band truly arrives in the present day.

“Parker’s Brood” takes the intricacies of bebop and supplants it with a bluesy motif, allowing for a lyrical and deeply felt solo from Rosnes, while her own “Tiktaalik” plays with shades of Wayne Shorter in its deft counterpoint and undulating melody, providing space for a keening solo from trumpeter Alex Sipiagin. It is on “Lullaby For Rita” that the record reaches its apex, producing a languorous ballad in honor of Dease’s mother — part nostalgic reminiscence of infant melody, part paean to maternal love.

Although the title Best Next Thing might intimate a record premised on furiously charging into the musical future, Dease’s effort looks back to our connections with the past. There could be more room afforded for his band to experiment in their improvisations, but in Dease’s selection and writing of tunes he provides sumptuous melodies that draw from our forebears and emphasize that whatever comes next can only stand on the shoulders of what has come before.

—Ammar Kalia

**Best Next Thing:** Rainbow People; Parker’s Brood; Tiktaalik; Doxy; Chary Jaye; Glory; One For Dease; With Love; Horse Trading; Lullaby For Rita. (56:19)

**Personnel:** Michael Dease, trombone; Alex Sipiagin, trumpet; Rudresh Mahanthappa, alto saxophone; Renee Rosnes, piano; Boris Kozlov, bass; Rudy Royston, drums.

**Ordering Info:** posi-tone.com
**Sheila Jordan**

_Sheila Jordan Live At Mezzrow_  
★ ★ ★ 1/2

Sheila Jordan made her first album in 1962 at age 34, a late start in the youth-driven music game. She's just made her latest at 93, a late hour few singers enjoy and proof that the surer way to manage one's legacy is to outlive all the competition.

As if to bracket all the time in between with a then-and-now match-up, we are reminded how nicely the years have pampered her in reprisals of “Falling In Love With Love” and “The Lorraine … you can kill a man, but not a in a much freer and casual way, even scatting one chorus. “Oriole” is a song that gives a singer lots of room to play. Jordon is wily without being coy or coquetish. Her sound, phrasing and musicianship are mostly what they have always been, which is not to say perfect. He vibrato has broadened a bit, giving some of her ballads a Billie Holiday-like quality.

Jordan is a singer who favors some of the less traveled corners of the American Songbook. But her sets are often flecked with specific references to Charlie Parker, in whose bubble she was shaped. This draws her into that most affected dissection of jazz singing called vocalese, in which often amateurish hagiographies to jazz musicians are forced upon their improvised solos. It’s a non-consensual marriage between words and music whose inherent awkwardness imposes itself on the singer.

—John McDonough

**Shemekia Copeland**

_Done Come Too Far_  
★ ★ ★ 1/2

Sadly, it’s a great time for blues singers. As on recent releases by Gary Clark Jr., Mavis Staples and others, Shemekia Copeland finds no shortage of social ills and historical wrongs to rage about, accompanied by a snarling corps of fine guitarists led by Will Kimbrough.

Although there are still faithless lovers to mourn and the Lord to praise, on songs like “Why Why Why” and “Barefoot In Heaven,” Copeland finds her fire when confronting the realities of sending a Black child outside, school shootings and the BLM as a whole.

_Splitting cuplets like “We were silenced at the Lorraine … you can kill a man, but not a dream” — composed by Kimbrough and John Hahn — Copeland is matched in intensity by her core unit of Kimbrough, bassist Lex Price and drummer Pete Abbott, particularly on two variations of the “too far” theme. As producer, Kimbrough pushes the intensity up another level by adding passionate soloists like Sonny Landreth and Cedric Burnside.

For the devastating “The Dolls Are Sleeping,” a tale of child sexual abuse told through a single image of dolls on a bedroom shelf, Kimbrough takes a decidedly different approach: distilling the presentation to just Oliver Woods’ acoustic guitar and Copeland’s gritty voice.

Then, just when you think the world is too dark to contemplate, the band lightens things up with the punny novelty song “Fell In A Love With A Honky,” which might be little more than a throwaway were it not for how committed the band sounds, with Aaron Lee Tasjan added on guitar.

—James Hale

**Antonio Sánchez**

_Shift (Bad Hombre Vol. II)_  
★ ★ ★ 1/2

Drummer and composer extraordinaire Antonio Sánchez revisits his Bad Hombre alter-ego, which produced the 2017 Grammy-nominated _Bad Hombre_. Much of the ferocity on that album came from Sánchez’s anger toward former U.S. President Donald Trump, particularly his vicious attacks on Mexican people who were trying to cross the U.S. border to escape desolate circumstances. This time around, the coronavirus pandemic serves as an intriguing propulsion engine. But instead of shoegazing quietude that typifies many pandemic-era albums, the bristling energy of Sánchez’s music isn’t sacrificed.

For _Shift_, Sánchez cast his net wide, requesting bare-boned tracks from some of his favorite musicians such as Becca Stevens, Meshell Ndegeocello, Trent Renzor and Lila Downs.

In turn, he retooled the material using his multi-instrumentalist acumen on guitar, keyboards, bass and, of course, drums, and well as his superb production ingenuity.

The results are a mesmerizing assortment of cuts.

The title also connotes a shift in thematic tone, too. A standout cuts is “The Bucket,” an eerie, soul-stirring piece featuring Becca Stevens singing a soliloquy from a play, co-written by poet Sterling Cunio, who at 16 was sentenced to two consecutive life sentences for two killings, and another 23 years for robbery.

Much of the music on _Shift_ finds Sánchez channeling his early love of rock. It’s a move that may put off some listeners only accustomed to hearing him in the jazz vein. But like before, once you embrace his Bad Hombre persona, the easier you’ll be seduced.

—John Murph
Michael Dease, *Best Next Thing*

A master-class sextet performs a set of 10 stylish mini-charts. Resourcefully blended ensembles bookend a procession of solo virtuosity that strikes some smart keys. “Doxy” is a witty caricature of free playing. And Dease is totally poised inside the express gallop of “Horse Trading.” Craft elevates content here.

—John McDonough

Like a contemporary Jazz Messengers, Dease’s star-stacked sextet alternately burns and swings. Mahanthappa and Rosnes stand out for their expressive contributions.

—James Hale

In addition to bursting with ebullient modern post-bop swing, superb harmonies and affable solos throughout, the program of bracing originals and underheralded gems by the likes of Rufus Reid, Renee Rosnes and Charles Tolliver make for a delightful listen.

—John Murphy

Sheila Jordan, *Live At Mezzrow*

At 93, Sheila Jordan’s first live performance in a decade is a remarkable example of the voice’s unvarnished capacity to reflect bodily history. At turns warm and rounded, vibrato-fueled and huskily powerful, in Jordan’s voice are the ineffable traces of a life fully lived. She might be shaky at points, but Live At The Mezzrow is a charming listen — not least for Jordan’s joking around between tunes.

—Ammar Kalia

Jordan has always radiated joy and imagination. Her instrument has aged, but tonal purity has been supplanted by added layers of humanity, perspective and experience.

—James Hale

Time has understandably weathered Jordan’s distinctive voice. But it certainly hasn’t lessened her interpretative ingenuity or her emotive prowess.

—John Murphy

Shemekia Copeland, *Done Come Too Far*

Copeland’s latest is a driving blues-rock program with an eminently solid rhythm section providing ample space for her vocals to soar. Perhaps because of this consistency in sound, the overall effect of the record is somewhat monotonously flat.

—Ammar Kalia

Weaves a brawny political mix of anger, optimism and pride with swagger and clarity. Rooted in the classic blues with a shivering electronic undertow, it’s more folk than blues referencing Guthrie and Williams as well as heroes Parks and Tharpe.

—John McDonough

Hard-hitting 21st century blues sung through the panoramic perspectives of a Black American woman.

—John Murphy

Antonio Sánchez, *Shift (Bad Hombre Vol. II)*

The likes of Pat Metheny, Trent Reznor and Meshell Ndegeocello on the same album can make for a veering sense of tone, but Sánchez embeds convincingly with each, providing surprisingly coherent results.

—Ammar Kalia

A global Tower of Babel without subtitles. It’s so filtered and synthetic, the atmospheric effects, while often attractive, reverberate without human fingerprints, let alone emotion. Sánchez’s “Waiting” sounds like a 1940’s conga line.

—John McDonough

Sparking connections to electric pow-wow and dub, Sánchez melds fever-dream vocals with variegated rhythms to create music that sounds totally contemporary yet timeless.

—James Hale
Nate Wooley & Columbia Icefield
Ancient Songs Of Burlap Heroes
PYROCLASTIC
★★★★★

The Columbia Icefield is a vast glacial structure in the Pacific Northwest. Nate Wooley, originally from Oregon, has been contemplating it in music for two albums now. The first release by his Columbia Icefield ensemble arrived in 2019, arranged for quartet: his own trumpet, Mary Halvorson on guitar, Susan Alcorn on steel guitar and Ryan Sawyer on drums.

This second release reunites the original four players but adds Mat Maneri’s waverying viola and Trevor Dunn’s rumbling, post-metal electric bass to the mix.

This album also focuses on three extended pieces, one nearly 11 minutes long and the others between 15 and 16, but there are also four tracks labeled “TK 1,” “TK 3,” “TK 5” and “TK 7,” which blend the music with field recordings and the sounds of truck engines and planes flying overhead. This is intensely beautiful and contemplative work, full of heart-stopping solo and duo passages, often spotlighting Halvorson and Alcorn more than the nominal leader, as well as powerful, almost hard rock crescendos. The nature sounds place it into the context of life and the world, though of course it’s all part of a large and elaborate illusion. The studio recordings are impeccable, and treated with subtle effects to surround the listener. Meanwhile, some of the nature sounds are blown-out and distorted, as though overpowering the microphones.

—Philip Freeman

Dream Dancing: Sweet And Lovely: If You Never Come To Me; My Ideal: It Could Happen To You; For Chet; Perdido; Corcovado; Time’s A Wastin’ (Things Ain’t What The Used To Be); My One And Only Love; It Might As Well Be Spring.

Personnel: Melissa Stylianou, vocals; Gene Bertoncini, guitar; Ike Sturm, bass.

Ordering info: anzicrecords.com

Melissa Stylianou
Dream Dancing
ANZIC
★★★★★

For her latest outing, Melissa Stylianou leaned into the Great American Songbook for a collection of brilliant reinventions. She’s accompanied by Gene Bertoncini on acoustic guitar and stand-up bass player Ike Sturm, but they play together like a band, not a singer with backing musicians. Although this is their first formal collaboration, they met up 10 years ago. Sturm introduced Stylianou to Bertoncini, a man he considers a mentor. The first time they played together, something clicked. Since then, they’ve all collaborated on various projects, but this recording is their first as a trio.

Stylianou shows off her remarkable vocal and emotional chops here, trading equal time with Strum and Bertoncini. They show off their chemistry on “For Chet,” the album’s one original, a tribute to Bertoncini’s former boss, Chet Baker. He opens the tune strumming a few bossa nova-like chords. Stylianou adds her scatted improvisations to the mix, harmonizing with Bertoncini’s melody. Strum slips in, following Bertoncini’s lead, then Stylianou rejoins them to trade solos. She opens “Perdido” scatting along with Bertoncini and Sturm, stepping back to let them trade solos that playfully dance around the rhythm and melody. Stylianou sings “Corcovado” in Portuguese and English, with a yarning tone echoing Astrud Gilberto’s original, then lays out to let the rhythm section experiment with multiple variations of tempo. They all trade solo efforts on “It Might As Well Be Spring,” with Bertoncini’s guitar, Stylianou’s wistful vocal and Sturm’s bass interacting playfully to bring the set to a close.

—j. poet

Miguel Zenón
Música de Las Américas
MIEL
★★★★

Saxophonist Miguel Zenón, bassist Hans Glawischnig and pianist Luis Perdomo hooked up with drummer Antonio Sánchez around the turn of the millennium and started rehearsing at the bassist’s apartment, working very often on Zenón’s growing book of compositions. For many of us, the first recorded glimpse of the Puerto Rican saxophonist was on Glawischnig’s rather good album Common Ground for Fresh Sound, which also featured David Sánchez and Donny McCaslin. Zenón made his debut as a leader a couple years later for the same label’s New Talent imprint, using basically the same forces. Looking Forward was the first fruit of his pan-American vision, an approach that has steadily evolved and developed in the two decades since, culminating in 2021’s Law Years, an account of Ornette Coleman’s music.

A title like “Opresion Y Revolucion” or “Imperios” might sound like overly familiar rhetoric, but Zenón’s musical understanding of these concepts is deeply nuanced, and so when he brings his sequence to an effective climax on “America, El Continente,” that is exactly what he is trying to capture. It’s not the Monroe Doctrine in music; nor is it an outbreak of Guevarism; nor does it lump different musics together as Latin, to reverse the title of an earlier Zenón disc. Here, identities are not interchangeable. The new one is an astonishingly rich unfolding of a heritage so complex it sounds like it might be the first in a long sequence of recordings by a group perfectly weighted and equipped to work through those implications. More importantly, it sounds damn good.

—Brian Morton

Música de Las Américas: Música de Las Américas; Tainos y Caribes; Navegando (Las Estrellas Nos Guian); Opresion Y Revolucion; Imperezas, Venas Abiertas, Bambara; America, El Continente; Antillano (56:45)

Personnel: Miguel Zenón, saxophone; Luis Perdomo, piano; Hans Glawischnig, bass; Henry Cole, drums; Los Pleneros de la CRESTA, guests: Pablo Mejías, percussion; Daniel Díaz, congas; Victor Emmanuelle, bami de broma.

Ordering info: miguelsenon.com/recordings

—Philip Freeman

Ancient Songs Of Burlap Heroes: TK 1; I Am The Sea That Sings Of Dust; TK 3; A Catastrophic Legend; TK 5; Returning To The Sea That Sings Of Dust; TK 7.

Personnel: Nate Wooley, trumpet; Mary Halvorson, guitar; Susan Alcorn, steel guitar; Mat Maneri, viola; Trevor Dunn, electric bass; Ryan Sawyer, drums.

Ordering info: pyroclasticrecords.com

Melissa Stylianou
Dream Dancing

For her latest outing, Melissa Stylianou leaned into the Great American Songbook for a collection of brilliant reinventions. She’s accompanied by Gene Bertoncini on acoustic guitar and stand-up bass player Ike Sturm, but they play together like a band, not a singer with backing musicians. Although this is their first formal collaboration, they met up 10 years ago. Sturm introduced Stylianou to Bertoncini, a man he considers a mentor. The first time they played together, something clicked. Since then, they’ve all collaborated on various projects, but this recording is their first as a trio.

Stylianou shows off her remarkable vocal and emotional chops here, trading equal time with Strum and Bertoncini. They show off their chemistry on “For Chet,” the album’s one original, a tribute to Bertoncini’s former boss, Chet Baker. He opens the tune strumming a few bossa nova-like chords. Stylianou adds her scatted improvisations to the mix, harmonizing with Bertoncini’s melody. Strum slips in, following Bertoncini’s lead, then Stylianou rejoins them to trade solos. She opens “Perdido” scatting along with Bertoncini and Sturm, stepping back to let them trade solos that playfully dance around the rhythm and melody. Stylianou sings “Corcovado” in Portuguese and English, with a yarning tone echoing Astrud Gilberto’s original, then lays out to let the rhythm section experiment with multiple variations of tempo. They all trade solo efforts on “It Might As Well Be Spring,” with Bertoncini’s guitar, Stylianou’s wistful vocal and Sturm’s bass interacting playfully to bring the set to a close.

—j. poet

Dream Dancing: Sweet And Lovely: If You Never Come To Me; My Ideal: It Could Happen To You; For Chet; Perdido; Corcovado; Time’s A Wastin’ (Things Ain’t What The Used To Be); My One And Only Love; It Might As Well Be Spring.

Personnel: Melissa Stylianou, vocals; Gene Bertoncini, guitar; Ike Sturm, bass.

Ordering info: anzicrecords.com
But, over time, it has become clear that Irabagon’s most natural setting is leading a hard-swinging band through corkscrewing, high-velocity themes and simply letting it fly. If a fiery trip through “Bebop” wasn’t obvious enough, there’s no missing the music’s orientation right out of the gate with the blistering “Sundance,” a slaming theme requiring pinpoint unison lines by the leader, pianist Matt Mitchell and bassist Christ Lightcap, who plays electric bass on all but one piece.

Halfway through, the tempo slows, morphing from a bebop workout into a soul-infused ballad channeling the gospel spirit of Albert Ayler via vintage David Murray. Drummer Dan Weiss collides swing impulses with manically difficult patterns with typically deceptive ease, as on “Alliance,” another burner with a knotty, rhythmic scheme at the start that opens up to allow Irabagon to tap his inner Pharoah Sanders. Guest trumpeter Adam O’Farrill and guitarist Miles Okazaki add some timbral contrast on a couple of tunes, with the latter injecting some liming funk grooves on the title track, but the core quartet reveals an easy rapport and pure pedal-to-the-metal spirit.

—Martin Longley

**Rising Sun**

Jon Irabagon

**IRAABBAGAST**

★★★★

Saxophonist Jon Irabagon has applied his outsized technique to an array of shifting contexts, whether subverting the pleasures of post-bop as a founding member of Mostly Other People or dismantling the Charlie Parker songbook as a founding member of Mostly Other People Do the Killing, digging into lacerating noisrock with his *I Don’t Hear Nothin’ But The Blues* project, writing for new music ensembles, or gathering around his original works on his second album as a leader, *In Tense*. Mallet instrumentalist Joel Ross, electric guitarist Charles Altura, multi-wind players Martin Guerin and drummer Eric Harland prove well-attuned to Raghavan’s compositions, written during the pandemic.

The six tracks are richly orchestrated for drama and lyricism, often using repetition, timbre distinctions, and their affinities and dynamic nuances to underscore and frame individual or dueting players’ efforts. “AMA” has a slow, low, somber figure recurring throughout six minutes, supported by funereal drums, shadowy vibes and guitar, then an overlay of electric wind instrument with settings changing per chorus and grace-note swirls, leading to an intense Raghavan solo, beneath which collective vamping arises and goes on as if eternal. “Circus Music” takes an opposite tack with a quick, intricate head that Altura, Guerin and Ross harmonize on freely.

But the title track revisits the gloomy feel, horn and guitar laying a melody over a vibes-and-bass pattern. Why so glum, chum? Ross (Raghavan produced his Blue Note debut *Kingmaker*; Ross played on Raghavan’s prior *Calls To Action*) is stellar on marimba, followed by Altura and Guerin (again employing electronic effects) making dark, somehow bucolic music.

Intense is right. Raghavan’s personal sound is solid, his concepts resonant, and beauty floats through his music’s layered depths.

—Howard Mandel

**In Tense**

Harish Raghavan

**WHIRLWIND**

★★★★

Bassist Harish Raghavan provides a firm yet moody foundation for the distinctive voices gathered around his original works on his second album as a leader, *In Tense*. Mallet instrumentalist Joel Ross, electric guitarist Charles Altura, multi-wind players Martin Guerin and drummer Eric Harland prove well-attuned to Raghavan’s compositions, written during the pandemic.

For many years, Showman’s was a popular bar in Harlem where Jack McDuff and Preacher Robins, among others, used to attract crowds. Organist/pianist Brian Charette said that was one of his hangouts, and listening to him and his crew on *Jackpot*, his latest album, the music there seeped into his DNA. In fact, like the title of one of the tracks, Charette made a “Tight Connection,” one infused with that organ-guitar-saxophone sound that permeated so many clubs in the ’50s and ’60s.

Throughout the album, Charette’s speed and facility, his swift arpeggios take you back to those smoky havens where you didn’t care what was said from your company, only the band matter. Like “Tight Connection,” “Triple Threat,” is another tune that is aptly named, and guitarist Ed Cherry, tenor saxophonist Cory Weeds complete the awesome threesome as they take a deep dive into some old-fashioned gutbucket.

To say this group swings is like saying Aaron Judge is a good hitter, and while Judge misses on occasion, this group stays in the pocket, and even more so on “Vague Reply,” which, unlike the other tracks, has a misnomer for a title. And drummer Bill Stewart makes it explicit in his torrent of rhythmic replies.

But to get back to the titles being on point, “Jackpot” is just that, and Charette’s fingers fly across the keyboards as Weeds, Cherry and Stewart hustle to keep up. After all is said and done, the lottery pick is “Good Fortune,” and when they arrive at the groove spot, they take turns massaging it until the only thing left is “Unmasked.”

—Herb Boyd

**Jackpot**

Brian Charette

**CELLAR LIVE**

★★★★

For many years, Showman’s was a popular bar in Harlem where Jack McDuff and Preacher Robins, among others, used to attract crowds. Organist/pianist Brian Charette said that was one of his hangouts, and listening to him and his crew on *Jackpot*, his latest album, the music there seeped into his DNA. In fact, like the title of one of the tracks, Charette made a “Tight Connection,” one infused with that organ-guitar-saxophone sound that permeated so many clubs in the ’50s and ’60s.

Throughout the album, Charette’s speed and facility, his swift arpeggios take you back to those smoky havens where you didn’t care what was said from your company, only the band matter. Like “Tight Connection,” “Triple Threat,” is another tune that is aptly named, and guitarist Ed Cherry, tenor saxophonist Cory Weeds complete the awesome threesome as they take a deep dive into some old-fashioned gutbucket.

To say this group swings is like saying Aaron Judge is a good hitter, and while Judge misses on occasion, this group stays in the pocket, and even more so on “Vague Reply,” which, unlike the other tracks, has a misnomer for a title. And drummer Bill Stewart makes it explicit in his torrent of rhythmic replies.

But to get back to the titles being on point, “Jackpot” is just that, and Charette’s fingers fly across the keyboards as Weeds, Cherry and Stewart hustle to keep up. After all is said and done, the lottery pick is “Good Fortune,” and when they arrive at the groove spot, they take turns massaging it until the only thing left is “Unmasked.”

—Herb Boyd

**Jackpot**

Polka Dot Pinup; Tight Connection; Triple Threat; Good Fortune; Upstairs; High Ball; Vague Reply; Jackpot; Unmasked.

**Personnel:** Jon Irabagon, tenor sax; Matt Mitchell, piano, Fender Rhodes; Chris Lightcap, electric bass, acoustic bass (4); Dan Weiss, drums; Miles Okazaki, guitar (3, 6); Adam O’Farrill, trumpet (3, 7).

Ordering info: jonirabagon.bandcamp.com
Miles Davis: What It Was

Everything changed after Miles Davis “retired” in 1976 and then came back in 1981. Except when it didn’t. The Man With The Horn (1981) picked up where he left off with Pangea and Agharta (both 1975). Except now there was even more focus, a focus that would include playing to the pop side of music in earnest. The results were mixed.

That’s What Happened 1982–1985: The Bootleg Series Vol. 7 (Legacy; 3:25:22 ★★★★) is a three-CD set that rolls out the pop side of Miles Davis, a side that was always there, starting with Birth Of The Cool (1948), only now more explicitly. The strutting funk that emerged with “Eighty-One” (1965) and found fuller expression as the music morphed years after finds its fullest, more elaborate expression on certain (not all of the tracks here. Drummer Al Foster — along with neph-ew/drummer/liner note contributor producer Vince Wilburn Jr. — became a crucial link from that previous mid-’70s era. There’s a reliance on keyboards (Miles himself getting into the act) that hadn’t been key since those pregnant, halcyon days with Chick, Joe, Herbie and Keith.

The vamps remained, with many blues, and, for fans of those last Columbia albums before Miles went on to record for Warner Bros., a good number of alternate, experimental studio takes, new material, and new live versions. New definitives include “Katia” stemming from You’re Under Arrest, “Freaky Deaky” and “What It Is” from Decoy, and, from his strongest album of the ’80s (apart from Tutu for WBI), “Speak,” “Star On Cicely,” “It Gets Better” and “Star People” from Star People.

The roughhewn quality of those extended jams from the mid-’70s remains, if only in spirit, thanks to bassist Marcus Miller, reed player/keyboardist Bill Evans, bassist/liner note contributor Darryl Jones, keyboardist/producer Robert Irving III, percussionists Mino Cinelu and Steve Thornton, and guitarists John Scofield and Mike Stern (also both note contributors). Even guitarist John McLaughlin and trombonist J.J. Johnson pop up here and there.

Typically, Miles gave plenty of room for his bandmates to blow (saxophonist Bob Berg provided a certain ballast), as well as chill and kick back (“Star People” a perfect setting for cooling off for all concerned). And, speaking of cooling off, the most poppy side of Miles Davis to emerge, ever, did come from those covers from Michael Jackson (“Human Nature”), Cyndi Lauper (“Time After Time”), but also Tina Turner, with the equally radio-friendly “What’s Love Got To Do With It” (previously unreleased), all played with Miles on his mute. Indeed, the ferocious invariably of the vamps, blues, funk and swing (e.g., “Remake Of OXB Ballad”) were balanced by the friendly, perhaps the sentimental. Live shows showed an appreciation of this aspect of his artistry unlike anything he’d enjoyed in previous decades. Yes, Miles seemed to be reaching younger fans in ways he’d never known, and, no doubt, loving it.

It may have been a dream come true for the Prince of Darkness, but it came at a cost. The passion that was expressed with “My Funny Valentine” was literally muted with the synth-driven veneer that found his trumpet enveloped, bandmates removed, a faint cry from “It Never Entered My Mind.” (That then-new creature MTV, alas, played a role.) And yet, oddly enough, with that Harmon mute, you still knew it was Miles Davis, even if the others on board tended to be in the background. You might say, then, there were two sides to the bands Miles had in his last full decade of playing and creating: the jammers and/or enhancers, the gritty Kenny Garrett a later notable, vital signifier.

In sum, this three-CD set includes two discs of previously unreleased studio material — from the Star People, Decoy and You’re Under Arrest sessions — the third disc showcasing Davis live in Montreal on July 7, 1983. That’s What Happened also includes the voice of that late, great poet of musical narrative, Greg Tate, who does a weighty weigh-in on the arc of Miles’ career. Don’t miss it.

Controversial to the end, once again, the man was incapable of repeating himself. J.J. Johnson? Go figure. As Marcus Miller says in his liner note contribution: “When we made that stuff in the ’80s, Miles was 55; he died at 65. How many musicians at that age are creating something new that people are arguing about?”

Ordering info: milesdavis.com; legacyrecordings.com

Kokoroko
Could We Be More
BROWNSWOOD
★★★★

No one could have foreseen how big a splash this Afrobeat-inspired London band would make with their hit single, “Abusey Junction,” garnering to this day more than 50 million views on YouTube. Their debut full-length album features a diverse set of energetic songs, revealing a level of musicianship and mastery that should ensure the band’s staying power beyond their mellow, savvy one-hit wonder.

They announce themselves to literal fanfare right out of the gate with “Tojo,” a smart blend of Fela Kuti-ian groove and punchy Tower of Power horn riffs. “Ewá Ìmú” draws on traditional African drums with a deceptive rhythmic cycle hiding both the 12/8 meter and the downbeat. Trombonist Richie Seivwright, trumpeter Shelia Maurice-Grey and alto saxophonist Cassie Kinoshita all take a turn with intensely elegant solos.

On “Dide O,” the horns operate more like a chorale, foreshadowing the actual chorus by the all-female horn line, who sing as beautiful as they play. “War Dance” is straight-up ‘70s funk with an African bent to it, the song and album peaking with an epic synth guitar solo by Tobi Adenaike-Johnson.

Bassist Duane Atherley anchors low-end precision to drummer Ayo Salawu, who drives the music forward with his polished, bold Afrobeat rhythms. The many moving parts of this ensemble all work together to demonstrate how African music is reconnecting with jazz, its ancestral offspring, revealing a gateway to jazz’s future.

—Gary Fukushima

Ordering info: brownswoodrecordings.com

Could We Be More: Tojo, Blue Robe (pt. ii), Ewá Ìmú, Age Of As-cent, Dide O, Soul Searching, We Give Thanks, Those Good Times, Reprise, Home, War Dance, Intro, Something’s Going On, Outro, Blue Robe (pt. iii)
Personnel: Shelia Maurice-Grey, trumpet, vocals; Cassie Kinoshita, alto saxophone, vocals; Richie Seivwright, trombone, vocals; Onome Edgeworth, percussion; Tobi Adenaike-Johnson, guitar; Yohan Kebede, synthesizers, keyboards; Duane Atherley, bass, synthesizers, keyboards, Ayo Salawu, drums.

Ordering Info: brownswoodrecordings.com
Frank Catalano
Live At Birdland
ROPEADOPE ★★½

This exuberant, elbows-out live set from roaring Chicago tenor saxophonist Frank Catalano, with an able assist from legendary Headhunters drummer Mike Clark, bristles with excitement and features an impressively diverse repertoire, from Eddie Harris to Joy Division. Everyone gets ample solo space and instead of traditional trading, tunes build to a group shout chorus. But long solos and sometimes redundant sequencing make the disc feel more like a document than a carefully planned album.

Though the main thrust is driving modal jazz in the Coltrane vein, the album kicks off with two funky finger-poppers, Catalano's riff "Birdland At Midnight," which introduces his throaty, crying sound — think Coltrane, but also Lennie Pickett — followed by the somewhat too similar Harris soul-jazz classic "Cold Duck Time." Clark offers a thoughtful bass drum/tom-tom conversation on "Mister MC," a spin-off of Trane's "Mister P.C." presumably named for Clark.

The quartet hits its stride on Joy Division's "Love Will Tear Us Apart," with Catalano's blowzy overblowing prying into the crevices between notes. Though the mood is mostly snappy, one of the most moving tracks is a tender changeup, "He Never Sleeps," Take 6's setting of Psalm 151, which features lovely a cappella piano by Randy Ingram, whose solos are a delight throughout. Blunt bassist Julian Smith also offers some tasty lines, but occasionally gets a bit busy.

Overall, it's a strong album, and while Catalano is a Coltrane man, he seems to grasp the spirit of the thing rather than just the notes.
—Paul de Barros

Jeremy Cunningham/
Dustin Laurenzi/
Paul Bryan
A Better Ghost
NORTHERN SPY ★★★★

Chalk up another one for fruitful long-distance musical relationships. What became a go-to pandemic route of file-sharing and is now a new normal amongst collaborative recording possibilities was, pre-pandemic, already a connecting working process for Chicagoan drummer Jeremy Cunningham and the potent-but-subtle saxophonist Dustin Laurenzi and Los Angeles-based producer-bassist Paul Bryan. Laurenzi would sometimes phone in from the road on his gig with Bon Iver, while Bryan's L.A. studio work kept him in close proximity to tools of the recording trade.

With their moodyly poetic and genre-bending jewel A Better Ghost, the principal trio, with special guests flown in from various outposts, have transcended any sense of musical remoteness and created a magical expressive journey. The music hovers somewhere between the neighborhoods of jazz and ambient music, sometimes reminiscent of Notes With Attachments, 2021’s memorable, left-of-jazz collaboration between Blake Mills and Pino Paladino.

Horns converge in a sonorous weave on the opening “Everything” and “Worlds Turn,” alongside a bass/drums foundation and complementary surges of synth-tones in the mix, emanating from the flexible Swedish OP-1 synthesizer and sequencer tool. More conventional and unplugged jazz interplay and energy-swapping appears on “Comfort Station,” whereas acoustic aesthetics forge fresh alliances with electronics on the title track and “Ray Tracing.”

In a way, the album’s one vocal tune, “With What We Have,” is an anomaly with a cause, a moving homage to Cunningham’s late father, Jeffrey. On this ethereal etude, guest singer Katie Ernst intones a bittersweet and quasi-Celtic lyric line over a painterly swelter of sonics, both acoustic and electronic but somehow organic on its own terms. That delicate balance of qualities and attitudes figure into the resounding success and inventive emotional landscape of the enterprise, overall.
—Josef Woodard

Kaeshammer’s trio recorded live off the floor capturing the joy of spontaneous music-making.

Kaeshammer
THE WAREHOUSE SESSIONS
Available October 7

Live At Birdland: Birdland At Midnight; Cold Duck Time; He Never Sleeps; Mr. MC; Love Will Tear Us Apart; Things Ain’t What They Used To Be; Mundo Espiritual. (75:30)
Personnel: Frank Catalano, tenor saxophone; Randy Ingram, piano; Julian Smith, bass; Mike Clark, drums.
Ordering info: ropeadope.com
Emotions of the Inner Self

Subsequent to misuse and overuse, the meaning of “soulful” has lost its way. The singers and musicians mentioned below, however, give clear definition through the high level of personal expressivity arising from their feelings about the frustrations and travails of life. These conveyors of human spirit seem to understand New Orleans singer Lee Dorsey’s timeless words: “Soul is expressing the emotions of the inner self, being able to get people to feel what you are doing.”

Sugar Harp: Sugar Is My Name (Music Maker; 42:22 ★★★½) The singing voice of Charles “Sugar Harp” Burroughs is textured with a loamy grit. The dirt caking his first album gets cleaned up only when the 70-something Alabamian showcases his smooth, rich harmonica playing. Backed by a functional rhythm section, he gives the sting of truth to the hardwork of abandonment and separation (“My Truck,” “My Dog, My Wife,” “Leave Me The Same Way You Came”). He also makes an emotional connection to B.B. King’s “Don’t Answer The Door” on “I Don’t Want A Soul Hangin’ Round.”

Ordering info: musicmaker.org

Derrick Procell: Hello Mojo! (Catfood; 44:35; ★★★½) Chicago’s Derrick Procell used to pay his bills by lending his resonant baritone to voiceovers and jingles. His passion through the years, though, has been singing soul-blues in the spirit of luminaries like Mighty Sam McClain and Otis Clay. On his career-boosting debut record, the youngish 70-year-old conveys his great sense of uplift. His initial outing, produced by veteran bassist Larry Fulcher and guitarist-educator Dr. Wayne Goins, has the 21-year-old at the peak of his nascent powers when maintaining tension between the formal structure of the material and a strong desire to cut loose — hear Fulcher’s “Dance Of Love” (with saxophonist Joe Sublett as Motown’s Junior Walker) and Louisiana bluesman Lonnie Brooks’ “Feels Good Doin’ Bad.” Procell makes a high art out of his own tunes and well-chosen ones associated with Bill Withers, Jimmy McCracklin and Marvin Gaye. Alas, his ambitious remodeling of Miles Davis’ “All Blues” satisfies more for Goins’ stinging guitar than his voice.

Ordering info: catfoodrecords.com

Silent Partners: Changing Times (Little Village; 45:51 ★★★½) Drummer Tony “TC” Coleman, bassist Russell Jackson and guitarist Jonathan Ellison — former sidemen for the likes of B.B. King, Denise LaSalle and Bobby Bland — assert potency as a trio. Coleman and Jenkins started up the Partners in 1987 for a three-year run, and now after a long hiatus they’re back in action with shows and the recording of this sophomore album. The Partners may be under the spell of King, some of their above-average original tunes are shot through with the King’s spectral vibe, but keen musical intelligence and personality keep the three from sinking in cliché-ridden nostalgia. Each sings well. On “Post Traumatic Blues Syndrome,” Coleman gets across the song protagonist’s sour-stomach fear of trigger-happy cops, while Ellison gives the Robert Cray-ish “Teasing Woman” a real-life shimer.

Ordering info: littlevillagefoundation.org

Dylan Trippett: Who Is He? (VizzTone; 42:02 ★★★½) This St. Louisian is a gifted young singer weaned on blues, soul and jazz. His initial outing, produced by veteran bassist Larry Fulcher and guitarist-educator Dr. Wayne Goins, has the 21-year-old at the peak of his nascent powers when maintaining tension between the formal structure of the material and a strong desire to cut loose — hear Fulcher’s “Dance Of Love” (with saxophonist Joe Sublett as Motown’s Junior Walker) and Louisiana bluesman Lonnie Brooks’ “Feels Good Doin’ Bad.” Trippett wears sincere sentiment out of his own tunes and well-chosen ones associated with Bill Withers, Jimmy McCracklin and Marvin Gaye. Alas, his ambitious remodeling of Miles Davis’ “All Blues” satisfies more for Goins’ stinging guitar than his voice.

Ordering info: vizztone.com

Corky Siegel’s Chamber Blues: More Different Voices (Dawnsley; 58:54 ★★★★★) The venerable harmonica player, long involved with uniting blues and classical, explores a welter of musical relationships with four string players, with tabla specialist Kalyan Pathak and with guest singers that include blues-and-jazz diva Lynne Jordan (on “No One’s Got Them Like I Do”), bluesman Toronzo Cannon (on “Insurance”) and the inimitable Tracy Nelson (on a resolute revival of her 1968 classic “Down So Low”). High artfulness of the exploratory sort shows up as Ukrainian-American Cantor Pavel Roytman’s sings “Hine Ma Tov Blues” and Ernie Watts illuminates his vast creative skills playing saxophone on “Oasis.”

Ordering info: corkymusic.com

The Matthew Shipp Trio deftly moves from frenetic improvisation to contemplative meditation on World Construct. A crisp straight-ahead cut, “Tangible,” is a lively dance between Bisio’s muscular piano and bassist Michael Bisio’s crackling rhythm, while “Sustained Construct” seamlessly transitions into a somber, introspective piano solo.

Bisio’s precise lines and drummer Newman Taylor Baker’s frenetic beats are a fitting foil to Shipp’s lilting, contemplative lines. There’s a delicate balance and dynamic push-and-pull between the players that becomes more fully embodied over the course of the record. On “Jazz Posture,” Baker’s feverish percussion and Bisio’s subtle bass go toe-to-toe with Shipp’s angular, staccato lines. Shipp’s sharp melodic phrases create a controlled chaos, while Baker closes out with a vigorous and sweeping drum solo.

The trio thrives equally well in upbeat, accessible melodies as they do industrial, melancholic compositions. Baker displays a wide range of percussive textures on “Beyond Understanding,” leading the trio through a languorous and contemplative journey of exploration and introspection.

Baker’s steady hand and dynamic rhythm and Bisio’s profoundly solemn bass pull forward in the latter half of the record. Bisio’s methodical tempo and sparse, resonant notes are the backbeat to Shipp’s ruminating strokes on “Talk Power” and his agitated lines on “Abandoned.”

World Construct is a heady collection of free improvisation that showcases the trio’s deep connection, with each other and with the world they live in.

—Ivana Ng
Rich Ruth
*I Survived, It’s Over*
THIRD MAN RECORDS
★★★★½

Michael Rich Ruth makes ambient music that sidles in from a jazz fusion angle, as easy to get lost in its haziness as it is its intricacy. This can certainly be said for his latest album, created in the midst of the pandemic and after tornadoes struck Ruth’s north Nashville neighborhood.

It’s a trip, which, considering it’s a work born in the wake of multiple tragedies, is quite the achievement. It’s music in which notes come crashing in like waves, leaving the listener attempting to regain one’s bearings in their wake. It’s heavy on the synthesizers; that’s the point. Ruth is making a whole atmosphere here, but the thing about atmosphere is that one can sometimes get a little lost in a pocket of hot air.

Reuben Gingrich’s drumming is a grounding element here, impressive and a draw for the ear when the beat-less, more ambient tunes have a little less to chew on. The slow swell of album centerpiece “Thou Mayest” is the perfect release of such perfectly built tension, complete with samples from televangelists and a well-deployed pedal steel guitar wielded by Whit Wright. It definitely grabs attention.

The most meditative tracks, “Desensitization And Reprocessing” and closer “Doxology,” are two-handers alongside saxophonist Caleb Hickman seemingly designed to get lost in, but this could also mean one has lost interest. Hey, it’s an ambient album. It happens sometimes.

Nevertheless, *I Survived, It’s Over* is a pretty decent 38 minutes that feels as calming as it’s meant to be for its namesake.

—Anthony Dean-Harris

**Bennie Maupin/Adam Rudolph**
**Symphonic Tone Poem For Brother Yusef**
STRUT
★★★★

This is a fitting tribute to a legend, a stalwart practitioner of the music that is meant to grant us freedom. For Yusef Lateef, to achieve freedom was often in channeling sounds that were mired in the lessons given in the natural word: wind, water and all the elements we notice when ourselves are silent. So it is for his long-time collaborator percussionist Adam Rudolph and fellow recidist Bennie Maupin, who offer this tone poem in tribute.

Originally commissioned by the Angel City Jazz Festival to mark the 100th anniversary of Lateef’s birth (October 2020), the project consists of five movements. Rudolph deploys a range of percussive sounds to evoke the memory of Lateef, while Maupin’s playing is subtle and pensive.

This complex palette offers space for an expressive engagement with intuition, moving where one is led. It is improvisation but it also feels much like there is a direction. Perhaps Lateef was pointing the way. The album’s beautiful artwork by Nancy Jackson is based on Lateef’s saying, “Have you noticed the leaves waving to you? It’s OK to wave back.” Wherever he is now, I like to imagine that he is waving back, too.

—Joshua Myers

**Symphonic Tone Poem For Brother Yusef:** First Movement; Second Movement; Third Movement; Fourth Movement; Fifth Movement. (41:20)

**Personnel:** Bennie Maupin, saxes; Adam Rudolph, percussion.

**Ordering info:** strut.bandcamp.com
Early Career Developments

It would not be an understatement to say that the jazz world is overflowing with potentially significant young talents. Whether any of the up-and-coming players will someday become influential innovators is open to question, but certainly many are creating worthy music at this early stage in their careers.

Bassist Matt Aronoff is not a newcomer to the jazz scene, since he worked and recorded with Luciana Souza back in 2007 and has had a long list of associates since then, including Fred Hersch, Kenny Werner, New York Voices, Sara Gazarek and Anat Cohen. But Morning Song (Adhyaropa; 52:53 ★★★★★), which was recorded live in 2018 and recently released, was his first chance to lead his own recording. Heading an impressive quartet that includes the powerful tenor-saxophonist Jason Rigby, electric keyboardist Yago Vazquez and drummer Henry Cole, Aronoff performs six originals that fill well into jazz’s modern mainstream. The bassist is assertive during a fiery tenor-keyboard tradeoff on “Morning Song” and showcased on a relaxed solo piece “Bass Interlude.” Of Aronoff’s other originals, “El De Lun” is a moody post-bop ballad that serves as the basis for “Hodgman,” which has a soothing melody and “June 25th” balances density with a happy spirit.

32VO is a jazz collective from Berlin led by trombonist-keyboardist Andrej Ugoljew that also includes baritone saxophonist Bastian Duncker, violinist Johanna Burnheart, guitarist Keisuuke Matsuno, bassist Thomas Steigler, drummer Hanno SticK, and percussionist Max Klaas. On One (Sol Remedios; 33:46, ★★★½), the band displays excellent musicianship and a tight group sound. What is lacking in their ensemble-oriented electronic music is strong material. The easy-listening “Blue Doc” has Ugoljew’s electric piano in the forefront, sounding a bit like Bob James. On “Dunkelgold,” the catchy drum patterns are infectious but much of the time it sounds as if the band is waiting for the main soloist to show up. While the muted trombone and bass effectively double the melody on “Morning,” the other musicians do little more than set up an atmosphere. The repertoire also includes a forgettable medium-tempo blues (“Terre Battue”) and a gloomy “Bailad From The East.”

Lampen is a Finnish duo consisting of guitarist Kalle Kalima and Tatu Ronikko on percussion and sampler. During their self-titled debut (We Jazz: 34:28 ★★★½), each of the five originals follows a general pattern. The performances begin quietly whether with a repeating bass line (“Lampen”) or a droning sound (“Dosen”), move forward slowly, and gradually become passionate before cooling off at its conclusion. Kalima’s rockish guitar is often the lead voice but Ronikko’s electronics give the music the feeling of a slow outer space journey.

Onyx crops up quite a bit in the book of Exodus, inscribed with the names of the children of Israel. Maybe Sasha Berliner is thinking more of chalcedony’s banded, layered appearance, which also works for this impressive music, but it also conveys a combined sense of restless search and rootedness. The leader’s harmonic imagination is subtly rooted in jazz tradition, but she gives ample notice of not being content to just camp out there. Two versions of “My Funny Valentine,” which is as canonical a standard as they come, suggest strongly that she’s always going to push the boundaries.

That’s evident right from the opening of “Jade,” which builds over a clattering beat and gently futurist sounds. Berliner isn’t strongly established until nearly two minutes in, leaving the foreground to a deceptively relaxed Jaleel Shaw line, but as soon as she starts to play, it’s obvious that she’s been guiding things from the first soft vibes chime. She doesn’t sound much like any of the obvious ancestors on the instrument, though you’d bet on her knowing Bobby Hutcherson’s book pretty well.

“Polaris” repeats the trick of having a percussion line that seems faster and more urgent than the melody requires, but that’s one of Berliner’s great strengths, allowing separate meters and time-feels to work together. “Ephemerality” could be the closest she comes to Hutcherson’s approach, especially his work on Eric Dolphy’s iconic Out To Lunch!, but throughout the set she plays for the group and deploys her guests where they’re musically relevant, rather than as an all-in, booked-them-have-to-use-them way.

—Brian Morton

Sasha Berliner

Onyx

★★★½

Onyx: Jade; Crescent Park (In Elliptical Time); Polaris; Ephemerality; My Funny Valentine I; My Funny Valentine II; NW; Boom’s Epilogue. 64:00

Personnel: Sasha Berliner, vibraphone; Jaleel Shaw, alto saxophone; James Francis, piano, Fender Rhodes; Julius Rodriguez, synthesizers (2, 4); Burns Travis II, bass, electric bass; Marcus Gilmore, drums; Thana Alexsa, vocal (2).

Ordering info: jmirecordings.com
Steve Smith & Vital Information  
*Complete Columbia Recordings*  
**WOUNDED BIRD**

> On the historical timeline of jazz fusion, Vital Information is a band that showed up a bit late to the party. By the time they entered the scene with their 1983 debut, dynamic drummer and bandleader Steve Smith was channeling ideas and energies from pillars of the genre that were already somewhat in retreat from the limelight.

In retrospective hindsight — the kind of overview we can glean from a new four-disc reissue set of Columbia releases from 1983 to ‘88 — there are detectable echoes of electric Miles Davis, Weather Report and Return to Forever, in tamer, tidier forms. At the same time, we can detect elements of Smith’s high-profile pop gig with Journey, if in wilder and more stretched-out forms.

Part of the problem in judging how well this music stands the test of time — how vital it sounds to modern ears — is that the calculated vapidity of smooth jazz, which flourished after these albums were released, lends an unflattering and somewhat unfair retrospective point of comparison. On too many of the tracks here, especially after the tougher-spirited 1983 debut, a smooth association diminishes the music’s integrity and aging process, although there are sophisticated elements in this body of work and strong playing by the likes of saxophonist David Wilczewski, guitarists Dean Brown and Mike Stern, keyboardist Tom Coster and other guests.

After the fusion-fired vitality of the debut, including the anemic “Looks Good, Feels Good,” the follow-up album, Orion, asserts itself in a bigger, splashier and more reverberous way, suggesting a type of arena fusion.

With the album Global Beat came a further dip into studio-polished sheen and ‘80s pop sound values, combined with some glib themes out of the proto-smooth pocket.

The Columbia-era finale, Fiafaiga (Celebration), introduces the hyper-nimble post-fusion guitarist Australian Frank Gambale, a bandmate for years to come.

As the group evolved beyond its Columbia years, moving on to smaller labels and more creative control, the going got more interesting — even including brief flirtations with collective improvisation. But this compendium, despite its shortcomings in retrospect, provides a valuable reminder of the band’s major-label roots.

—Josef Woodard

**Complete Columbia Recordings:** Looks Bad Feels Good  
Questionable Arrivals: V.I.G.  
Vital Information: All That Is  
Stoughton To Stockholm Samba  
13th Month; Future Primitive; Thank You Mr. Edison; The Strut; Orion; Blade; The Adventures Of Hector And Joe;  
Shadows Past; Blues To Bappe II; One Flight Up; Island Holiday; Johnny Cat; Novato Sunset; Jave And A Nail; Jave And A Nail  
Revisited: Global Beat; Back; Eyebrow; In A Low Voice; Traditions In Transition; Blues To Bappe I; Forget Me Not; Please Don’t Feel Bad; The Chant; Maltese Connection; Celebration (Fiafaiga); Babakwaiwe (The Creator); Sunday Afternoon; The Perfect Date; Whenever You’re Ready; 50/50. (3:30:00)

**Personnel:**  
Steve Smith, drums; Dean Brown, Mike Stern, Frank Gambale, Eef Albers, Torsten de Winkel, Ray Gomez, guitar; David Wilczewski, saxophones; Tim Flanders, Kai Eckhardt, bass; Tom Coster, Kit Walker, Jay Oliver, keyboards; Andy Narell, steel drums; Lenny Castro, Mike Fisher, Armando Peraza, percussion.

**Ordering info:** [vitalinformation.com](https://vitalinformation.com)

---

Allison Miller/Carmen Staaf  
*Nearness*  
**SUNNYSIDE**

> Drummer Allison Miller and pianist Carmen Staaf have cultivated a commitment to playing together and letting their artistic instincts develop unrestrained.

“Dan Dan,” which opens their new album Nearness, reveals drumming prowess demonstrated with subtle and unflappable rhythmic precision, initially disguised as a chaotic splashing of beats. This contrasts with the easygoing character of subsequent track “Blue Thrush.” Its mellow tempo, delicate bells and ghostly whistle channel a foggy porch on a Sunday morning in rural solitude.

From there, Nearness seems to invert its slowed inertia, reactivating with frenetic energy for the melodic spontaneity of “Top Shelf.” Yet the style and mood spread over the duo’s take on Thelonious Monk’s “Ask Me Now” and Staaf’s original “MLW” remain quite clear and consistent. The latter track is a nod to Mary Lou Williams, whose life ran a time and mood spread over the duo’s take on Thelonious Monk’s “Ask Me Now” and Staaf’s original “MLW” remain quite clear and consistent.

The nearness to summarize Staaf and Miller here: There’s a rich variety of topics being discussed, but listen closely enough and everything together makes sense as one exchange.

—Kira Grunenberg

**Standards**  
Corey Christiansen’s Standards is a brilliant example of the art of a trio. The guitarist is accompanied by an outstanding duo of Carl Allen on drums and Ben Williams on bass.

The resulting collaboration is a deeply evocative and contemporary exploration of some of jazz’s most cherished tunes. Each tune features a unique harmonic arrangement, with Williams adding a platform for Christiansen’s whose interpretations shine. Williams, who offers plenty of soloing here, gives us a welcome reminder of his own prowess in the straightahead world. On both “Love for Sale” and “Summertime,” this unique approach is elevated to near perfection, a kind of snapshot of how one would experience this kind of playing in a live context. This is Christiansen’s first project featuring standards in some time. His most recent work has consisted of original tunes.

This effort marks a shift in his artistic direction. Commenting on his choice of bandmates, Christiansen described Williams and Allen as two of his favorite musicians in the world, and said that he felt that they had created something special. Yes, there is something special here, indeed.

—Joshua Myers

**Standards:**  
Poinciana; I Love You; What’s New, Love For Sale; Summertime; How Insensitive; What Is This Thing Called Love. (48:37)

**Personnel:**  
Corey Christiansen, guitar; Carl Allen, drums; Ben Williams, bass.

**Ordering info:** [coreychristiansen.bandcamp.com](https://coreychristiansen.bandcamp.com)

---

Corey Christiansen  
**INDEPENDENT RELEASE**

Narrowness: Dan Dan; Blue Thrush; Top Shelf; The Nearness Of You; New York Landing; Birds; Beans And Rice; Ask Me Now; MLW; Chant. (46:37)

**Personnel:**  
Allison Miller, drums, percussion; Carmen Staaf, piano.

**Ordering info:** [sunnySIDerecords.com](https://sunnySIDerecords.com)
Bass Extremes

S'Low Down

★★★½

Steve Bailey and Victor Wooten's recording, celebrating the 30th anniversary of their group Bass Extremes, is a largely satisfying representation of modern bass. Everybody who is anybody in the contemporary bass pantheon, from jazz icons Ron Carter and Marcus Miller to classical master Edgar Meyer and Tool's Justin Chancellor, is in this mix.

Credit Bailey and Wooten for a collegiality and patience they didn't possess 30 years ago.

Sam Reider

Petrichor

SLOW & STEADY

★★★★

Petrichor is the name for that smell the earth gets after the rain. And the music on this solo album by pianist Sam Reider, recorded after he had returned to his native Northern California following a decade in New York, does have the feeling of outdoor vistas rather than cramped apartments and hot sidewalks. There are many moments here where it's possible to imagine wriggling one's toes in damp earth or walking in a redwood forest as the morning mist rises off the ground.

The pieces on this album are a mixture of compositions and improvisations, but Reider's playing is so thoroughly composed — in a temperamental sense — that it's impossible to tell which is without reading the liner notes. And that's a good thing.

His style is somewhere between chamber music, which he's written, and the early jazz styles later carried on by players like Jason Moran and Aaron Diehl. There are passagés here that stride and even ragtime, alongside lush romantic flourishes, all recorded with the pristine sound and subtle, atmospheric reverb of a classical release. In the liner notes, he calls out specific influential figures to whom he is paying explicit or implied tribute.

Tumi Mogorosi

Group Theory: Black Music

MUSHROOM HOUR/NEW SOIL

★★½

Drummer Tumi Mogorosi is a strong, representational presence on Johannesburg's jazz scene. Locally, he has played with the Amandla Freedom Ensemble and Ariel Zamonsky, and he has also collaborated with Italian guitarist Nicola Conte and English saxophonist Shabaka Hutchings. Group Theory: Black Music, his second record as a leader, solidifies an aesthetic that simultaneously expresses homegrown roots and a consciousness of work done in distant parts of the African diaspora.

Before Mogorosi ever picked up sticks, he was a chorister, and Group Theory: Black Music owes much to that early experience. Like its predecessor, Project Elo, the album's arrangements combine the streamlined sound of his combo with choral singing, adding massive, wordless unisons to nearly every track.

When guest lead vocalists step to the fore on three tracks, the center of gravity shifts. Guest pianist Andile Yenana's fluid accompaniment lifts up Siya Mthembu's mournful treatment of "Sometimes I Feel Like A Motherless Child"; Tumi Mogorosi's gentler delivery brings a welcome dose of ambiguity to the tune's reprise later in the album. The kaleidoscopic imagery of Lesolo Rampokeng's rap amplifies that mystery on the abstract closer, "Where Are The Keys." And the instrumental passagés offer compensations. But, for the most part, the choral voices are such a dominating presence that it's hard to imagine anyone having a neutral response.

— Bill Meyer

Ordering info: samreidermusic.com
NEW RELEASE
Bill Ortiz
POINTS OF VIEW

“A brilliant musician. He articulates the beautiful language of jazz without losing the purity and innocence of a child.”
— Carlos Santana

“Trumpeter Bill Ortiz performs at a rarefied level.”
— DownBeat Magazine

special guests
Dennis Chambers
Azar Lawrence
www.billortiz.com
Left Angle Records
Distributed by A Train Entertainment

GREAT NEW CHICAGO SOUL
from CATFOOD RECORDS

HELLO MOJO!
DERRICK PROCELL
ZAC HARRISON

Catfood Records
El Paso, Texas

catfoodrecords.com
derrickananamerican.com

NEW RELEASE
LA POMPE ATTACK
PUTT LAKE TODDLED

AVAILABLE ON ALL STREAMING PLATFORMS
FOR MERCH AND DOWNLOADS:
WWW.DOUGMUNRO.COM

FRANCO AMBROSETTI
WITH STRINGS

NORA

JOHN SCOFIELD / URI CAINE / SCOTT COLLEY / PETER ERSKINE / SARA CASWELL / Arranged and Conducted by ALAN BRODBENT

„a crowning achievement in Franco’s recorded legacy.“
— BILL MILKOWSKI

HANKA G
UNIVERSAL ANCESTRY

“The best of the next generation”

Cassandra Wilson
Grammy® winning vocalist

“HANKA’s new album is a mix of Slovak folk songs, classic jazz tunes, and a few crossover tracks all held together by her impressive vocal skills”

Wulf Muller
Legendary Jazz A&R

giuseppe millaci & vogue trio
interaction: live at flagey

Interaction: Live At Flagey is a masterful and sensitive opus, with a balanced variety of moods. The trio has been touring extensively for five years now and its unity can be felt throughout the energetic swing, the ballads and the syncopated moves that make up the album.

out october 7, 2022
www.hypnoterecords.com
“I heard it that way, too,” Ortiz agreed, speaking via Zoom from his Potrero Hill home high above San Francisco, with a bird’s-eye view of the Pacific and the entire Bay Area. “I thought it’d be a good way to start off the record, which isn’t just a collection of songs. It’s an arc that follows a kind of journey or story.”

Ortiz’s own journey began right here in his birthplace of San Francisco. He grew up in a musical household listening to Louis Armstrong records, became first trumpet in the San Francisco All-City Band as a high schooler and spread his wings playing local clubs with R&B and jazz bands. After studying electronics and Latin music in college, he blew his way into the sizzling Afro Cuban Orchestra Batachanga, directed by percussionist John Santos, beginning a lifelong musical bond that comes full circle on Points Of View. Drawing deep from the creative well of the vibrant San Francisco scene, Ortiz also cast a wider net for personal musical heroes like Portland-based pianist Brian Jackson.

“It was a tremendous honor to have Brian Jackson on this record, because when I was forming my identity as a musician and as a person, the music of Gil Scott Heron and Brian Jackson was very important to me,” said Ortiz, who assembled 14 players to help him manifest his vision: reimagining important and sometimes forgotten pieces instrumental in shaping his personal voice. And while his previous two solo albums mined Ortiz’s experience touring with popular soul and R&B groups like Tony Toni Toné, TLC and En Vogue, Points Of View circles back to his roots playing improvisational jazz with legends of jazz like Herbie Hancock, Wayne Shorter and Chick Corea, or his Latin heroes like Tito Puente and Pete Escovedo.

“As an artist I consider myself a jazz musician first and foremost, but I always take a broader view,” Ortiz explained. “It’s a tree with these different branches from African to Afro Cuban to Latin to African American jazz, blues and soul music, with a common thread that ties it all together.”

During a lively conversation, Ortiz discussed the threads woven together to create Points Of View, a work recorded during the pandemic and released on his own label, Left Angle Records. The conversation has been edited for space and clarity.

Points Of View is the perfect name for an album with so many different rhythms and voices. But even though it’s played by a large ensemble, your trumpet is the calling card. There’s no question that this is your record.

Thank you. The base of this group is a sextet with vocals, with additional vocals and percussionists on some songs.

I like players who make people listen and react, so that every time they play a song, it tells a different story.

One story that really spoke to me was “In Search Of Truth.”

That [Lonnie Liston Smith] song was originally recorded with Pharoah Sanders, whose inner soul and spirituality comes out through every note, and had Indian string instruments. [Keyboardist] Matt Clark was trying to simulate that feel and was really great on this whole album. When I’m going in and out harmonically, he’s following me, filling in the blanks. [Drummer] Dennis Chambers and other people in the group also did that.

As a Jaco Pastorius fan, “Okonkole y Trompa” also jumped out at me.

I always loved Jaco and that song is iconic, but I wanted to take it somewhere different.
It comes out of West African and Cuban music, which has a choir of batá drums that move and sway like trees in the wind. John Santos plays percussion on that song and he used that concept, but with different rhythms that go in and out of sync, kind of like the composer Steve Reich. It ends with a Foli song sung by John Santos, which begins a centerpiece of three songs with vocals. I didn’t initially plan it that way, but it seemed like a natural choice.

Social activism has always been a central part of your career, and the Gil Scott Heron piece “A Toast To The People” is a very rousing call to action. Brian Jackson co-wrote that right?

Not only did he co-write that, but when I talked to him about doing the song, he told me that was the very first song that he and Gil ever wrote together. So he was touched we were doing the song.

It’s so important to keep what they were saying (about social justice) out there, because it’s still true today, unfortunately.

How did the pandemic factor into recording the album?

If it hadn’t been for the pandemic, we would have all been in one room. So, as the producer, I had to figure out how to record it and have the most amount of organic interplay. I did the scratch tracks of my solos, and then I recorded the basic piano, drums and percussion.

Everybody’s reacting to what we played and also reacting to each other, so there were actual conversations going on.

I’ve interviewed several musicians with their own labels, but they had relatively small combos and you had this vast ensemble. How do you finance a project like this with so many moving parts?

A lot of people raise money with GoFundMe, but I just didn’t feel comfortable doing that. Fortunately, I had the resources to do it myself, and it’s not just hiring musicians. If you want to make it more than just an ego project, you have to hire a publicist and a radio promoter and engage a quality distributor, and I built a good team.

It’s tough putting out a record these days with everybody streaming, but I felt it was important to document my evolution as an artist, and whatever happens beyond that is gravy.

You also have a lovely home with a spectacular view, and you’ve earned it. You’ve been working hard all these years and your list of credits is endless and so varied.

Well, thank you. You honor me.

—Cree McCree
Doug Munro
AN INDIE HOMAGE FOR DJANGO

After a long stretch of recording for the Chase Music Group, including a pair of potent fusion offerings (1994’s The Blue Lady and 1997’s Shootin’ Pool At Leo’s), two grits ‘n’ gravy Blue Note/Prestige-inspired organ trio dates (2000’s Blueness and 2002’s Up Against It) and an appealing dip into the Brazilian pool with two soothing, nylon-string acoustic projects (2004’s Big Boss Bossa Nova and 2007’s Big Boss Bossa Nova 2.0), guitarist Doug Munro decided to start up his own label.

At the time, a popular TV commercial posed the question: “Got Milk?” And as a clever play on that slogan, he dubbed his new label Gotmusic Records, premiering in 2011 with A Very Gypsy Christmas and continuing with 2017’s The Harry Warren Songbook, both featuring his gypsy jazz ensemble Le Pompe Attack.

As for his newfound love of all things Django, Munro explained: “I grew up in my grandparents house back in the late ’50s, and when I’d rummage around in their cellar, I would find all these old 78 discs. So I heard that style of music from the ’30s. Later on, when I started getting serious about playing guitar, I heard Django Reinhardt for the first time and thought, ‘I’ve heard this music my whole life. This is part of my childhood.’”

Regarding his decision to go independent, he said, “It just got to the point where there was really no point in being on an independent label because the industry was falling apart. The whole distribution system had broken down and the big record store outlets were gone. And I felt I could basically do everything that my label had been doing while also recouping my money from record one. And that was the birth of Gotmusic Records.”

That also opened the door for him to follow his Django muse. “Almost on a whim, I did the Gypsy Christmas record, and by luck it did really well,” he said. “The Wall Street Journal picked it as one of their top five holiday releases that year, and just from that exposure I sold through my stock twice. So it made me think, ‘Maybe there’s an audience for this stuff.’ So I formed La Pompe Attack, which is kind of an inside joke. La Pompe is a term for the strumming of the guitar in gypsy jazz, so La Pompe Attack is like my version of a 1950s sci-fi movie, The Attack of the Strumming Guitars.”

Ten years ago, Munro moved with his wife and two boys from their 800-square-foot apartment to a spacious new home on picturesque Putnam Lake (which the locals refer to as Putt Lake) in upstate New York. His third, and latest, gypsy jazz release, the spirited Putt Lake Toodleloo, is a both a tribute to Django and to Duke Ellington. (The last word in the title is a reference to Duke’s first charting single in 1927, “East St. Louis Toodle-Oo”).

Munro is once again accompanied by an extended family of players, including fellow guitarist Vinny Raniolo, Ernie Pugliese, Ben Wood and Ted Gottsegen, bassist Michael Goetz, drummers Ian Carroll and Jon Doty, and a recent key addition in soprano/alto saxophonist Albert Rivera. “We have a kind of telepathic connection on these tunes, especially on the improv sections,” Munro said of Rivera. “The interplay is definitely spontaneous and it’s different every time. Albert’s just got a killer ear. He’s just one of those guys who can hear everything and immediately responds.”

While Munro’s previous two Le Pompe Attack recordings were released as physical albums, Putt Lake Toodleloo is a digital-only release. “There’s really no point in printing up CDs anymore because people don’t have CD players,” he said. “Speaking from my experience, my audience is much more inclined to buy a T-shirt or a hat to support what you’re doing as opposed to a CD that they’re not going to be able to play.”

“Recording, in general, these days is not a money-making business,” he added. “It’s sort of like something that you do as a thank-you to the people that come out to your shows and the ones that stream your shows from home. You try and build a big streaming audience, but there’s really no financial payoff for that. I mean, how many streams are you going to get? You’re going to make [from] streaming, it’s not going to pay the rent.

“Your money comes from doing gigs. And your records, hopefully, are going to give you more notoriety and better gigs. And maybe more people will call you to do their gigs. I also do a lot of arranging and production work, and people will call me for that.

“You really need to know your audience and be realistic about what you’re doing. That’s the key to being able to keep your head above water in this business.”

—Bill Mikowski
Jacob Artved
METAMORPHOSIS
(CD, ST/PCC-2122; LP w/4b exclusive)
Jacob Artved (g), Felix Moskala (b), Matt Arney (bass), Ben Benetzke (p), Comets Nakamori (v), Mia Leon (perc), Annette Schneider (vln), Stine Hammerlind (vcl), John Link (perc)
Stunt Records

JACOB ARTVED DELIVERS NEW JAZZ-STANDARD TUNES. HE’S A LOVELY INTERPRETER OF THE MUSIC.
Thomas Michelsen (Politiken - biggest newspaper in Denmark)

THE CD IS FILLED WITH ATTRACTIVE DETAILS. NEVER BORING TO LISTEN TO.
Yves Dorison (Culture Jazz)

THE LINKING OF CLASSICAL AND JAZZ SUCCEEDS EFFORTLESSLY, IT’S FULL OF IDEAS AND ALLOWS A HIGH-QUALITY LISTENING EXPERIENCE AND BEAUTIFUL MOMENTS.
Wolfgang Giese (Musik an sich)

JACOB… I’M SO HAPPY TO CONTRIBUTE TO YOUR SUCCESS IN THIS MUSIC. FLY LIKE THE WIND. LOUIS
Louis Hayes

I FEEL LIKE JACOB BRINGS TOGETHER ALL GENERATIONS IN JAZZ WITH HIS HEARTFELT MUSIC
Jeb Patton

CANDID
THE LATEST RELEASES FROM CANDID RECORDS

WAYNE SHORTER
TERRI LYNE
CARRINGTON
LEO GENOVES
ESPERANZA
SPALDING
LIVE AT THE DETROIT JAZZ FESTIVAL

LIVE AT THE DETROIT JAZZ FESTIVAL

A MULTI-GENERATIONAL JAZZ SUPER-GROUP
“Wayne Shorter is arguably the greatest living jazz composer and a key participant in some of the most iconic jazz recordings of all time…”

2 DISC VINYL LP

NEW STANDARDS VOL. 1
CELEBRATING WOMEN COMPOSERS OF JAZZ

With Special Guests: Ambrose Akinmusire, Melanie Charles, Ravi Coltrane, Val Jeanty, Samara Joy, Julian Lage, Michael Mayo, Elena Pinderhughes, Dianne Reeves, Negah Santos, Somi

2 DISC VINYL LP

AVAILABLE ON VINYL • CD • STREAMING www.CandidRecords.com
DIY STARS DELIVER

Making one’s way through the jazz landscape by trekking down the DIY path isn’t exactly a novel endeavor. Any musician or band persistently playing their local club — or recording iconic repertoire, in this case — will tell you about the mix of work, passion and imagination that’s required when taking an independent approach. And all that swagger often hits a dead end.

But sometimes, lightning strikes. Vocalist Martina DaSilva and bassist Dan “Chimy” Chmielinski, better known as ChimyTina, witnessed it, first-hand, when performance videos they filmed and edited early in their career spread across the web with lightning speed, fast-tracking the duo’s visibility to a large and enthusiastic global audience.

“We have just really always tried to be up-front with our art and who we are as people because we see [these ideas] as one and the same,” Chmielinski said over speakerphone while he and DaSilva drove down Texas roadways in 100-plus degree weather. “And so, DIY is a great way to just further extend that authenticity and that connection to the people who really vibe with what we’re doing.

The New York-based pair have cultivated and refined these qualities since their 2019 debut, A Very ChimyTina Christmas. Still, to entrust the milestone of a debut to Christmas and winter-themed repertoire shows that they were motivated from the beginning to show work ethic, performative passion and imagination — even though neither was on a mission to make a Christmas album.

“Dan and I are always searching for sparkly things and trying to make [our ideas] as musically colorful as possible,” DaSilva explained. “With the Christmas music, that’s how we became friends. We like Christmas songs. It wasn’t calculated, and I think this is where the DIY element really plays a part in our decisions. We don’t spend very much money — we’re often working with a small budget.

“It makes it easier to produce things frequently,” she added.

On Constellations, the 12 tracks don’t leave the bandmates confined to a seasonal theme. Picking up where the self-made performance videos left off, the album shows more elegant independent video work, and embraces arrangements of classic American Songbook repertoire, even introducing two original works: “Twin Flame” and “My Universe.”

What is it about doing things yourself that makes you both prefer it to working with others?

Chmielinski: I think the reason that the DIY thing lends itself so well to [our values] is because we are always trying to be as honest as possible with our music and, in a world of super-high-produced videos and studio things where people shell out tons and tons of money on giant video setups, it’s endearing to have something where we’re sort of saying, “Yeah, we just set up our camera in front of our wall.”

How do you think your dedication to DIY art influenced the artistic choices you made for the music on Constellations?

Chmielinski: The thing that really resonates with both me and Martina is intent. I think there’s a really easy route to take in jazz where you can kind of do a set of things that have just been done before many, many times and you will achieve some target audience. [But] there are plenty of times when [Martina and I] challenge each other. There’s an element of trust that just exists between me and her. I think that communication and that trust really does extend to barriers as well. When we have things where we disagree or we have things that come up, we tend to work through them pretty quickly, and I know how Martina thinks; she knows how I think.

What do you feel is most important for listeners to take away from your self-driven approach to writing, performing and interpreting jazz?

DaSilva: I just want people to feel connected to [our music]. I want it to feel cathartic. You know, Constellations was very much a pandemic album. We chose songs, and I brought in songs that just resonated, and that we had a connection to at that point in time. [During lockdown] we were making these remote videos, and we couldn’t see each other and [were] feeling super claustrophobic. I found myself thinking about space a lot, and [making videos] was a way of escape for me — it’s like we were making connections from far away. So I hope Constellations makes people feel closer to each other, and I hope there’s comfort in loneliness, because we definitely all experienced that over the pandemic.”

—Kira Grunenberg
The following master class is an excerpt from Chapter 1 of Kenny Werner’s new book, *Becoming the Instrument: Lessons on Self-Mastery from Music to Life* (Sweet Lo Press), which is filled with insights and anecdotes from the world-class pianist’s 40 years of studying, performing and teaching music. This is the second excerpt from *Becoming the Instrument* to appear in these pages; a previous article ran in DownBeat’s June 2022 issue.

To quote myself from my 1996 book *Effortless Mastery*, “There is a place inside each of us where perfection exists. The genius, God, lives there. All the creative possibilities of the universe are to be found there.” Some call it the Super Conscious Mind, some call it Universal Mind, every culture and religion have a name for this part of our awareness. Neuroscientists are discovering more and more how it actually works. It is how many feel in communion with God. I use a nondenominational term: The Space.

The whole concept of *Effortless Mastery* rests in this one simple and universally agreed upon idea: *trying gets in the way of doing*. I have often started my master classes for musicians with this question: “Think about a time when you really needed to sound good, how did you sound?” I might paint the picture for them. “You had an important recital, or ‘jury’ (I’m on a one-man crusade to get rid of that word!). Someone you were playing with or who came into the room you really wanted to like your playing. How did you play?”

Addressing the older players in the audience I might say, “Or you were playing a bar mitzvah and no one was listening.” Almost all of their faces would brighten as they said, “Better!” Then I would make a joke. “OK then, the master class could be over right now. You just learned the most important lesson...
in your life. All this time you thought that if you just tried harder, cared more or beat yourself up a bit more you would respond by playing better. Now you know, by your own experience, to play better you need to care less! Now that you know that, you’re never going to care again, right?” This statement always produces laughter. Why? Because even when you realize that an action or old habit does nothing for you and you should release it, you can’t. Ah, there’s the rub!

Many who are well versed in neuroscience, psychology, neuropsychology, psychopharmacology, religion, and New Age-ism may have more knowledge, but all of us can relate to this. Our mind forms habits, usually from very early in childhood, which leads to patterns of thought, which leads to habits later in life that we would not choose if we were free to choose.

A musician may be well versed in New Age vocabulary, meditate regularly, practice Tai Chi, Qigong, yoga, even music therapy, and say, “I now surrender to the Grand Poo-Bah of the Aqua Gel of Consciousness and release all negative beliefs as I welcome my abundance . . . or some such verbiage. But in parenthesis, they’re saying: (“and then I’m really gonna play my ass off!”), and that attachment undermines the whole thing.

You see, once one decides to be a musician, the inevitable question begins to dog them, Am I a good musician? As they attempt to answer that question more and more, their practicing becomes more rushed, more base, and their playing, more inhibited. The truth is once one is hung up on being a musician, they’d rather surrender a body part then surrender the need to sound good.

Why? Because if they play bad, they’re going to feel bad about themselves. It’s one thing to say, “I love myself, I am worthy,” rather than, “I just played badly.” The hole most of us fall into is that if we play badly, we feel less valuable as a person and that is a spiritual issue. I don’t subscribe to the notion of sin very much, but to devalue one’s life for something as insignificant as how one plays an instrument, that’s a sin. (This idea pisses off people!)

All About Mindset
Music therapy is an interesting topic. So many musicians who have gone into it originally wanted to be performers. Very often, they could never get over performance anxiety, and then they found music therapy. Those people often tell me they were in bondage until they did music therapy and now, they’ve become free. I’d respond, “Well, you didn’t have to give up performing to do this. When you’re playing in Carnegie Hall, just do music therapy.” (Boy, that gets some quizzical looks!)

You see, it’s the mindset that frees us. When they do music therapy it’s about helping someone else, not, “How good do I sound?” Many music teachers report they play much better when demonstrating to a student than when they’re performing. There’s an ancient Sanskrit saying, “In the mind, bondage, in the mind, liberation.” It all depends on your mindset.

Take the indigenous peoples of the earth. (In the United States we call them Native Americans. Of course, that is not what they call themselves.) They were aware of the conscious mind and used it only as needed. They knew what it took to plant, to hunt, to build a teepee, to negotiate with other societies and clans. But they were most attentive to The Space, the Great Spirit, what nature was saying to them, who was speaking to them from the sky, or communication with ancestors.

Most so-called “civilized” societies have completely lost that awareness through the presumptions of religion and, yes, even science. It causes us to miss what a butterfly is trying to tell us when it flies around our head or lands on a flower. We don’t know the answer to these questions, perhaps we can’t find the answers, but we can listen for the answers. That’s The Space. Being willing to listen to the silence. If praying is talking to God, then meditation is surely listening to God, who may be expressing Himself/Herself/Themself in silence.

More to the point, though American Indians may have used their intellect to figure out the process of building a home or creating a weapon, the actual work would then be done from The Space. That is to say, with one-pointed focus on the task, with patience, and without thought. This is my image of The Space.

I’m sitting on the floor of the ocean. It is colorful, quiet, and for purposes of this image — clean. I feel my body connected to the water and therefore, to all animate and inanimate objects. Now I look up and see the water’s surface. I see driftwood, beer cans, underwear, etc. floating by on the surface. I see it but I’m not touched by it. Am I am down here at the bottom, safe, still, connected. As for the garbage floating on the surface, that’s the conscious mind.

Practiced Carelessness
For musicians to enter The Space, they have to sacrifice their dearest possession: the need to sound good. When practicing The Space, the performance is of only peripheral concern.

Since it’s not always practical to sacrifice quality, the exercise is best done when one is not in performance, or “under the gun,” so to speak. But the effects of such practice can liberate a performance. Carelessness needs to be practiced. It opens channels that “carefulness” could never attract.

One who performs his actions with detachment performs on the highest level. Watch YouTube videos of John Coltrane playing. (We can do that now!) Sometimes his eyes are closed or up in the back of his head while his chops are thrashing the tenor sax. He is not managing the gig, that’s for sure; he is receiving.

In fact, when he performed at the Newport Jazz Festival, which resulted in one of the most important jazz recordings in history, a little-known fact is that a lot of the audience did not like the music. His quartet with McCoy Tyner, Jimmy Garrison and Elvin Jones was at the height of its popularity. It was as if Coltrane was throwing it away and sticking it to his fans. But Trane heard something. So, did he obey his conscious mind? Did he manage his career? No! He followed The Voice and let the chips fall where they may. That’s The Space. In doing so, he ushered in the next wave of jazz music. He went from one of the greats to immortality.

Closer to Mastery
It’s just not acting from The Space that will make one succeed. It’s backed up with assiduous study. Practicing or studying from this space allows for focus and patience. Those qualities tend to bring one much closer to “mastery” of the language. John Coltrane is said to have practiced incessantly, all the time. One might say he was “lost in practice.” (Or should we say, Lost in Space?) Practicing from the conscious mind tends to bring discontent, fear and lack of concentration, uses up energy and makes one tired.

Musicians often practice something for a while and then their ego-voice says, “I should know this by now.” They play a gig or session

For musicians to enter The Space, they have to sacrifice their dearest possession: the need to sound good.
and the thing they studied doesn’t come out. The ego says, “I must be studying the wrong stuff. I need something else.” Or it may even subliminally chant, “I guess I’m not very talented.” But the problem is that our expectations (ego) make us think we had studied it enough. From The Space we would have simply observed that we hadn’t studied it enough because when we play it doesn’t come out.

And so it is with the acquisition of any knowledge. The ego-self says you’ve studied enough and then expects it to surface in your performance. You then berate yourself for not knowing it. (Attention all golfers!) On the other hand, you inhibit your performance by expecting it to be there. When we observe from The Space we observe with patience, not agitation, as from the mind. This is the truth, no matter what field you’re in, no matter how much study is required.

The Space is that part of the mind where we may meet our own Higher Power, whatever we call it. Personally, I am becoming more and more persuaded that humans externalized our Ultimate Authority because we couldn’t handle the amount of potential that lies within us. It may be that we create God in our own image. We know that we exist in a force larger than ourselves. That force can be seen all around us, in trees, in the sky, in babies, everywhere. But when we surrender our thoughts and focus on the “silence” we find that we join “The Force.” We have faith that it is there, and we listen.

When I was in recovery I would go to different “As” such as AA, NA, CA. They gave me my first rudimentary relationship to a “power greater than myself.” Once at an NA (Narcotics Anonymous) meeting a guy came in and identified himself as a hitman. Every time this guy came to the meeting he cursed, flipped everybody off and said F.U. to the idea of a higher power, or God. One day, a guy who was tougher than him looked him in the eye and said, “OK, buddy. You don’t believe in a higher power? See this chair? Make this chair your higher power. Every day you come into this room, ask this chair to keep you sober.” The guy took the suggestion. Each day he came in and asked the chair to keep him sober. But you could see that as the days passed, he seemed to have more and more respect, even reverence for the chair. Not only did he stay sober, but he began to worship the chair. He found God in that chair.

Now, did God enter the chair to connect with him? Was God always in the chair because He is everywhere? Or did the man contact the spiritual part of his brain because he imagined a God? It doesn’t bloody matter. (Pardon my English!) He pretended there was a God in that chair and he began to find Him. I heard another guy in AA on tape say, “I looked for God everywhere. When I stopped looking, I found Him.”

I reiterate, human beings might be absolutely awestruck at how much power lies within their own selves. It’s an inside job, as they say in recovery programs. The light is always available, we just have to turn our face towards it, relax and bathe in its warmth and glow. That’s The Space. “A true master is not just a master of technique or language, but of himself. He can sit serenely in the center of that space while performing his actions to perfection. This state of selflessness and absolute concentration is called Samadhi by Hindus and Buddhists. Meditation is the tool most often used to achieve this state.” Spirituality aside, there is a place for technique and a place to trust your technique and “go with the flow.” Technique could be intellectual technique, such as a master of facts, systems or language. The argument for practice and technique is that when the body and mind are well trained, one can receive ideas from The Space.

This space — or blessed state — is much easier to connect with than is generally thought. Let’s take the quickest, easiest way to go into The Space. Try this now:

You’re breathing. I’m sure of it. If you weren’t, you wouldn’t be reading this book. You are breathing whether asleep or awake, in joy or sadness, calm and meditative, or riddled with thoughts. Through all conditions of life, one thing is constant: You are breathing. Now, just notice that you are breathing. Don’t exaggerate your breathing, don’t deepen it or “tune in.” Simply notice that you are breathing. Don’t think to yourself, “Wow, something special is about to happen!” Don’t think, “OK, we’re about to meditate,” or that it could be profound in any way. (The word “meditation” might be as prohibitive as the word “bebop.” Too well defined.) If you were sitting by the window of a busy street there would be traffic outside, whether you noticed it or not. How profound would it be if I told you to look out the window and notice the traffic? Not very. Now regard this suggestion with the same lack of importance.

You were breathing already; simply notice that you are breathing. Keep noticing that you’re breathing. What happens? You’re not thinking. That’s the trick. Somewhere in my lazy man’s guide to enlightenment I realized that I couldn’t notice my breathing and think at the same time. If I had thoughts, I no longer noticed my breathing. If I continued to pay attention to the breathing, there were no thoughts. I suddenly came into the room — into the moment. Even if I had the thought, “Wow! I’m no longer thinking!” I was no longer noticing my breathing.

When I do this with a room full of people, the atmosphere in the room changes dramatically. Suddenly, there is quietude; more than that, there is awareness. Often there is more of a sparkle in people’s eyes. It is amazing how most people get it. That moment is The Space.

Once I was conducting a retreat on beautiful Cortes Island, off the coast of Vancouver, one of the most beautiful places one could ever see. As the participants pursued different workshops and retreats, the beauty of the island itself was one of the great features. Some of them actually lived on Cortes Island so, of course, they were well aware of its beauty.

Part of the program was watching ourselves breathe. Before one of the breaks, I suggested they walk around outside and look at the beautiful surroundings, but instead of focusing on nature, I asked them to watch themselves breathe for the entire 10 minutes. In other words, see what they were seeing, but don’t look. Look inside instead, and watch the breath go in and out, like it always does when they are not watching. Every one of them, including the natives of the island, and said when they came in
that although they “saw” the ocean, the flowers, etc., that by focusing inside on their breath they had never experienced the beauty as completely as they did on that break. They saw things they never saw before. Isn’t that stupendous? Who woulda thunk it? Who would have thought that by focusing on the inside, the breath, they would experience the outside as never before? Imagine, while tuning inside, one merges with their environment outside deeper than by trying to merge.

It takes no effort whatsoever to slip into The Space, the God part of your brain. There is no trick to entering The Space. The problem is staying in The Space. Of course, the more one makes an effort to reach this region of the brain, the more familiar he or she becomes with the terrain. Once a place is visited, one is more familiar with how to get there, and the more one revisits it, the more familiar it becomes.

It takes practice to move without thinking. It’s scary, risky, but inspiration blossoms there. It might be more reasonable to practice it for short bits of time. It’s better to be completely in The Space for two minutes than a compromised version for 45. Pretend, “I don’t exist, I am sitting here but something else is using my eyes, ears, arms, hands, legs, feet, brain. Imagine if another, perhaps a Supreme Being or inspired force, was thinking through you. What thoughts you’d be filled with!”

Ceasing to be a drop of water on the kitchen counter with an expiration date of 20 seconds, one lives forever as a drop in the ocean — an ocean of consciousness that retains the full power and flow of the ocean, but unlike the metaphor, retains all the qualities of its individuality. The individual is supported by its connection to the whole. It can succeed but it cannot fail! I tell musicians, “If you play from The Space you might make a mistake but you could never go wrong.” The Space is something I’ve practiced or taught for more than thirty years. Anything practiced with that much repetition becomes an accessible tool of transformation.

While the flow in my music or teaching is well established, as stated before, I’ve often had trouble integrating that wisdom into my life. I am remembering more and more to access the fruits of years of practice by telling myself to focus on my breath and go into The Space. It is a trigger to allow myself to revel in the moment. Fear of the future or regret of the past is so debilitating. In the process of Effortless Mastery one learns to enter The Space, move, and make choices from that space. I am now realizing that before I get sucked in by things I can’t control, to stop fighting and go into The Space. Become empty and let action be done through me.

---

WERNER’S LATEST ‘DATA DUMP’

You can’t discuss Kenny Werner’s new book Becoming the Instrument without first acknowledging his landmark 1996 publication Effortless Mastery, which taught jazz musicians how to liberate the “master musician” within. After its auspicious release, Effortless Mastery took on a life of its own, eventually leading to a new-and-improved personal philosophy for Werner and the creation of an esteemed institute of higher learning at Berklee directed by the acclaimed pianist and late-blooming educator/spiritual guru.

The wisdom that informs Effortless Mastery and Becoming the Instrument began to gestate during the 1980s, when Werner started getting frequent calls to substitute teach at the New School in New York and found himself demonstrating some of his ideas to students at the request of longtime faculty member Arnie Lawrence. Pretty soon he was teaching them almost every day and taking on dozens of private students, and he discovered he had a knack for picking up on the spiritual needs of his charges.

“I found that for every thousand people who choose to play jazz or even music, maybe 980 of them never really got past judging themselves,” Werner said. “And I inadvertently started to help those people. That led to things I started to say that eventually found its way into my books. Even at Berklee, I help all the best players, but what I’m really looking for is the people who are lost. Somebody spending all this money, and once they get there, for a variety of reasons – which is what I cover in both books – they don’t know what they’re doing there anymore.”

Those lessons imparted by Werner at the New School and in private instruction eventually came to be his market. After giving a talk at an IAJE convention and receiving encouragement from Jamey Aebersold, Werner started receiving invitations to speak – and frequently perform – at colleges and universities that saw significant value in what he had to say. “These classes became lectures, then workshops, and I remember being invited to Germany to do this for five days,” Werner said. “It was actually employing the jazz principle: If I hear it, I’m gonna say it. Doesn’t matter what trouble I get into, doesn’t matter if it’s right or wrong. You can’t improvise and try to decide beforehand what’s right and what’s wrong. You have to let it go and then be impervious to the consequences.

“So I just kept ‘blowing,’ you know, and after a certain point, there were people following me around with recorders, just because they wanted to hold onto what I was saying. I started to think, ‘One of these people is going to buy a book. I might write a book.’” Then I did a three-day workshop in Denmark, which I recorded, and I used all the “licks,” including meditations and everything that I’d already done that had proven effective. I didn’t even look for anything new; I tried to say everything I’d been saying for a few years. And then I bought a computer and I started transcribing the workshop.” He organized the material into various folders, whose titles became the names of the chapters in Effortless Mastery.

“So, that was a data dump, right?” Werner continued. “Now, that was many years ago, and until 2014 I had been doing exactly the same thing: A school would call me, they’d come up with a nice taste for like three days that included my trio, and then I could branch off and do tours and pick up some other work. So the fact that I had this reputation as an orator and an author was very often the anchor date upon which I could then book a little tour. Then in 2014, I had a very important conversation with my wife, who said, ‘Why don’t you embrace what you’ve created? Everybody is helped by your book.’ And it was the right day that the trick to entering The Space. The Space is something I’ve practiced or taught for more than thirty years. Anything practiced with that much repetition becomes an accessible tool of transformation.

While the flow in my music or teaching is well established, as stated before, I’ve often had trouble integrating that wisdom into my life. I am remembering more and more to access the fruits of years of practice by telling myself to focus on my breath and go into The Space. It is a trigger to allow myself to revel in the moment. Fear of the future or regret of the past is so debilitating. In the process of Effortless Mastery one learns to enter The Space, move, and make choices from that space. I am now realizing that before I get sucked in by things I can’t control, to stop fighting and go into The Space. Become empty and let action be done through me.

---

Copyright © 2021 by Kenny Werner All rights reserved. Published by Sweet Lo Press. First edition January 2022. Visit Kenny Werner online at kennywerner.com. Becoming the Instrument is available for online purchases via Amazon (https://amzn.to/3Fc2fIk) in print and PDF versions.
I play tuba and I love jazz. I want to play as free on my instrument as any other jazz player. When I was 38, I decided to commit 25 years to becoming a good jazz improviser on the tuba. That was 35 years ago. Since then I have produced 19 solo CDs, 14 of which are jazz tuba. Each one took me to a new place, and I became a better improviser with each.

I mention this because I have really learned how to deal with the inherent problems of playing jazz on the tuba. I thought that it would be impossible at my age to learn to do it, but my persistence proved me wrong. Along my journey, I learned what works best and what to avoid. This is my impetus for writing this article: to help the aspiring jazz tubist.

The two main ways tuba players play jazz are as bass-line players and melodic playing. I am mostly concerned here with the latter: playing and improvising in a practical and useful way that works for the player and
Play in Your Lane

Because tubas play so low, the main obstacle is acoustical, both to the player and for the listener. I started out on B♭ and CC instruments but soon found things work better on an F or E♭ tuba because the tessitura is higher and it’s easier to be freer in the notes I chose. For me, it was the F tuba. I wanted to play all of the highest tunings. Many of those have melodies with notes from altered chords (flat and sharp fifths and ninths), but when playing a flat ninth low, it could be a half-step above the bass — and sound like a sour note.

Some jazz tuba players play very loud and very high to get above those acoustical problems, or play on boring C minor funk grooves ad nauseam. But for me, I want to play mostly in my comfort zone, melodic and pretty. (Some tunes still seem impossible to play down low, like “Giant Steps,” in which many of the melody notes are extensions of the chords and altered notes.)

While occasionally people have tuba players in their bands, I have usually had to form my own bands. Choosing the right rhythm section is extremely important. The string bass and the left hand of the piano are problematic because tubas solo mostly in the two octaves below middle C. It is critical to choose players who listen and will stay out of the way, or will re-voice chords to allow low, hip notes to sound good.

Choosing the best instruments to blend with the tuba is important, too. I prefer guitar, vibes or Rhodes piano to acoustic piano. Depending on the concert venue, playing with a microphone might help, assuming the sound person is sensitive to your sound and balance.

Jazz Tuba Tips

Here are some additional tips, hints and suggestions on how to play jazz and improvise freely on tuba:

- The F tuba has a similar range as the baritone saxophone. Copying the jazz giants on that instrument will give tuba players an easy introduction to jazz.
- In a jazz combo setting, ask the bass player to play mostly in his low register, with an occasional high fill. If he walks all the time, a lot of notes could clash with the tuba.
- Playing with another horn (saxophone, trombone, trumpet), both in octaves or in harmony, can cover such clashes.
- Practicing with computer-generated rhythm section programs is a great way to learn and hone your jazz tuba skills. Be careful, though. It’s so much fun that you can play for hours without a break. That could damage your classical playing. Take lots of breaks and stop if it hurts. Here are some more tips.
  - Having classical training helps to play in tune and with a good tone. Playing in tune will make everything, including any close notes between tuba and bass, sound better to the listener. Playing lots of fast bebop notes on tuba requires the kind of dexterity and clarity that comes from years of practice and study.
  - If you play bass lines as well as melodies and improvise, it can be very tiring to play all of the time. I recommend keeping it rather soft with as little mouthpiece pressure as needed to get a good sound.
  - Emulating other valve brass players like Art Farmer, Bob Brookmeyer and Bobby Shew sounds good on the tuba.
  - Learn to read treble clef fluently (for fake books and lead sheets).
  - Seek out musicians who share your musical sensibilities, and when you find one, keep him or her close and play together as much as possible — as I do with the great guitarist John Chiodini.

Highly Melodic Music

In my experience, tuba players are usually bad at playing melodies by ear. I insist that my students learn lots of melodies and even do some beginner-level improvising to help them get away from written music and learn how to internalize ideas and sounds. In the last 50 years, tubists have made huge progress in technique, range and flexibility, rendering them much more capable of playing challenging, highly melodic music.

Jazz is in my soul. I love it, and playing and recording it has been the musical highlight of my life. I love the feeling of playing live for people and showing them how beautiful the tuba can be in jazz.

Jim Self is a Los Angeles-based freelance and studio musician, a veteran of thousands of motion picture soundtracks. TV shows and albums. He has been featured as a tuba soloist in many prominent movies, most notably as the “Voice of the Mothership” in Steven Spielberg’s Close Encounters of the Third Kind. For many years, Self was first tuba for John Williams, James Horner, James Newton Howard, John Debney and other esteemed composer and conductors. Jim has recorded with hundreds of artists including Placido Domingo, Mel Torme, Frank Sinatra, Barbra Streisand and Don Ellis. He is principal tuba/Cimbasso with the Pacific and Pasadena Symphonies, the Hollywood Bowl Orchestra and the Los Angeles Opera Orchestra. Early in his career, Self was in The U.S. Army Band in Washington, D.C., and was a tuba professor at the University of Tennessee. He holds a DMA from USC’s Thornton School of Music. His compositions and arrangements include works for solo tuba, brass quintet, other brass, string and woodwind chamber music, wind band and orchestra. He has produced 19 solo jazz and classical recording projects that feature such jazz greats as Gary Foster, Pete Christlieb, Francisco Torres, Ron Kalina and Warren Luening. Many feature his own unique instrument, the Fluba (picture a tuba-sized flugelhorn). Self’s latest CD, Hangin’ Out (Basset Hound Music, 2022), is a tuba/guitar duo with guitarist John Chiodini. His music and recordings are available online at jimsalf.com.
Imagine having to improvise on a series of unrelated chords, a whole bunch of them at that, covering about half a dozen keys, and also have the form change during your solo. Well, alto saxophonist Antonio Hart didn’t just imagine it. On “Mo Dak,” from his 2015 album Blessings (Jazz Legacy Productions), he did it. Hart’s improvisation is transcribed here in concert key for the benefit of all instrumentalists.

The progression is mostly minor chords that are non-related, with little overlap, especially some of the important notes. In the first change from Dm9 to Fm9, the fifth of D is A, which is the major third of F. Likewise, the ninth of D is E, which is the major seventh of F, so moving between these chords requires a change of scale. This is the case with most of the chord movement here.

What’s intriguing (and compelling) about this improvisation is how Hart deals with this. To make it flow more (but also make it more challenging), he almost invariably plays over the bar line (measure 41 being the exception). And there are two seemingly opposite approaches he takes to this.

One is to use what common tones there are between the chords. This tempers the change, making the harmonies sound more connected. His solo starts with this approach, the B♭ (which is the sixth of D minor, if we’re hearing aeolian scale) is the fourth of the Fm9, and the Eb (seventh of F minor) is the fifth of the G♭m9. He’s ending his lines on a note that fits both chords and holding it into the second harmony. It creates a forward-motion effect while at the same time sounding almost modal.

Hart expands on this idea, letting the line go a bit further into the second bar in measures 19, 27 and 43. It’s a particularly effective technique, as it blurs the chord change further. Then there’s the lick over the bar line at measure 45. He’s using the same technique at another level by playing the same minor third interval across the bar line, but the high G♭ doesn’t really fit the Fm9. One could say that rather than resolving his line to the chord, he’s letting the chord change resolve to his line. Or perhaps he’s just anticipating the chord change by half a bar.

The more common device Hart uses to navigate the chord changes is to do the opposite, and make the change more drastic by playing notes on the downbeat that don’t fit...
the previous harmony. This is what happens at bar 7, where Hart lands on a G natural, which is the third of the E maj 7 (the chord we’re currently on) but doesn’t fit the G#m9 we just left. This makes the chord change sound like the major change in key that it is. We hear similar sounds in bars 13, 21, 23, 31, 33, 35 and 47. With the exception of bar 31, the note Hart plays on the downbeat is a chord tone. This strengthens the sense of resolution.

At bars 25 and 29 you’ll notice he uses the same trick, only instead of doing it on the downbeat, Hart anticipates the chord change. For bar 29 it’s subtle, as he only anticipates the change by a 16th note, but for measure 25 his A minor lick starts a beat early in the final quarter note of the E maj 7. This not only makes the chord change clear, but sets up our ear for the upcoming harmony before it arrives.

Hart had done a similar thing but in a subtler way at the end of measure 22. Starting with the E# (F) in the middle of beat 3, the descending line that follows is basically an E maj scale, fitting the chord that’s coming up. But the first (E# and D# or F and Eb) and final (Bb and Ab or A# and G#) two notes exist in both keys. So it does set up the next chord, but in a less clear cut and more morphing way.

This is done in a bigger way at the transition to measure 41. Although this is the place where I said Hart doesn’t play over the bar line, that’s not quite accurate. He doesn’t play any notes on the downbeat or the final eighth note of the previous measure, but he creates the effect of playing over the bar line by again anticipating the upcoming harmony. After the A# in bar 40 (the major seventh of Bmaj7), Hart plays a line that doesn’t fit B major at all. But the line is almost D minor pentatonic, which sets up the approaching Dm9. In fact, the final note of this lick isn’t F (which would make it D minor pentatonic) but E, which makes it A minor pentatonic (at least legally). This trick of playing the minor pentatonic off the fifth of the key is something we’ve encountered in many of our solo analyses. Hart playing this idea, but doing it a full bar before the chord change happens, is next-level stuff.

Leading up to bar 49 he does the same kind of thing, but since E maj 7 and Dm9 share a lot of tones, he has to do it in a more obvious way. His entire line on the E maj 7, though all the notes fit that chord, really creates the sound of a D minor pentatonic lick — especially how the A# is sandwiched between the D and G, making it sound like a blue note even though it’s in the key of Eb. This causes the E maj 7 to morph seamlessly into the Dm9 that follows.

Jimi Durso is a guitarist and bassist based in the New York area. He recently released an album of Indian classical music played on the string bass titled Border Of Hiranyaloka. Find out more at jimidurso.bandcamp.com.
1. More Processing Power
DiGiCo has released the latest Version 3.0 software update, dramatically increasing the processing power of its small-footprint, cost-effective S-Series consoles. Version 3.0 offers an optional software expansion that increases the channel count from 48 to 60 flexi channels and 24 flexi busses, turning S-Series consoles into an S21+ or an S31+. The new version includes two new master buss configurations: LCR (left–center–right) or LRM (left–right–mono), providing additional control on the channels over the LCR blend or the LRM mono gain.

More info: digico.biz

2. Cut for Jazz
Légère has expanded its American Cut reed range to include soprano and baritone saxophone. Légère introduced the medium-bright, crisp-sounding American Cut jazz reed for alto and tenor saxophones in late 2020. As with the alto and tenor reeds, soprano and baritone players can expect stability, easy response and a clear, even tone from the low register to altissimo range.

More info: legere.com

3. Crown Bearer
Victory Musical Instruments has released the Crown Series Jazz Trombone, as well as the Crown Series Jazz Trombone model with trigger and detachable bell. The trombones are available in four finishes: gold lacquer, silver-plated, rose bell and a deep orange finish with a black slide. The Crown series features a .508-inch bore and an 8-inch bell and boasts a rich sound. The F-attachment gives players an extended range, and the detachable bell allows the use of a smaller case.

More info: victorymusical.com

4. Tension Reducer
Vandoren has introduced a new saxophone accessory to its line-up. The Vandoren Strap Bar separates the cords of the saxophone neckstrap to reduce tension in the neck and chest. This results in increased comfort and allows the saxophonist to breathe more freely and easily. While designed to work with Vandoren straps and harnesses, the Strap Bar can be used with any wind instrument strap utilizing a thin cord. It’s available in black, red and gold finishes.

More info: dansr.com

5. Blow with Authority
Rovner Products has introduced the Deep-V Mouthpiece Collection. The Avatar line, available for alto and tenor saxophone, allows players to blow with authority and sensitivity, freeing them from the struggle to be heard in certain settings. It eliminates overblowing and the resulting degradation in sound quality and pitch accuracy. The Aviva mouthpiece for alto saxophone offers varying levels of resistance that will meet the needs of both the classical and jazz player. The tip opening and reed strength you choose will help you dial in your sound. You can further fine-tune the brilliance and color of your sound based on how high or low you place the reed on the mouthpiece.

More info: rovnerproducts.com
6. One-of-a-Kind Trumpet
Yamaha’s YTR-8335IRGK-LN limited edition Xeno B-flat trumpet speaks to trumpet players looking for inspiration to create new musical moments. A new bell design contributes to optimum resistance for a powerful tonal core and accurate slotting, and also enhances playability in the upper register. A thinner valve casing and pistons, as well as a modified branch tube (knuckle), result in improved response and provide the performer with an ideal blowing resistance. Based on the second generation Xeno trumpet line, this one-of-a-kind instrument is customized with a proprietary cryogenic acoustic treatment. It features a yellow brass bell and is finished in clear lacquer.
More info: usa.yamaha.com

7. Hand-Hammered Mouthpiece
JodyJazz has created the world’s first hand-hammered saxophone mouthpiece: the HH Tenor model, available in a limited-edition run of 300 pieces in Rose Gold finish. Hand-hammering the brass compresses it, makes it stronger and helps create dark, complex, rich and warm overtones, according to JodyJazz President Jody Espina. The harder the material, the easier it rings out and sustains. As a result, the saxophonist requires less energy to get the HH mouthpiece to resonate. With its combination of a round chamber and straight side walls, the HH Tenor delivers a combination of warm, sweet sound with power and fullness. HH Tenor mouthpieces are available in 6*, 7*, 8* and 9* tip openings.
More info: jodyjazz.com

8. Recycled & Resonant Reed
The Eco Reed is Bari Woodwinds’ first synthetic reed made from 100% recycled material. The reed resonates as well as — and in some cases, better than — a non-recycled synthetic reed. It features a clear, focused sound through the saxophone’s low, middle and high registers, and it plays effortlessly in the altissimo range at all volume levels, from pianissimo to fortissimo. The Eco Reed plays well with all genres, including classic, jazz, funk and rock.
More info: bariwoodwind.com

9. Cool & Dust-Free
The Clarinet Cover is the latest addition to the Maloney StageGear Covers line. Like other covers in the line, it’s reversible: silver to black. Users can utilize the silver, heat-reflective side when outdoors to block the sun’s heat and UV rays, and can use the black side indoors to keep their clarinet dust-free or simply obscured and inconspicuous when positioned on stage.
More info: maloneystagegearcovers.com

10. Vintage Soul
The Cleveland series by Rogers Drums is handcrafted for the modern player with a vintage soul. Debuting in the Sky Blue Onyx finish, in three-piece kit configurations with a 20- or 22-inch bass drum, the hand-built drums feature an advanced proprietary shell consisting of a five-ply maple-and-poplar body with two-ply maple reinforcement rings.
More info: rogersdrumsusa.com
STARTING NOVEMBER 1
WHO’S NEXT?
Apply Online to the 46th Annual Student Music Awards

For details and to apply, go to downbeat.com/sma or contact Sue Mahal at (630) 941-2030 or sma@downbeat.com

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.
WHERE TO STUDY

• 5 TIPS ON CHOOSING YOUR JAZZ ED EXPERIENCE
• WILLIAM PATERSON JAZZ @ 50
• NEC CONTEMPORARY MUSICAL ARTS @ 50
• COMMUNITY COLLEGE JAZZ THRIVES
• STUDYING JAZZ IN THE PACIFIC NORTHWEST

MORE THAN 20 SCHOOL LISTINGS

Mahogany Thomas from Florida A&M University performs.
here are elements in choosing a music school experience that every student and parent can control, and then those that may be out of their control. So, how does someone choose where to go?

With each Where to Study Jazz Guide, DownBeat's editors attempt to crystalize what is important in an effort to help music students simplify their journey toward finding a school that fits. Here are five tips that may make the decision process a little smoother.

Size of the School

With each entry, there is some semblance of the size of the school overall and the size of the music department. A good starting place for students is to decide what size school fits their needs. Most music schools will give you a sense of community, but do you like big schools with football Saturdays and a large student population? Do you prefer something a little smaller, with a more personal touch? Is it something in between? Is it a straight-up music conservatory or a school with a wider variety of students attending? These are all good questions to ask as you begin the journey.

Location of the School

If you’re someone who loves the snow, then going to California may not be your bag. If you long to be close to New York City, then a school in Kansas isn’t going to fly. But you might be a student who’s looking for a school where you can focus without the distractions of big-city living. There are plenty of small-town schools with excellent jazz programs. All have their advantages and disadvantages, and all are the right decision based on what a student needs.

Cost of the School

This one is cuts straight to the heart of many issues in choosing where to study. How much will it cost? Is it worth it? And it’s not easy to gauge for those heading to the next educational chapter on a budget. Some things to consider are: What can a musician realistically make? How much financial aid and scholarship can an institution offer? Are you ready for that school at that price? Some might find that attending a community or junior college for a year or two is a great way to prepare for the next step, then finish their education at a four-year institution. As our article on community colleges spells out, beginning on page 120, many have pipelines set up to go directly and smoothly into those schools.

Quality of the School

Every school has a reputation. And in this day and age, it’s easier than ever to check into what that reputation is. Some might be great for developing music educators, others focus on artists concentrating on performance, be it straightahead, adventurous avant garde or somewhere in between.

Where You Want To Be

It’s never too early to project where you see yourself in four years, upon graduation. By the time you get there, things might change a dozen times, but being a musician is a dream. So dream a little. If the goal is to make it in one of the great jazz cities of the world, start planning now. If the goal is to simply improve as a musician and artist and maximize your skillset, then that might take you another route. And if your goal is to teach as many people as possible to love jazz, then that should be every student entering a music school. Good luck on the journey.

—Frank Alkyer
In anticipation of its 50th anniversary in the spring of 2023, William Paterson University is already gearing up for the celebration. “Next April we’re going to have a gala concert to mark the occasion,” said jazz studies coordinator David Demsey. “And we’re hoping that Rufus Reid and Bill Charlap will be available, along with some alumni and former faculty, to play the music of Thad Jones, Mulgrew Miller and James Williams at the concert. Also, 2023 is the centennial of Thad Jones. Dizzy’s Club has already asked us to perform there on the day of his birthday, which is March 28, which I’m super-excited about.”

That’s touching on a lot of William Paterson history right there. The great trumpeter-composer-arranger Thad Jones was the first artistic director of the jazz degree program, which was created by Dr. Martin Krivin in 1973. Jones served in that capacity until moving to Copenhagen in January 1979, at which point bassist Rufus Reid took over as artistic director and steered the program for the next 20 years. Pianist James Williams, who replaced Reid in 1999, died suddenly in 2004. His replacement, pianist Mulgrew Miller, took over as artistic director in 2005 and subsequently died in 2013.

“That’s the saddest part of the history of this program was losing not one but two directors while they were teaching here, both as young guys,” said Demsey, who became jazz studies coordinator when Krivin handed over the reigns in 1992.

Grammy-winning pianist Bill Charlap, who became artistic director of the jazz program in 2015, continues the William Paterson tradition of its directors being world-class working professionals. “We try to emphasize that there is no line between the students’ academic classes and the real jazz world,” said Demsey. “We’re trying to make it as real as possible and to connect them with the New York jazz community as much as possible. And we do that by having people like Bill Charlap, who has spent his life in the world’s great performing venues. So he’s bringing that into the classroom and he’s teaching the ensembles as though they’re his band.”

The first college in the New York area to offer a professional jazz degree program, William Paterson University has turned out such celebrated alumni as saxophonists Bill Evans, Eric Alexander, Mark Shim, Bruce Williams, Adam Niewood, Jacam Manricks, Aaron Stewart, Matt Vashlishan and Roxy Coss; pianists Travis Shook, Matt King and Tomoko Ohno; guitarist Amanda Monaco; trumpeter Freddie Hendrix; bassists Doug Weiss, Joe Martin and John Hébert; drummers Carl Allen, Bill Stewart, Ari Hoenig, Tommy Igoe, Dana Hall, Tyshawn Sorey, Mark Guiliana, Johnathan Blake, Vinnie Sperrazza and Joe Farnsworth.

Its full-time faculty, along with saxophonist Demsey and pianist Charlap, includes trombonist-composer-arranger Pete McGuinness and trombonist Timothy Newman, while the list of adjunct professors reads like a who’s who in jazz: trumpeters Cecil Bridgewater and Jeremy Pelt; saxophonists Vincent Herring, Rich Perry and Dayna Stephens; pianists Geoffrey Keezer and Mike LeDonne; bassist Steve LaSpina;
In addition to undertaking challenging, performance-based course sequences in jazz ear-training, improvisation, arranging, jazz piano, and jazz history and analysis, students are active in a wide variety of small ensembles, as well as the Latin Jazz Ensemble and the 18-piece Jazz Orchestra. These ensembles form the core of the program. Throughout the years, William Paterson University students have won numerous awards in the most prestigious national and regional jazz competitions, including the DownBeat Student Music Awards, the Notre Dame Collegiate Jazz Festival, the Casio Northeast College Jazz Playoff, Mid-Atlantic Arts and the Southern Comfort/National Association of Jazz Educators All That Jazz Collegiate Championships.

The newest element of the program is the Living Jazz Archives, which opened in 2004. The brainchild of trumpet great Clark Terry, it contains the collections of arranger Ed Neumeister; and drummers Kevin Norton and Horacee Arnold.

guitarist Russell Malone; trombonist-ar

ter James Williams, influential saxophonist Michael Brecker, pianist Harold Mabern and trumpeter-composer Art Farmer. These collections contain hundreds of original pencil manuscripts, thousands of LPs, hundreds of hours of unreleased audio recordings and other memorabilia.

“...And we just took in Lee Konitz’s stuff within the last year — 38 boxes of music and letters and tapes and reels and cassettes and everything,” Dempsey said. “Plus, the family donated his horn, the actual alto that he played on the Birth Of The Cool record, which is kind of stunning. It just furthers the mission of the program, bringing jazz and musical reality directly into the laps of these students. Because when you get this stuff out on a table and can actually see and touch this history, it’s different than just reading about it in a book.”

Dempsey added, “The best moments of the archive, for me, are when a student will spend two or three hours here and they’re about to walk out the door and they turn to me and say, ‘Wow. You know, it feels like I’ve just been hanging out with Mike Brecker for two hours. I really feel like I’ve been at his house or something.’ And I’ll say, ‘That’s it. That’s what it’s supposed to be.’ Because this year’s freshmen were born in 2004, and to them, John Coltrane and Dexter Gordon and Joe Henderson and Mike Brecker are all the same. They’re YouTube videos, they’re not real.

“And so this Living Jazz Archives makes it very, very real for them. When they’re going through Mike Brecker’s practice notes and they say, ‘Hey, wait, I know this lick. He used this. This is part of that tune.’ And all of a sudden, you kind of see a light go on. ‘Dempsey and Kevin Norton are telling me to keep a notebook. Mike kept a notebook. Maybe I should do this.’ It’s just a much more immediate thing than reading about Michael Brecker in some jazz history text book.

“Every one of the students in this program has played Thad Jones’ tune ‘Groove Merchant,’ he continued. But when I throw
the penciled score, encased in plastic, on the table in front of them, the whole room just falls silent and you see the reality kind of smacking them. Because you see the erasures, you see how Thad worked it and how he decided, ‘Oh, I don’t want this to be an alto part, I want it to be on soprano.’ You know, that was a historic moment, to have soprano lead. Nobody had really done that. That whole first alto part is erased and he changed it on the score, and it’s amazing just to see that. And the same thing is true with Mike Brecker. To be able to read Mike’s notebooks and see the notes he makes to himself about voicings and intros and such. … You get to see Mike’s mind working. So it’s rarefied air for the students over here.”

Situated on a 300-acre nature preserve in suburban New Jersey, William Paterson University is just 18 miles from Manhattan. And Demsey takes advantage of that proximity to the Big Apple to immerse his students in the real deal. “We’re a New York jazz program,” he maintained. “The faculty here are veteran New York players. Dizzy’s is one connection we have for performing, but we’re always encouraging our students to jump-start their careers when they get here by going into the city to see concerts and to sit in and jam. We want them to become a part of the New York music community when they get here rather than thinking of themselves of being in Wayne, New Jersey, for four years before ever exploring New York City. That defeats the purpose of the location.

“The crux of the program, as stated by my predecessor and mentor Martin Krivin and by Rufus Reid, is to bring the vibe and the spirit of the New York jazz community into the classroom; that it’s not just talking about the music, it’s actually doing it. And there is no line between the faculty and the classrooms that are here and the jazz community. And there’s enough people that come through here — the faculty that are here every week, but also all the guests that come through on a weekly basis — so that the students get to feel as though they are part of this community from the outset.

“Usually it takes them a year to kind of find out where the door handles are and where the keys are,” he continued. “But by the end of that first year, they’re making jam sessions at Small’s and other places in New York, they’re going to the Vanguard and other clubs, they’re starting their own bands and they’re doing their own thing. They’re starting to feel like professional players. To me, that’s just always been the spirit of the program.”

An important outlet for performing on campus is the weekly Jazz Room series in the 960-set Shea Auditorium. “We do probably 50 or 60 performances a semester there,” said Demsey. “And those concerts are always preceded by a thing we call Sittin’ In, which is like a meet-the-artist session. For instance, we recently had a Sittin’ In session where we did a Q&A with all the members of Artemis, followed by a great concert.”

The first Jazz Room concert, held 44 years ago, was by pianist Joanne Brackeen. Back then, concerts were held in the school dining hall but the crowds got too big so they were moved the big auditorium. “And then it became a thing where the students formed an opening band for the featured act, which is great for the students,” said Demsey. “They get to share the dressing rooms with the featured artists, they get to share the soundcheck. But more importantly, they get heard. And that’s one of the main outlets for our 24 small groups in the program. They’ll all play on the Jazz Room series at one time or another.”

Demsey mentioned that vibraphonist Steve Nelson will be a featured soloist with the 18-piece Jazz Orchestra as part of the Jazz Room series. “The arranging majors are going to write charts for him on his tunes with the big band. He sent us a list of his original compositions, and he was very close to Mulgrew Miller, so he wants to do one of Mulgrew’s tunes as well. And the students are writing charts on these tunes with him. So the writing thing is much more of an integral part of the program now than it ever was. And that’s ironic because, of course, the founding director was Thad Jones, one of the great writers in jazz. But I think at that point the program was just getting started and there weren’t enough students who were necessarily at a level to do that yet. It took a few years to develop.”

Demsey added, “The jazz program was the brainchild of my predecessor, Martin Krivin. He was the one who hired Thad Jones, so Thad and Marty laid the groundwork. But it was Rufus Reid and Marty that lit the engines on the rocket. So my role for the past 30 years has been keeping it in orbit and building this space station. But it was Marty who really started it all. He was a real innovator and a great mentor to me. And I’m following in his footsteps, bringing some continuity to the program while branching out with things like the Living Jazz Archives and the high school summer jazz program. So we continue to grow, but the mission remains the same.”
Learn from a dedicated residential faculty

Belong to a fiercely supportive community

Discover your own path

Summer Jazz Studies led by Eastman Faculty

Scan here to take a virtual tour of campus

CELEBRATING 100 YEARS

For high school summer program information visit summer.esm.rochester.edu/course/summer-jazz-studies
**Berklee College of Music**

Boston, Massachusetts

**Student Body:** 7,177.

**Tuition:** $46,950 annually.

**Jazz Degrees:** Bachelor of Music.

**Faculty:** Terri Lyne Carrington, Danilo Pérez, Kris Davis, Val Jeanty, George W. Russell Jr., Tia Fuller, Sara Caswell, Walter Smith III, Yoron Israel.

**Jazz Bands:**
- Berklee Concert Jazz Orchestra
- Jazz Composition Workshop Ensemble
- Rainbow Big Band
- Jazz Comp Fusion Ensemble
- Chord Scale Madness Ensemble
- Visiting Scholar’s Ensemble
- Bebop Ensemble
- Herbie Hancock Ensemble
- Global Jazz Ensemble
- plus various jazz bands and combos offered across majors.

**Auditions:**
- Interview, prepared piece, improvisation, sight reading, ear training, additional guidelines for select instruments.

**Financial Aid:**
- financialaid@berklee.edu; 617-747-2274.

**Scholarships:**
- financialaid@berklee.edu; 617-747-2274.

**Apply by:** Jan. 15.

**Contact:** Office of Admissions, 617-266-1400.

---

**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:**
- Graduate: In-state, $5,385/semester. Out-of-state, $830/credit.

**Jazz Degrees:**
- B.M. in Jazz Studies, M.M. in Jazz Studies.

**Faculty:**
- Steve Wilson, Suzanne Pittson, Mike Holober, Ray Gallon, Dennis Brandner, Carolyn Leonhart, Dylan Pramuk, Kenny Wessel, Jason Rigby, Nasheet Waits, Adam Cruz, Carl Allen, Scott Wendholt, David Wong, Sean Smith, Mark Ferber.

**Jazz Bands:** Small ensemble, large ensemble, jazz vocal ensemble, Brazilian jazz ensemble.

**Auditions:**
- jazz.ccnysites.cuny.edu/auditions.

**Financial Aid:**
- ccny.cuny.edu/financialaid.

**Scholarships:**
- Sweet Basil Jazz Club Scholarship; Ella Fitzgerald Foundation Scholarship. See: jazz.ccnysites.cuny.edu/students/scholarships-awards.

**Apply by:** Feb. 1.

**Contact:**
- Marla Alexandre, Music Department Office: 212-650-5411. For B.M., jazz@ccny.cuny.edu. For M.M., jazzgrad@ccny.cuny.edu.

---

**EASTMAN SCHOOL OF MUSIC**

Rochester, New York

**Student Body:** 550 undergraduate, 400 graduate, 40 jazz students.

**Tuition:**
- $60,550 for undergrads, $41,580 for graduate students.

**Jazz Degrees:**
- Bachelor of Music, Master’s of Music, Doctorate of Musical Arts.
NEW BOOKS FROM BERKLEE PRESS

Even if you can’t attend the prestigious Berklee College of Music, you can still learn from their staff thanks to books from Berklee Press — many of which are used in Berklee classes!

NEW STANDARDS
101 Lead Sheets by Women Composers
TERRI LYNE CARRINGTON

Modern Jazz Theory and Practice
THE POST-BOP ERA
STEVE ROCHINSKI

HIP-HOP PRODUCTION
INSIDE THE BEATS
PRINCE CHARLES ALEXANDER

JAZZ IS ELEMENTARY
Creativity Development through Music Activities, Movement Games, and Dances, for K-5
HAROLD R. ROBERTS, JUNIOR D. ROY

Violin Fingerboard Mastery
Contemporary Mapping Exercises and Improvisation Studies
JASON ANICK

A MODERN METHOD FOR PIANO SCALES
Suzanna Sitter

Get details on these and many other Berklee titles at halleonard.com/berklee

Berklee Press
DISTRIBUTED BY HAL LEONARD®
Montclair State University

John J. Cali School of Music

Jazz Studies & Music Education
Instrumental & Vocal

Undergraduate NEW Graduate & Artist Diploma

FACULTY

Oscar Perez, Coordinator/piano
Marcus Printup, trumpet
Steve Nelson, vibraphone
Rachel Z., piano
Billy Hart, drums
Aubrey Johnson, voice
Dave Striker, guitar
Mike Lee, saxophone
Alan Ferber, arranging
Nathan Mayland, trombone
Steve Johns, drums
Dylan Pramuk, voice
Bruce Williams, saxophone
Julius Tolentino, jazz pedagogy
David Cook, piano
Bill Moring, bass
Kate Cosco, jazz history
Jerome Jennings, graduate jazz history
Steve Benson, guitar
Kevin Bene, jazz pedagogy
Michael Rodriguez, trumpet

Faculty:

Jeff Campbell, Gary Versace, Clay Jenkins, Bob Sneider, Charles Pillow, Rich Thompson, Mark Kellogg, Dariusz Terefenko, Dave Rivello.

Jazz Bands:

Eastman Jazz Ensemble, New Jazz Ensemble, Lab Band Ensemble, Eastman Studio Orchestra.

Alumni:

Ron Carter, Chuck Mangione, Steve Gadd, Maria Schneider.

Auditions:

Preliminary recording and application materials are due Dec. 1. Final auditions in February.

Financial Aid:

financialaid@esm.rochester.edu.

Scholarships:

financialaid@esm.rochester.edu.

Apply by:

Dec. 1.

Contact:

Danielle Arnold, darnold@esm.rochester.edu.

Fordham University

New York, New York

Student Body: Approx. 16,000, 45 jazz.

Tuition:

See fordham.edu.

Jazz Degrees:

B.A. in Music, music minor.

Faculty:

Matt Buttermann, Nathan Lincoln-DeCusatis, Mika Nishimura, Juan Montoya, Kevin Farrell, Amanda Ekery, Katherine Copeland.

Jazz Bands:

Jazz Orchesta, Combos, Vocal Ensemble.

Audition:

No auditions.

Financial Aid:

84.61% of undergraduates receive financial aid. Visit fordham.edu.

Scholarships:

See fordham.edu.

Apply by:

Jan. 1.

Contact:

Matt Buttermann, mbuttermann@fordham.edu. See fordham.edu.

The Hartt School, Jackie McLean Institute of Jazz, University of Hartford

West Hartford, Connecticut

Student Body: 5,924

Tuition:

$42,000.

Jazz Degrees:

Bachelor of Music, Master of Music

Faculty:

Jamon Jackson, Karrin Allyson, Abraham Burton, Christopher Casey, Zaccal Curtis, Matt DeChamplain, Rick Germanson, Richard Goldstein, Rene McLean, Eric McPherson, Shawn Monteiro,

George Mason University

Fairfax, Virginia

Student Body: 38,000-plus, 30-50 jazz students.
Boyer College of Music and Dance

JAZZ STUDIES AT TEMPLE

Temple University’s Boyer College of Music and Dance offers a diverse curriculum, wide array of degree programs and exemplary faculty, preparing students for careers as educators, performers, composers and scholars.

Terell Stafford
Director of Jazz Studies
Chair of Instrumental Studies
Laura H. Carnell Professor

For more information, please contact:
(215) 204-6810 or boyer@temple.edu
boyer.temple.edu

Temple University
Center for the Performing and Cinematic Arts
David Smith, Michael Thomas, Jason Tiemann.

**Jazz Bands:**
- Big Band, Vocal Ensembles, Jazz Combos.
- Alumni: Jimmy Greene, Wayne Escoffery, Nat Reeves, Dezron Douglas, Brandee Younger, Jonathan Barber, Steve Davis, Mike Casey, Sue Terry.

**Auditions:**
- Jan. 21 and Feb. 18.

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

**Scholarships**
- Up to full tuition scholarships, contact Hartt Admission Office.

**Apply by:**
- Graduate, Feb. 1; Undergrad, Feb. 15, Early Action, Nov. 15.

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

---

**Ithaca College**

**Ithaca, New York**

**Student Body:**
- Approx. 5,000, 20 jazz majors and concentrations.

**Tuition:**

**Jazz Degrees:**
- B.M. in Jazz Studies, minor (concentration) in Jazz Studies.

**Faculty:**
- Mike Titlebaum, Greg Evans, Nicholas Walker, Kim Nazarian, John White, Bill Tiberio, Chris Coletti, Mike Truesdell.

**Jazz Bands:**
- Three Big Bands, Vocal Jazz Ensemble, multiple combos organized by students, coached by faculty.

**Auditions:**

**Financial Aid:**
- See ithaca.edu/tuition-financial-aid, (607) 274-3131.

**Scholarships**
- See ithaca.edu/tuition-financial-aid, (607) 274-3131

**Apply by:**
- Dec. 15, Nov. 1 (early decision).

**Contact:**
- Mike Titlebaum, Director of Jazz Studies, mttitlebaum@ithaca.edu.

---

**The Peabody Institute of the Johns Hopkins University**

**Peabody, Baltimore, Maryland**

**Student Body:**
- 750 total, 35 jazz.

**Tuition:**
- $59,128

**Jazz Degrees:**
- B.M., M.M., G.P.D.

**Faculty:**

**Jazz Bands:**
- Peabody Jazz Ensemble, Pan American Jazz Ensemble, Peabody Repertoire Jazz Ensemble, New Orleans Jazz Ensemble.

**Auditions:**
- Visit peabody.jhu.edu/auditions.

**Financial Aid:**
- Available. Contact peabodyfinaid@jhu.edu.

**Scholarships**
- Available. Contact peabodyfinaid@jhu.edu.

**Apply by:**
- Dec. 1.

---

**The Juilliard School**

**New York, New York**

**Student Body:**
- 864 total – 51 jazz students (as of fall 2021).

**Tuition:**
- $52,250 for the 2022–’23 academic year.

**Jazz Degrees:**
- Bachelor of Music, Master of Music, Artist Diploma (post-graduate).

**Faculty:**
- Wynton Marsalis, Director of Juilliard Jazz; Aaron Flagg, Chair and Associate Director; faculty directory: juilliard.edu/faculty

**Jazz Bands:**
- Juilliard Jazz Orchestra, Artist Diploma Ensemble, Small Jazz Ensembles.

**Alumni:**
- Jon Batiste, Olivia Chindamo, Ulysses Owens Jr., Alexa Tarantino.

**Auditions:**
- Prescreening required; live audition on campus in New York City.

**Financial Aid:**
- Available. Contact financialaid@juilliard.edu.

**Scholarships**
- Available. Contact need-based and merit-based.

**Apply by:**
- Dec. 1.

---

**Refine your artistry, create opportunities, and lead the way in a changing world.**

At the Peabody Conservatory, you’ll study with renowned jazz faculty including:

- **Nasar Abadey**, jazz percussion • **Kristopher Funn**, jazz bass • **Tim Green**, jazz saxophone
- **Richard D. Johnson**, jazz piano • **Javier Nero**, jazz trombone • **Sean Jones**, Richard and Elizabeth Case Chair in Jazz Studies, jazz trumpet • **Fran Vielma**, Latin jazz and jazz music theory • **Charenee Wade**, jazz voice • **Warren Wolf**, multi-instrumentalist

peabody.jhu.edu
667-208-6600
Juilliard Jazz

WYNTON MARSALIS, Director
AARON FLAGG, Chair and Associate Director

Inspiring Alumni Include
Olivia Chindamo voice
Givton Gelin trumpet
Jennifer Krupa trombone
Endea Owens bass
Alexa Tarantino alto sax
Micah Thomas piano
Isaiah J. Thompson piano
Immanuel Wilkins alto sax

Join a supportive community of the best young musicians, incomparable faculty, and renowned guest teachers and take advantage of all that Juilliard offers, including

- Undergraduate and graduate degrees and diplomas
- Instrumental and vocal jazz programs
- Interdisciplinary collaborations across Juilliard’s dance, drama, and music divisions
- Music ranging from New Orleans, Charles Mingus, Bud Powell, Hermeto Pascoal, Wynton Marsalis, and many others to original compositions by students and alumni
- Large and small ensemble performance opportunities in venues at our Lincoln Center campus and throughout New York City, including the Blue Note, Dizzy’s Club, and more

LEARN MORE AND APPLY BY DECEMBER 1
juilliard.edu/jazz
Longy School of Music of Bard College

Cambridge, Massachusetts

Student Body: 339 total, 27 jazz and contemporary music students.

Tuition: $49,500/year.

Jazz Degrees: Graduate Performance Diploma, Master of Music.

Faculty: Eric Hofbauer, Naseem Alatrash, Sara Bielanski, Leo Blanco, Dave Bryant, Peter Cassino, Peter Evans, Ana Guigui, Charlie Kohlhase, John Lockwood, Nando Michelin, Randall Pingrey, Noah Preminger, Matt Savage, Ben Schendenger, Neal Smith, Ilona Tipp, Nikola Tomiil, Sylvie Zakarian.


Auditions: Performance Concentration: Applicants should perform from memory and demonstrate improvisation. Composition Concentration: Three scores and recordings that represent your artistic interests, focus and profile.

Financial Aid: Available.

Scholarships: Merit Scholarships, Teaching Assistantships, Graduate Fellowships.

Apply by: Dec. 1 for Early Action; Jan. 5 for application deadline.

Contact: Tyler Reece, admissions@longy.edu, (617) 831-1790

Manhattan School of Music

New York, New York

Student Body: 1,000, 120 jazz students.

Tuition: $51,500.

Jazz Degrees: B.M., M.M., D.M.A.

Faculty: Ingrid Jensen, Jay Anderson, Jamie Baum, Jean Baylor, Theo Bleckmann, Rogério Boccato, Regina Carter, Marc Cary, Sara Caswell, Jon Faddis, Edward Green, Vincent Herring, Mike Halber, Ryan Keberle, Jeremy Manasia, Phil Markowitz, Donny McCaslin, Jim McNeely, Mike Moreno, Arturo O’Farrill, John Riley, Chris Rosenberg, Ted Rosenthal,
A COMPETITIVE EDGE FOR A CREATIVE FIELD

Prepare yourself for an exciting career in jazz and commercial music! Duquesne University’s Mary Pappert School of Music offers both undergraduate and graduate performance degrees with a specific emphasis in jazz.

IT’S TIME FOR BIGGER GOALS.

- Learn in a unique setting that combines foundational classical training with coursework and private instruction in jazz.
- Play in large and small ensembles with nationally recognized visiting artists.
- Enjoy direct access to a professional network of jazz artists through the School of Music’s associations with the Manchester Craftsmen’s Guild, Pittsburgh Jazz Orchestra, and more.

Perform alongside GRAMMY Award-winning jazz faculty

Paul Thompson  Jeff Bush
Max Laske  Mika Tomaro
Tom Wondt  JD Chaisson  Eric Susoeff

Learn more today at duq.edu/downbeat.

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

Alumni:

Auditions:
The application opens on Sept. 1 at msnymnc.edu/apply. Requirements are listed at msnymnc.edu/programs/jazz-arts/prescreening-audition-procedures.

Financial Aid:
- Loans, grants and federal work-study opportunities are available.
- Scholarships: Available based on both financial need and merit.

Apply by:
- Dec. 1.
Contact:
- admission@msnmnc.edu.

---

Marshall University

Huntington, West Virginia
Student Body: 11,962, 125 music students, 40 jazz students.

Tuition:
- Resident: $8,604, Non-resident: $19,658.

Jazz Degrees:

Faculty:
- Jeff Wolfe, Ed Bingham, Danny Cecil, Steve Hall, Martin Saunders, Michael Stroeher, Nick Vassar.

Jazz Bands:
- Two big bands, four jazz combos.

Alumni:
- Craig Burletic, Rod Elkins, Jimmy Lykens, Austin Seybert.

Auditions:
- marshall.edu/music/jazz/audition.

Scholarships: Tuition waivers and endowed scholarships available. Contact Jeff Wolfe, wolfe9@marshall.edu.

Apply by:
- Apply by March 1 for scholarship consideration: marshall.edu/music.
Contact:
- Jeff Wolfe, (304) 696-3613, wolfe9@marshall.edu.

---

Mary Pappert School of Music

Duquesne University, Pittsburgh
Student Body: Undergraduate: 193, (5 jazz emphasis); Graduate Students: 72 (6 jazz emphasis).

Tuition:
- Undergraduate: $50,488/year; Graduate: $28,530/year.

Jazz Degrees:
- B.M. and M.M. in Performance with Jazz Emphasis.

Faculty:
- Mike Tomaro, Jeff Bush, Tom Wendt, Paul Thompson, JD Chaissen, Eric Susoeff, Max Leake, Kelley Krepin DeFade, John Wilson, Joe Negri, Mark Koch, Jeff Mangone, Lenny Rogers, Brian Stahrushi.

Jazz Bands:
- Jazz Ensemble, Jazz Workshop, Jazz Vocal Ensemble, Jazz Chamber Groups, Jazz Guitar Ensemble.

Alumni:
- Sammy Nestico, Mike Tomaro, David Budway, Don Aliquo Jr., Darryl Yokley.

Auditions:
- See duq.edu/auditionoverview.

Financial Aid:
- 100% of admitted students receive some form of financial aid. Contact financial aid office at faoffice@duq.edu; (412) 396-6607.

Scholarships: Full-tuition scholarships. Contact musicadmissions@duq.edu.

Apply by:
- Rolling admissions.

Contact:
- Thomas Carasecka, Director of Music Admissions, (412) 396-5064 or musicadmissions@duq.edu.

---

University of Massachusetts | Amherst

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

B.M. in Jazz & African American Music Studies, Music Education, Composition, Performance

B.A. in Music – Jazz & African American Music Studies track; provides flexibility for double-majors

M.M. Jazz Composition/Arranging, Jazz Performance
Teaching Assistantships available

Ensembles: 3 big bands, vocal jazz ensemble, chamber jazz ensembles, studio orchestra

January 15 – Deadline for Common App & Music Application
Live Audition Days in February 2023
Remote audition options available

Learn more at umass.edu/music or contact musicadmissions@umass.edu
CONTEMPORARY MUSICAL ARTS AT NEC
A REVOLUTION IN MUSIC

FIVE DECADES AGO, Boston’s New England Conservatory established its pioneering “Third Stream” Contemporary Improvisation Department, sparking a revolution in music education that has nurtured scores of artists and attracted some of the world’s finest faculty and students.

Since its inception, the department has produced groundbreaking alumni including Grammy Award-winning singer-songwriter Sarah Jarosz, jazz keyboardist and composer John Medeski, Guggenheim Fellow and genre-bending clarinetist Don Byron, songwriter and vocalist Aoife O’Donovan, percussionist Tupac Mantilla, innovative gayageum virtuoso DoYeon Kim, songwriter and guitarist Wendy Eisenberg, vocalist Farayi Malek, and fiddler extraordinaire Lissa Schneckenburger, among many others.

This year, NEC celebrates 50 years of this musical revolution with an all-new name for the department: Contemporary Musical Arts, as we celebrate 50 years of transcending boundaries, improvising, and collaborating: creating the future of music. We look forward to welcoming many of these artists to campus in 2022-2023 to celebrate this milestone anniversary, and look to the future.

1972
Gunther Schuller hires Ran Blake to establish the “Third Stream” department, establishing the first program that uses diverse oral traditions of music as their primary source for teaching composers and improvisers.

EARLY 1980s
The first “Third Stream Festival” includes solo percussion recital by Max Roach, collaborations with other faculty including Jaki Byard, Joseph Maneri, and George Russell. Hankus Netsky forms the “Klezmer Conservatory Band” featuring students from the department and begins teaching Eastern European Jewish Music.

2014–PRESENT

2022–2023
Contemporary Musical Arts Department to celebrate 50th anniversary with an array of events and programming featuring NEC faculty members, alumni, and visiting artists including Jaap Blonk, Satoko Fujii, Daniel Levin, Fay Victor, Aoife O’Donovan, Don Byron, Anthony Coleman, Linda Chase, Carla Kihlstedt, and Lautaro Mantilla, along with collaborations with NEC Jazz and Opera Departments, Wind Ensemble, and Chamber Orchestra.

LEARN MORE ABOUT CONTEMPORARY MUSICAL ARTS
necmusic.edu/contemporary-musical-arts
**Montclair, New Jersey**

**Student Body:** 450 at the Cali School, 45 Jazz.

**Tuition:** $13,000 in-state (all students accepted to the Cali School receive in-state tuition rate).

**Jazz Degrees:** B.M. in Jazz Studies, B.M. in Music Education with Jazz Concentration, B.A. in Music Therapy with Jazz Concentration, M.M. in Jazz Studies, Artist Diploma in Jazz Studies.

**Faculty:** Marcus Printup, Billy Hart, Rachel Z, Steve Nelson, Dave Stryker, Mike Lee, Aubrey Johnson, Bruce Williams, Oscar Perez, Steve Johns, Bill Moring, Alan Ferber, Mike Boschen, Nate Maryland, David Cook, Stephen Benson, Kevin Bene, Kate Cosco, Dylan Pramuk.

**Jazz Bands:** MSU Jazz Ensemble, Red Hawk Jazz Band, Vocamotion Vocal Ensemble, 12 jazz combos.

**Auditions:** Video submission or live audition.

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

**Scholarships:** Visit Montclair.edu or redhawkcentral@montclair.edu.

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

**Contact:** Oscar Perez, Coordinator of Jazz Studies, perezo@montclair.edu.

---

**New England Conservatory**

**Boston, Massachusetts**

**Student Body:** 835 students total, 86 Jazz Studies, 39, CMA.

**Tuition:** $54,210.

**Jazz Studies Program**

**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:** Jason Moran, Dominique Eade, Julian Lage, Melissa Aldana, Ethan Iverson, Donny McCaslin, Miguel Zenón, Nasheet Waits, Dave Holland, Ken Schaphorst, Billy Hart, Ran Blake, Cecil McBee, John McNeil, Jerry Bergonzi, Marshall Gilkes, Renee King, John Lockwood, Jason Palmer, Joe Morris, Robert Nieske, Brian Levy, Ben Schwendener, Frank Carlberg, Anthony Coleman, Mark Zaleski, Jorrit Dijkstra, Henrique Eisenmann, Jerry Leake, Bert Seager, Mark}

---

**WANT TO STUDY JAZZ, BUT WORRIED ABOUT THE $$?**

VCU Jazz awards several Singleton Scholarships to new students (including transfers!) each year. These scholarships are named for the late W.E. Singleton whose transformative $3 million gift continues to open the door for passionate young musicians to pursue their dreams in Richmond, VA at VCU Jazz.
GEORGE MASON UNIVERSITY
JAZZ STUDIES
MANY PATHS TO SUCCESS

DEGREES
BM and MM in Jazz Studies
DMA (Jazz Emphasis)
Merit Based Scholarships Available

AUDITION DATES
Saturday, October 29, 2022
Saturday, January 28, 2023
Saturday, February 4, 2023
Friday, February 10, 2023
Saturday, March 25, 2023

music.gmu.edu/jazz-studies/

15 minutes from Washington DC
Reva and Sid Dewberry Family School of Music
4400 University Dr., Fairfax, VA 22030

FACULTY
PIANO
Wade Beach
TRUMPET
Graham Breedlove
MASON JAZZ ENSEMBLE
Jim Carroll
TROMBONE
Aaron Eckert
JAZZ WORKSHOP
John Kocur
DRUMS
Dr. Kevin McDonald
SAXOPHONE
Xavier Perez
STEEL PAN
Victor Provost
VOICE, DIRECTOR OF JAZZ STUDIES
Dr. Darden Purcell
GUITAR
Dr. Shawn Purcell
GUITAR
Rick Whitehead
Introducing new faculty
Zack Pride
BASS
Walker, Norman M.E. Zocher.

Jazz Bands: NEC Jazz Orchestra, Jazz Composers Workshop Orchestra and 27 faculty-coached small ensembles including ensembles focused on free jazz, early jazz, gospel, Brazilian and songwriting as well as more traditional approaches to jazz performance.

Contemporary Musical Arts Program

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 Contemporary Musical Arts.


Jazz Bands: 20 faculty-coached ensembles including Mandé West African, Bluegrass, Ceol Irish, Songwriter’s Workshop, Jewish Music, R&B, Open Form/Graphic Scores, Early Jazz, Contemporary Rock, Persian Music, Middle Eastern Music, Interdisciplinary Connections, World Music, Contemporary Chamber Music, Contemporary Vocal Ensemble, Composition and Improvisation.

Auditions: Pre-screening and final audition repertoire are outlined in the “Audition Information” section of the NEC website.

Financial Aid: Contact finaid@necmusic.edu.

Scholarships: More than 90% of NEC students receive renewable scholarships.

Apply by: Dec. 1

Contact: Austin Comerford, Enrollment Counselor for Contemporary Musical Arts, Jazz and Voice; Austin.Comerford@necmusic.edu.

The New School, School of Jazz and Contemporary Music

New York, New York

Student Body: 270.

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.

Auditions: Visit newschool.edu/jazz/how-to-apply/bfa.

Financial Aid: finaid@newschool.edu.

Scholarships: performingarts@newschool.edu.

Apply by: Jan. 15

Contact: Amanda Hosking, Director of Admission, College of Performing Arts, hoskinga@newschool.edu, 212-229-5150, performingarts@newschool.edu, newschool.edu/jazz.

New York Jazz Academy

New York, New York

Student Body: 600.

Tuition: $2,000–$10,000/year.

Jazz Degrees: No degrees are offered.

Faculty: Javier Arau, David Engelhard, Daniel Bennett, Michael Webster, Peck Allmond, Tom Dempsey, Ron McClure, Siritip, Carolyn Leonhart.

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

Auditions: Required for select programs, but not all programs.

The City College of New York

Jazz at City

New York City Jazz Education

BM & MM Jazz Studies

Instrumental and Vocal

Full-Time Faculty

Steve Wilson (jazz director)
Suzanne Pittson (associate director)
Mike Holober, Ray Gallon

BM Contact: jazz@ccny.cuny.edu
MM Contact: jazzgrad@ccny.cuny.edu
jazz.ccnysites.cuny.edu
Create Music Today
That Inspires Tomorrow

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 develop your voice as an artist.

Notable Faculty

Darcy James Argue  Julian Lage
composition guitar
Jane Ira Bloom  Allison Miller
saxophone drums
Anat Cohen  Fay Victor
clarinet, saxophone voice
Dave Douglas  Matt Wilson
trumpet drums
Mary Halvorson  Reggie Workman
guitar bass

Learn more about the School of Jazz and Contemporary Music, part of The New School’s College of Performing Arts.

newschool.edu/jazz
Financial Aid: Financial Aid is available.
Scholarships: Tuition subsidies are available.
Apply by: Rolling admissions.
Contact: Javier Arau, 718-426-0633, nyja@nyjazzacademy.com, nyjazzacademy.com.

New York University (NYU Steinhardt)
New York, New York
Student Body: 51,123, 100 jazz students.

Tuition: Undergraduate, approx. $56,500/year. Graduate, approx. $37,180/year (full credit loads).
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, and Ph.D. in Music Performance and Composition.
Faculty: Director Dave Pietro, Dr. Dave Schroeder, Peter Bernstein, Rogerio Boccato, Patricia Brennan,
STUDY JAZZ
the University of North Carolina at Greensboro

DEGREES OFFERED:
• Bachelor of Music in Jazz Performance
• Bachelor of Music in Music Education (Jazz)
• Post-Baccalaureate Certificate in Jazz Studies

JAZZ.UNCG.EDU
Auditions:  
Undergraduate: steinhardt.nyu.edu/degree/bm-jazz-studies/how-audition. Graduate: steinhardt.nyu.edu/degree/mm-jazz-studies/how-apply.

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

Scholarships:  
Office of Undergraduate Admissions, 212-998-4500; Office of Graduate Admissions, (212) 998-5030.

Apply by:  
Undergraduate: Jan. 5 for regular decision, Nov. 1 for early decision I, Jan. 1 for early decision II; Master's/Artist Diploma, Jan. 6; Ph.D., Dec. 1.

Contact:  
Dave Pietro, Director of Jazz Studies, 212-998-5252, dap224@nyu.edu, steinhardt.nyu.edu/programs/jazz-studies.

Princeton University  
Princeton, New Jersey  
Student Body: 5,267, 55 jazz students.
Tuition: $57,410.
Faculty: Rudresh Mahanthappa, Darcy James Argue, Nicole Glover, Trineice Robinson-Martin, Matthew Clayton, Miles Okazaki, Ted Chubb, Dave Miller, Matthew Parrish, Elio Villafranca, Vince Ector.

Jazz Bands:  

Auditions:  
Arts Supplement application along with University application. Live auditions at the beginning of the school year.

Financial Aid:  

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

Apply by:  
Nov. 1, Jan. 1.

Contact:  
Rudresh Mahanthappa, jazz@princeton.edu; jazzatprinceton.com; facebook.com/jazzatprinceton; twitter.com/jazzatprinceton.

Rowan University  
Glassboro, New Jersey  
Student Body: 400 music students, 30 jazz studies.
Tuition: $14,000.
Jazz Degrees: Performance and Jazz Education.
Faculty: Denis DiBlasio.

Jazz Bands:  
Big band, combos.

Auditions:  
cpa.rowan.edu/music/auditions/undergraduatemusicadmissions.html.

Scholarships:  
Yes, for excellence in performance, financial need and academic achievement. Chris Thomas, thomasc@rowan.edu.

Apply by:  
Rolling admissions. Jan. 1 for scholarship consideration.

Contact:  
Denis DiBlasio, diblasio@rowan.edu.

Rutgers University, Mason Gross School of the Arts  
New Brunswick, New Jersey  
Student Body: 250 music undergraduates, 50 jazz students (undergraduate and graduate).
Tuition: Undergraduate: In State, $12,772; Out of State/International, $29,833.
Jazz Degrees: B.M. Jazz Studies, B.M. Music Jazz and Music Education, Master’s of Music Jazz Studies.
Faculty: Robby Ameen, Ralph Bowen, Anthony Branker, Abraham Burton, Kenny Davis, Orrin Evans, Conrad Herwig, Victor Lewis, Alex Norris, Marc Stasio, Dave Stryker.

Jazz Bands:  
Several large and semi-large ensembles as well as chamber-jazz ensembles, which include: Jazz Ensemble I led by Conrad Herwig, the RU Mingus Ensemble, the Jazz Lab Big Band, the RU Jazz Afro-Caribbean Ensemble, RU Scarlet Knight Jazz Trombones led by Conrad Herwig, RU Jazz Guitars
Pursue Your Passion

At West Chester University

musicinfo@wcupa.edu | wcupa.edu/music
led by Dave Stryker, the Weather Report Ensemble, the Super Sax Ensemble, the Jazz Avant Garde Ensemble.

Auditions: Choose an in-person audition or submit a recorded audition.

Financial Aid: Through the FAFSA, students are awarded need-based aid in the form of grants, scholarships and loans. Contact the Office of Financial Aid: (848) 932-7057, questions@admissions.rutgers.edu.

Scholarships: Available.

Apply by: Dec. 1.

Contact: Emalina Thompson, 848-932-5241, admissions@mgsa.rutgers.edu, masongross.rutgers.edu.

Shenandoah Conservatory
Winchester, Virginia

Student Body: 380 music students, 25 jazz students.

Tuition: $33,790.

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

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

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

Auditions: Contact: 540-665-4581.

Financial Aid: Available: finaid@su.edu.

Scholarships: Conservatory Award (talent plus academic), Presidential Scholarship. Contact: finaid@su.edu.

Apply by: Rolling admissions. For scholarship consideration: Feb. 12.

Contact: Matthew Niess, mniess@su.edu.

Shepherd University School of Music
Shepherdstown, West Virginia

Student Body: 80 in music, 25 jazz.

Tuition: Per semester: $4,141 in-state, $9,361 out-of-state.

Jazz Degrees: Bachelor of Music in Performance – Jazz Emphasis.

Faculty: Kurtis Adams, Euan Edmonds, Peter Heiss, Kelton Norris, Kevin Pace, Robert Sykes.

Jazz Bands: Shepherd Jazz Ensemble, Shepherd Jazz Compos.

Auditions: Shep herd.edu/music/ audition-information.

Financial Aid: shep herd.edu/financialaid.

Scholarships: Kurtis Adams, Director of School of Music.

Apply by: March 1.

Contact: Kurtis Adams, Director of Shepherd University School of Music, kadams02@shepherd.edu.

SUNY Fredonia
Fredonia, New York

Student Body: Approx. 500 music majors, 20–25 jazz majors.

Tuition: In-state (includes Pennsylvania and Ohio), $7,000 per year; out-of-state, $16,980/year.

Jazz Degrees: Bachelor of Arts in Jazz Studies.

Faculty: Nick Weiser, John Bacon, Alec Dubie, Kieran Hanlon, Elliot Scozzaro, Kim Nazarian.

Jazz Bands: Jazz Orchestra, New Jazz Ensemble, Jazz Flextet, Instrumental Jazz Compos, Vocal Jazz Combo.

Auditions: See fredonia.edu.


Scholarships: Merit-based.

Apply by: See fredonia.edu.

Contact: Nick Weiser, weiser@fredonia.edu, 716-673-4640.

SUNY Potsdam — Crane School of Music
Potsdam, New York

Student Body: 525.

Tuition: In-state, $7,070; Out-of-state,
### SUNY Purchase — Conservatory of Music

**Purchase, New York**

**Student Body:** 4,300, 80 jazz students (60 undergraduate)

**Tuition:**
- Undergraduate in-state, $7,070; out-of-state, $16,980;
- Graduate in-state, $11,310; graduate out-of-state, $23,100.

**Jazz Degrees:** B.M., M.M., Performer's Certificate (post-baccalaureate) and Artist Diploma (post-master's).

**Faculty:**

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

**Auditions:** Pre-screening auditions due by Jan. 1. See purchase.edu/admissions/music-pre-screening-and-audition-guidelines.

**Financial Aid:** Purchase College, Financial Aid Office: (914) 251-7000.

**Scholarships:**
- Merit-based: James Moody Scholars, Joe Williams Everyday Foundation, Elia Fitzgerald Memorial Scholar.

**Apply by:** Jan. 1.

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

### Syracuse University — Setnor School of Music

**Syracuse, New York**

**Student Body:** 291 music students, 95 jazz (music and non-music majors).  

**Tuition:** $58,440.

**Jazz Degrees:** Bachelor of Science, Bachelor of Music (Music Education, Music Industry or Sound Recording Technology). All options are compatible with Jazz and Commercial Music Applied Study, Jazz Performance Honors and/or a Jazz Performance Minor. Jazz Performance Minor also compatible with non-music majors.

**Faculty:**
- John Coggiola, Marianne Solivan, Irene Laenti, Mike Dubaniewicz, John Hasselback III, Corey Wallace, Boris Koizov, Theresa Chen, Rick Balestra, Josh Dekaney.

**Jazz Bands:** Morton Schiff Jazz Ensemble, Orange Collective and Orange Syndicate Vocal Jazz Ensembles, Orange Unified, 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. vpa.syr.edu/music-requirements.

**Financial Aid:** Available, contact financialaid.syr.edu.

**Scholarships:** Merit scholarships, need-based aid, graduate assistantships in jazz and commercial music.

**Apply by:** Early Decision, Nov. 15; Regular Decision, Jan. 5.

**Contact:** College of Visual and Performing Arts, Office of Recruitment
AND Admissions, 315-443-2769, admisssu@syr.edu.
Website: vpa.syr.edu/academics/music.

Temple University’s Boyer College of Music

Philadelphia, Pennsylvania
Student Body: Approx. 500 undergraduate music students; Approx. 85 undergraduate jazz students.
Tuition: In-state, $19,032; Out-of-state, $33,408.
Jazz Degrees: B.M. Jazz Studies Performance, B.M. Jazz Studies Composition, B.M. Music Therapy Jazz, B.M. Music Education Jazz.
Faculty: Terell Stafford, Tim Warfield, Richard Oatts.
Jazz Bands: Multiple big bands and combos.
Auditions: Apply to Temple University via Common App, then schedule audition with Boyer College of Music and Dance.
Scholarships: Available. Contact boyer@temple.edu.
Apply by: Feb. 1.
Contact: Lydia Veilleux, Associate Director of Admissions & Recruitment, boyer@temple.edu, (215) 204-6810.

Towson University
Towson, Maryland
Student Body: 275 music students; 45 jazz students.
Tuition: In-state, $10,818; out-of-state, $26,820.
Jazz Degrees: Bachelor of Music in Jazz Commercial Performance and Bachelor of Music in Jazz Commercial Composition.
Faculty: Jason Rigby, Dave Ballou, Jim McFalls, John M. Lee, Eric Kennedy, Mike Kuhl, Jeff Reed, Lafayette Gilchrist, Sara Jones, John Dierker.
Jazz Bands: Typically one Jazz Orchestra, five combos, a Latin Jazz Ensemble in the fall, Popular Music Ensemble in the spring, Vocal Jazz Ensemble, Improvisation Ensemble.
Auditions: Application and audition requirements can be found at towson.edu/music under the Prospective Students link.
Financial Aid: finaid@towson.edu, (410) 704-4236.
Scholarships: Mary Ann Criss, mcriss@towson.edu, (410) 704-2836.
Apply by: University application: Early Action and Honors College, Nov. 15; regular decision, Feb. 1. Visit towson.edu/cofac/departments/music/prospective/undergrad.
Contact: Mary Ann Criss, 410-704-2836; mcriss@towson.edu.

University of the Arts
Philadelphia, Pennsylvania
Student Body: 1,557; Jazz students: 150.
Tuition: $50,950.
Jazz Degrees: Instrumental Performance Bachelor of Music, Vocal Performance Bachelor of Music, Jazz Studies Master of Music.
Faculty: Micah Jones, Liz Radiogonda, Matt Gallagher, Mark Allen, Matt Davis, Steve Beskrone, Steve Fidyk, Matt Gallagher, Nick Lombardelli, Don Glanden, Chris Farr, Tony Miceli, Sherrie Maricle, John Swana, V. Shayne Frederick.
Jazz Bands: “Z” Big Band, Transfusion Ensemble, John Swana Ensemble, Jazz Composers, Director’s Ensemble, Arranged Standards.
Auditions: Visit uarts.edu/music-auditions.
Financial Aid: Contact Student Financial Services at finaid@uarts.edu, (215) 717-6170.
Scholarships: Contact Student Financial Services at finaid@uarts.edu, (215) 717-6170. Visit uarts.edu/about/scholarships.
Apply by: Feb. 15.
Contact: University of the Arts Admissions, admissions@uarts.edu or 800-616-ARTS.

University of Connecticut
Storrs, Connecticut
Student Body: 200 music students; 20 jazz students.
Tuition: In-state, $15,672; out-of-state, $38,340.
Jazz Degrees: B.A. Jazz Studies, Performer’s Certificate in Jazz, Music Minor with Jazz Emphasis.
Faculty: Earl MacDonald, John Mastroianni, Steve Bulmer, Chris Morrison, Sean Nelson, Jonathan Barber.
Jazz Bands: Two big bands, five combos.
Auditions: music.uconn.edu/programs/apply.
Financial Aid: Financial Aid Services umass.edu/umfa, 413-545-0801.
Scholarships: Available based on merit, auditions and departmental need.
Apply by: Jan. 15.
Contact: Earl MacDonald, earl.macdonald@uconn.edu.

University of Maine
Orono, Maine
Student Body: 11,383, 130 music majors.
Tuition: In-state/Canada, $11,940, NEBHE, $20,310, out-of-state, $34,080.
Jazz Degrees: B.A. with concentration in Jazz Studies; Minor in Jazz Studies.
Faculty: Dan Barrett, Mike Bennett, Jay Bregman, Scott Cleveland, Daniel Fisher-Lochhead, Ross Gallagher, Stuart Marrs, Mark Tipton, Jim Winters.
Jazz Bands: Two big bands, seven combos.
Auditions: Live or recorded auditions are accepted.
Financial Aid: FAFSA required; umaine.edu/stuaid.
Scholarships: umaine.edu/SPA/audition/scholarships.
Apply by: Rolling admissions.
Contact: Dan Barrett, dan.barrett@maine.edu.

University of Massachusetts
Amherst, Massachusetts
Student Body: 28,000, 250 music students, 50 jazz.
Tuition: In-state, $8,476; out-of-state, $19,085.
Jazz Degrees: Bachelor of Music or Bachelor of Arts in Jazz & African American Music Studies, plus Composition, History, Music Education, Performance, Theory; Minor in Music. Graduate: Jazz Composition/Arranging, Jazz Performance (Master of Music), plus Conducting, Composition, History, Music Education, Performance, Theory.
Faculty: Jeffrey W. Holmes, Felipe Salles, Catherine Jensen-Hole, Tom Giampietro, Fumi Tomita.
Jazz Bands: Jazz Ensemble I, Studio Orchestra, Chapel Jazz Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensemble, Chamber Jazz Ensembles.
Auditions: Live Audition Days held in February 2023. Remote and specially arranged options available. See department website for dates and sign-up process.
Financial Aid: Contact Financial Aid Services umass.edu/umfa, 413-545-0801.
Scholarships: Department scholarships awarded to undergraduate music majors based on merit of audition.
Apply by: Jan. 15; April 15 for transfer; Dec. 1 priority deadline for graduate.
Contact: Nathaniel Gowen, musicadmissions@umass.edu, 413-545-6048.

University of Rhode Island
Kingston, Rhode Island
Student Body: 126 music majors/minors, 23 jazz.
Tuition: In-state, $15,880; out-of-state,
Wells School of Music, West Chester University, Pennsylvania

West Chester, Pennsylvania

Student Body: 300, 50 jazz.

Tuition: In-state, $7,716; part-time, $322 per credit. Out-of-state: Full-Time:

Jazz Bands: One big band, four combos, one jazz vocal ensemble.

Auditions: See uri.ed u/music/auditions.


Scholarships: Merit-based scholarships available for Undergraduate Music Majors. Audition by Feb. 18 for scholarship consideration. Contact Emmett Goods, emmettgoods@uri.edu.


Contact: Sil DeSignore, sdelsignore@uri.edu, 401-874-2431.

$26,070 for Northeast Regional, $34,362 out-of-state.

Jazz Degrees: B.A. in Jazz Studies, B.M. in Jazz Performance, Music Education, Music Therapy and Jazz Studio Composition. Minor in Music with Jazz Studies emphasis.

Faculty: Jay Azzolina, Mark Berney, Atla DeChamplain, Emmett Goods, Steve Langone, William Longo, John McKenna, David Zinno, Zaccai Curtis.

Jazz Bands: Two Large Ensembles, Latin Jazz Ensemble, 3 Combos, Jazz Choir, Chamber Ensemble.

Auditions: Submit application, sign up for live audition at wcupa.edu/music/undergradProgram.aspx.

Financial Aid: WCU awards $191 million annually. Contact finaid@wcupa.edu, 610-436-2627.

Scholarships: Contact musicinfo@wcupa.edu, 610-436-3042.

Apply by: Rolling admission. While students may apply any time after Aug. 1 of their senior year, music students are encouraged to apply by Feb. 1 in order to schedule music auditions.

Contact: Brittany Grason, bgrason@wcupa.edu, 610-436-3042.

West Virginia University School of Music

Morgantown, West Virginia

Student Body: 19,669.

Tuition: $24,456.


Faculty: Jared Sims, Alton Merrell, Robert Sears, Hakeem Bilal, Jeff Siegfried, Lisa Bleil, Paul Thompson, Brian Wolfe.

Jazz Bands: 10 ensembles: two big bands, a vocal combo and instrumental combos.

Auditions: Registrations take place at ccarts.wvu.edu/academics/auditions-and-portfolio-reviews. On-campus audition days are hosted throughout November, January and February. Virtual auditions are also accepted.

Financial Aid: Scholarships are awarded through the financial aid office based on academics and through the College of Creative Arts based upon the audition. Contact James Froemel, WVU Creative Arts Recruitment Specialist; jfroemel@mail.wvu.edu.

Apply by: March 1 (scholarship priority deadline for Creative Arts).

Contact: James Froemel, jfroemel@mail.wvu.edu, (304) 290-7562.

Western Connecticut State University

Danbury, Connecticut

Student Body: Approximately 4,500 undergrads, 200 music majors, 20 undergrad B.M. Jazz Studies majors.

Scholarships: In-state and residents of New York and New Jersey: $25,500 per year (residing on campus, including full meal plan). Out-of-state, $38,500 per year (residing on campus)

CARNegie Hall
Weill Music Institute

NYO Jazz

Free Summer Training for Extraordinary Teen Musicians

Ages 16–19

Apply by January 19

carnegiehall.org/NYOJazz

NYU Steinhardt

Study With Jazz Legends at NYU

Talent is everywhere, but opportunity is here.

Contact us at steinhardt.nyu.edu or mpap.jazz@nyu.edu

Jazz Degrees: Bachelor of Music in Performance, Jazz Studies/Jazz Studies Minor.

Faculty: Jonathan Ragonesi, John Swana, Peter Paulsen, Chris Hanning, Marc Jacoby, Dave Cullen, Dan Cherry.

Jazz Bands: Two Large Ensembles, Latin Jazz Ensemble, 3 Combos, Jazz Choir, Chamber Ensemble.

Auditions: Submit application, sign up for live audition at wcupa.edu/music/undergradProgram.aspx.

Financial Aid: WCU awards $191 million annually. Contact finaid@wcupa.edu, 610-436-2627.

Scholarships: Contact musicinfo@wcupa.edu, 610-436-3042.

Apply by: Rolling admission. While students may apply any time after Aug. 1 of their senior year, music students are encouraged to apply by Feb. 1 in order to schedule music auditions.

Contact: Brittany Grason, bgrason@wcupa.edu, 610-436-3042.

West Virginia University School of Music

Morgantown, West Virginia

Student Body: 19,669.

Tuition: $24,456.


Faculty: Jared Sims, Alton Merrell, Robert Sears, Hakeem Bilal, Jeff Siegfried, Lisa Bleil, Paul Thompson, Brian Wolfe.

Jazz Bands: 10 ensembles: two big bands, a vocal combo and instrumental combos.

Auditions: Registrations take place at ccarts.wvu.edu/academics/auditions-and-portfolio-reviews. On-campus audition days are hosted throughout November, January and February. Virtual auditions are also accepted.

Financial Aid: Scholarships are awarded through the financial aid office based on academics and through the College of Creative Arts based upon the audition. Contact James Froemel, WVU Creative Arts Recruitment Specialist; jfroemel@mail.wvu.edu.

Apply by: March 1 (scholarship priority deadline for Creative Arts).

Contact: James Froemel, jfroemel@mail.wvu.edu, (304) 290-7562.

Western Connecticut State University

Danbury, Connecticut

Student Body: Approximately 4,500 undergrads, 200 music majors, 20 undergrad B.M. Jazz Studies majors.

Scholarships: In-state and residents of New York and New Jersey: $25,500 per year (residing on campus, including full meal plan). Out-of-state, $38,500 per year (residing on campus)
William Paterson University

Wayne, New Jersey

Student Body: 74 undergrad jazz majors, 23 graduate jazz students; 250 music majors.

Tuition: Undergraduate, $14,210 per year; Graduate: $13,878 per year. No out-of-state tuition charge.

Jazz Degrees: Bachelor of Music in Jazz Studies with concentrations in Performance, Sound Engineering Arts, Music Entertainment Industry, Music Education and Jazz/Classical Performance. Graduate degrees: Master of Music in Jazz Studies with tracks in Performance and Composition/Arranging.


Jazz Bands: 24 small jazz groups from trios to octets; 18-piece Jazz Orchestra, Latin Jazz Ensemble, 8-voice Jazz Vocal Workshop.

Auditions: See wpunj.edu/jazz.

Financial Aid: Available for undergrads. Visit wpunj.edu/admissions or contact 973-720-2901. Full tuition graduate assistantships also available.

Jazz Degrees:
Bachelor of Music in Jazz Studies, Bachelor of Science in Music Education (with equal access to jazz ensembles, courses and lessons). Bachelor of Music in Audio and Music Production with jazz concentration, Bachelor of Arts in Music with jazz concentration.

Faculty: Jimmy Greene, Jamie Begian, Dave Scott, Andrew Beals, Deborah Weisz, Chris Morrison, Lee Metcalf, Kenny Wessel, Peter Tomlinson, David Ruffels, Jeff Siegel.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Frankensax, Jazz Guitar Ensemble, Vocal Jazz Ensemble and eight Jazz Combos each semester.

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

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

Scholarships: Merit-based available, contact Laurel Larsen, larsenl@wcsu.edu

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

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

RUTGERS MASON GROSS SCHOOL OF THE ARTS

BM AND MM DEGREES

Faculty perform with the Mingus Big Band, Lincoln Center Jazz Orchestra, Vanguard Jazz Orchestra and more

Access to New York City, just 45 minutes away

Benefits of a Big Ten Research University

masongross.rutgers.edu
Gunther Schuller coined the term Third Stream in a lecture at Brandeis University in 1957, by which time he had long been developing a synthesis of jazz and classical music. But it wasn’t until 1972 that a Third Stream department was established in the academy. That was when Schuller, who had assumed the presidency of Boston’s New England Conservatory five years earlier, took the plunge.

His first act was to hire pianist and radical thinker Ran Blake as chairman. Blake, who ended up holding that post for 22 years, had studied with Schuller at the legendary School of Jazz at Lenox, Massachusetts, and, in 1962, became a subject of Schuller’s analysis in liner notes for his epic album The Newest Sound Around. As chairman, he ran with the Third Stream concept.

Today, Blake said, “the definition has broadened.” On the 50th anniversary of the department, its name — which in 1992 changed from Third Stream to Contemporary Improvisation — has become Contemporary Musical Arts. The change comes amid an ongoing expansion in the department’s scope, which now includes applying to all types of music what had been the goal of unity between two.

In the forefront of promoting this ecumenical approach has been department co-chair Hankus Netsky. A fixture at the school, off and on, since he began as a student in 1973, Netsky has found that the best way to address incoming students’ parochial inclinations was with a series of rhetorical questions.

“I always say, ‘What do you not want to learn? You’re not going to study form from Schubert and Beethoven? You’re not going to study polyphony from Bach? You’re not going to study Debussy? I don’t think we’d have Miles Davis without Debussy. Or Messiaen? Or Louis Armstrong? What can you ignore?’ It doesn’t make sense to have music education in a tunnel-vision way.”

Music being an aural art, students’ minds are opened through their ears. For undergraduates that process begins with Blake, who literally wrote the book on the subject with Primacy of the Ear. Students develop “long-term memory,” both “melodic” and “harmonic,” building familiarity with a piece of recorded music through a painstaking process of repetitive listening until every nuance is assimilated. Then they figure out what they want to do with it. Personal recording devices are required; paper is eschewed.

“They get trial by fire,” Netsky said.

Blake said that weaning students from the printed page had not always been easy: “People who were used to learning music visually were very startled that I wanted them to hear a Billie Holiday piece over and over, sing or whistle it, put it on their instrument. To this day, many people adore this approach and know it’s the right one. But there’s still resistance on the part of students.”

His response? “Save your eyes for Picasso and Grandma Moses.”

Faraiy Malek, a singer who studied at NEC and now teaches there, recalled working with records by singer Chris Connor (whom Blake dubbed “his favorite non-Black musician”). “We’d practice them and perform them, learn them just like the record,” he said. “I’d learn them on piano — try to learn the exact voicings and mimic the inflection of her voice. We were really trying to understand the fullness of the recording, every detail. A lot of times he’d point out areas where we’d go in deeper.”

Deep dives are also a mark of Netsky’s aural-skills course, though he comes at the sub-
ject from multiple angles. Students learn to play gospel piano and improvise on “Mood Indigo” while playing seventh chords, among other things.

They advance from hearing the harmonically simple (Jimmy Yancy playing “How Long Blues”) to the complex (Charles Mingus’ “Goodbye Pork Pie Hat”). They absorb music like the bebop language of Oscar Pettiford on “Perdido.”

“I’m not giving them a lead sheet,” Netsky said with a laugh. “It’s wrong, anyway.”

Graduate students, as needed, take aural-skills courses. But the core of their training, developed by Netsky, is four semesters of Third Stream Methodology. The Third Stream moniker has been retained, he said, because it’s “kind of fun” and a nod to Schuller and Blake.

It recognizes that the course series embodies their ethos.

The first two semesters, Netsky said, are “about becoming a diverse community.” Students from far-flung locales work together on projects through which they expand their knowledge by learning about their respective cultures. The third semester focuses on disparate improvisational traditions. The fourth, among other things, uses the work of varied artists — from Ornette Coleman to Stravinsky to James Brown — as conceptual frameworks in which the students develop their own voices.

Netsky, a driving force in the resurgence of klezmer music and the leader of a Jewish-music ensemble, has pushed for the expansion of ensembles in the program.

Currently, there are nearly 20, among them groups based on Irish, Middle Eastern, Persian, Brazilian and West African traditions; bluegrass, rhythm and blues, and indie, punk and art rock genres; the African diaspora in America and the Caribbean; contemporary chamber music; and the work of Thelonious Monk. Iconoclastic improvisers Anthony Coleman and Joe Morris lead ensembles.

Morris, a noted guitarist who is celebrating his 20th year at NEC, teaches a pioneering course, Properties of Free Music, in which he distills the work of avant-garde innovators into concrete methodologies. His ensemble puts his theories into practice, supplying students with a set of tools for forging an improvisational identity in a genre that steers clear of rules.

Not everyone who studies with Morris intends to concentrate on free music. One notable example is Sarah Jarosz, the singer-songwriter and instrumentalist. Jarosz has won four Grammy Awards in the Folk, Americana and American Roots categories.

But before that, she took private lessons and the ensemble class with Morris, skillfully playing Anthony Braxton, Cecil Taylor and Ornette Coleman compositions on her octave mandolin — and, in the process, informing her work in her chosen genres. In that, she is emblematic of the department’s efforts.

“The most interesting thing about CI is the diversity of students engaged in something they’re not used to doing,” Morris said, invoking the shorthand for Contemporary Improvisation, the department’s former title. “It brings out a quality of those disciplines that’s pretty amazing — and brings a quality of synthesis and difference to each one of those students.”

— Phillip Lutz
**Augusta University**  
**Augusta, Georgia**  
**Student Body:** 9,606 total enrollment, 10 jazz students.  
**Tuition:** $4,416 per semester, tuition and fees.  
**Jazz Degrees:** B.M. Jazz Studies.  
**Faculty:** Wycliffe Gordon and Robert Foster.  
**Jazz Bands:** AU Jazz Ensemble and AU Jazz Combo.  
**Alumni:** Travis Shaw.  
**Auditions:** In person or online. Visit augusta.edu/pamplin/music/apply.php.  
**Financial Aid:** augusta.edu/finaid.  
**Scholarships:** For music scholarships, visit augusta.edu/pamplin/music/scholarships.php. Contact Angela Morgan, amorgan1@augusta.edu, 706-737-1453.  
**Apply by:** July 1.  
**Contact:** Angela Morgan, amorgan1@augusta.edu; Wycliffe Gordon, wgordon@augusta.edu, (706) 737-1453.

**Belmont University**  
**Nashville, Tennessee**  
**Student Body:** 860 music majors (500 Commercial Music majors, 150 seriously interested in jazz).  
**Tuition:** $39,850.  
**Jazz Degrees:** Bachelor of Music with an emphasis in Performance, Composition and Arranging, Music Technology, Music Business or Songwriting.  
**Faculty:** Anthony Belfiglio, Bruce Bennet, Billy Contreras, Bruce Dudley, Sandra Dudley, Alex Graham, Andriana Haygood, Ryan Joseph, Jeff Kirk, Todd London, Adam McPhail, Bethany Merritt, Adam Nitti, Paulo Oliveira, Nick Palmer, Kathryn Paradise, Jeff Philips, Jim Riley, Tracy Silverman, Henry Smiley, Roy Vogt, Michael Valeras, Jack Wengrosky.  
**Jazz Bands:** Two big bands, three jazz combos, jazz choir, gospel choir, bluegrass ensemble, rock ensemble, Top 40 ensemble, pops ensemble, show choir.  
**Alumni:** Chester Thompson, Alvin Love, Dwan Hill, Tammy Rogers King, Josh Turner, Cody Fry, Bernie Herms, Gordon Mote, Melinda Doolittle, Tim Lauer, Kory Caudill.  
**Auditions:** Visit belmont.edu/cmpa/music/apply/undergrad-admission.html.  
**Financial Aid:** Visit belmont.edu/sfs/aid/undergrad.html.  
**Scholarships:** Visit belmont.edu/sfs/scholarships/index.html.  
**Apply by:** July 1. For financial aid and scholarships, March 1.  
**Contact:** Alex Graham, alex.graham@belmont.edu, (615) 460-5996.

**East Carolina University**  
**Greenville, North Carolina**  
**Student Body:** 232 music students, 17 jazz students.  
**Tuition:** Visit financialaid.ecu.edu/estimated-cost-of-attendance-coa.  
**Jazz Degrees:** B.M. with a concentration in vocal music performance, jazz studies emphasis; B.M. with a concentration in instrumental music performance, jazz studies emphasis; M.M. with a concentration in jazz performance; Advanced Performance Studies Certificate.  
**Faculty:** Carroll V. Dashiel Jr., Jeff Bair, Ryan Hanselir, Evan Roberson, Scott Sawyer.  
**Jazz Bands:** Jazz Ensemble A, Jazz Ensemble B plus combos.  
**Auditions:** Visit financialaid.ecu.edu.  
**Financial Aid:** Visit financialaid.ecu.edu.  
**Scholarships:** Visit scholarships.ecu.edu.  
**Apply by:** Feb. 28 for School of Music scholarships and assistantships based on audition.  
**Contact:** Judy Barber, musicadmissions@ecu.edu.

**Florida A&M University**  
**Tallahassee, Florida**  
**Student Body:** 10,000.  
**Tuition:** Undergraduate, in-state, $6,168; out-of-state, $18,566. Visit admissions.fiu.edu or onestop.fiu.edu.  
**Jazz Degrees:** B.M. in Jazz Performance Studies, M.M. in Jazz Performance Studies Concentration.  
**Faculty:** Jamie Ousley, Gary Campbell, James Hacker, Michael Eckroth, Lisanne Lyons.  
**Jazz Bands:** FIU Jazz Combos, FIU Jazz Guitar Ensemble, FIU Jazz Vocal Ensemble, FIU Jazz Big Band, FIU Latin Jazz Ensemble.  
**Alumni:** Jean Caze, Tony Succar, Melinda Rose Rodriguez, Leon Foster Thomas, David Chiverton, Rodolfo Zuniga.  
**Auditions:** Pre-screen required.  
**Financial Aid:** Available. Visit university-wide and School of Music. Contact music@fiu.edu.  
**Scholarships:** Available. Visit university-wide and School of Music. Contact music@fiu.edu.  
**Apply by:** Visit admissions.fiu.edu.  
**Contact:** Jamie Ousley, Coordinator of Jazz Performance Studies, lousley@fiu.edu, (305) 348-1605; Main office: music@fiu.edu.
FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

VISIT US: MUSIC.FSU.EDU

Degrees Offered: Bachelor of Arts in Music - Jazz, Bachelor of Arts in Commercial Music, Bachelor of Music in Performance, Master of Music in Jazz Studies

Coordinator of Jazz and Commercial Music: Rodney Jordan

Jazz Studies Faculty: David Detweiler, saxophone, Scotty Barnhart, trumpet, Kevin Jones, trombone, William Peterson, piano. Marcus Roberts, piano, Rodney Jordan, bass, Leon Anderson, drums

Commercial Music Faculty: Brian Gaber

Work with our faculty at the FSU Summer Music Camps: music.fsu.edu/summermusiccamps
Florida Southern College
Lakeland, Florida
Student Body: 3,500; 25 jazz students.
Tuition: $39,700.
Jazz Degrees: B.M. with Jazz Track.
Faculty: Jeffrey Benatar, Valerie Gillespie, saxophone; Jimmy Moore, Jay Mueller, David Coash, Brian Brink.
Jazz Bands: FSC Jazz Ensemble, Chamber Jazz Ensemble, Jazz Workshop Ensemble and FSC Studio Orchestra.
Alumni: Recent guest artists include Alexa Tarantino, Clay Jenkins, Harold Danko and Aaron Eckert (of the U.S. Army Blues Band). Former Faculty: Nat Adderley.
Auditions: January through March. Contact Robert Griffin, robert.griffin@famu.edu.
Scholarships: Based on audition and merit. Contact (850) 599-3024.
Apply by: May 1.
Contact: Robert Griffin, Director of Jazz Studies, robert.griffin@famu.edu, (850) 412-7144, or Department of Music, (850) 599-3024. Visit cssah.famu.edu/departments-and-centers/music.

Florida State University
Tallahassee, Florida
Student Body: 1,050; 75 in jazz.
Tuition: Undergraduate, In-state, $6,516; Out-of-state, $21,683.
Jazz Degrees: B.A. in Music (Jazz or Commercial Music), B.M. in Jazz Performance, M.M. in Jazz.
Faculty: Leon Anderson, Scotty Barnhart, David Detweiler, Kevin Jones, Rodney Jordan, William Peterson, Marcus Roberts.
Jazz Bands: Big bands, combos, vocal jazz.
Auditions: In-person, Jan. 28, Feb. 11, Feb. 25. Recorded audition option as well.
Scholarships: Available. Merit- and talent-based. Also, out-of-state and graduate teaching assistantships.
Apply by: Priority deadline, Dec. 1; final deadline, Feb. 1.
Contact: Rodney Jordan, Jazz Area Coordinator, rjordan@fsu.edu or musicadmmissions@fsu.edu; (850) 644-6102; music.fsu.edu.

Florida State University College of Music
Tuition: $55,392.
Jazz Degrees: B.M. in Music Performance, Music Education or Theory/Composition; B.A. in Music.
Faculty: Matt Olson, Matt Dingledine, Keith Davis, Justin Watt, Ian Braccchitta.
Jazz Bands: One big band, three combos.
Alumni: Joshua Espinoza.
Financial Aid: Generous scholarship support available; contact furmannmusic@furmanto.edu.
Scholarships: Generous scholarship support available; contact furmannmusic@furman.edu.
Apply by: Early decision, Nov. 15; Early Action, Dec. 1; Regular Decision, April 15.
Contact: Matt Olson, matt.olson@furman.edu, 864-294-3284.

Georgia State University
Atlanta, Georgia
Student Body: 54,000.
Jazz Degrees: B.M. in Jazz Studies, Master's in Jazz Studies.
Faculty: Gordon Vernick, Kevin Bales, Geoffrey Haydon, David Sánchez, Chris Otts, Kevin Smith, Dave Frackenpohl, Robert Boone, Rita Graham.
Jazz Bands: 10 jazz combos and two big bands.
Auditions: Visit music.gsu.edu/explore/how-to-apply-button-info.
Scholarships: Visit music.gsu.edu/scholarships-financial-aid.
Apply by: Visit music.gsu.edu/explore/how-to-apply-button-info. Note: In addition to the GSU application, a separate application to the School of Music is required. Students must submit any required pre-screening audition materials and must complete in-person auditions to be accepted.
Contact: Gordon Vernick, Director of Jazz Studies, gvernick@gsu.edu; music.gsu.edu.

Jacksonville State University
Jacksonville, Alabama
Student Body: 10,000; 80 jazz students.
Tuition: $330/credit hour.
Jazz Degrees: Minor in Jazz, Major in Jazz Performance.
Faculty: Andy Nevala, Chris Probst, Emrah Kotan, Chris Enghauser, Ben Weatherford, Jamel Mitchell.
Jazz Bands: Four jazz bands, six combos, Latin Ensemble/Drumset Ensemble.
Alumni: Tim Sexton, Jonathan Fonbah,
Jacksonville University

Jacksonville, Florida

Student Body: JU average student enrollment as of 2021 was 4,001.
Tuition: $43,520.
Jazz Degrees: Bachelor's in Jazz and Commercial Music.
Faculty: John Ricci, Director of Jazz Studies, professor of saxophone; David Champagne, professor of trumpet; Scott Giddens, professor of jazz piano; Stanley Piper, professor of jazz bass; Richard Kirkland, professor of drum set.
Jazz Bands: Combo (or jazz chamber) based program, up to three combos and a big band.
Alumni: Deandre Lettsome.
Auditions: Two contrasting jazz standards, demonstrated improvisation, major and melodic minor scales, chord comping/chord melody. Drummers: demonstrated styles, 4/4 and 3/4 swing. Live audition preferred; video accepted. For more information visit ju.edu/music/admissions.php.
Scholarships: Up to full tuition via merit and talent awards. Visit ju.edu/music/admissions.php, (904) 256-7000.
Apply by: Open admissions. Best before end of April.
Contact: John Ricci, Director of Jazz Studies, jricci@ju.edu.

North Carolina Central University

Durham, North Carolina

Student Body: 8,207; 107 music majors, 55 Jazz Studies majors (37 undergraduate, 18 graduate).
Tuition:
Undergraduate, in-state, $4,660/semester, plus room and board; Out-of-state tuition: $11,000/semester, plus room and board; Graduate, in-state, $2,370/semester, plus room and board; Out-of-state, $8,847/semester, plus room and board.
Jazz Degrees: B.M. in Jazz Performance, M.M. in Jazz Studies (Performance or Arranging/Composition); and new for Summer 2023 Online M.M. in Jazz Studies (Performance or Arranging/Composition).
Faculty: Branford Marsalis, Artist in Residence; Joey Calderazzo, Artist in Residence; Dr. Lenora Helm Hammonds; Dr. Brian Horton; Albert Strong; Robert Trowers; Jim Crew; Damon Brown; Thomas Taylor; Mavis Poole; Maurice Myers; Dr. Aaron Hill.
Jazz Bands: Jazz Ensembles I and II, Vocal Jazz Ensemble, Jazz Combos I, II and III, Vocal Jazz Combo, Guitar Ensemble.
Alumni: Grady Tate, Leon Pendarvis, Dr. Ira Wiggins, Marcus Anderson, James "Saxsmo" Gates, Brian Miller, Dr. Brian Horton, Mavis Swan Poole, Chip Crawford, Ameen Saleem.
Auditions: Must audition to be music majors. Begin with the undergraduate admission application. Applicants may submit a recorded audio or video file, but a live audition is preferred. Visit nccu.edu/cas/music.
Financial Aid: Merit-based financial aid is competitive. Need-based federal and state financial aid is available. Apply for financial aid through the admissions portal. Graduate assistantships are competitive.

Miami Dade College Wolfson Campus

Miami, Florida

Student Body: 27,000; 35 jazz.
Tuition: See mdc.edu.
Jazz Degrees: Associate of Arts.
Faculty: Michael Di Liddo, Mark Small, Mike Gerber, Gary Thomas, Richard Padron, Ludwig Alfonso.
Jazz Bands: Six jazz combos.
Auditions: Audition required for combo placement in first week of classes.

Jazz Studies Program
A comprehensive curriculum with a focus on small group, jazz combo performance
In partnership with Berklee College of Music
Young Jazz at Wolfson Visiting Artist Series
For more information contact Dr. Michael Di Liddo
Phone: (305) 237-3540
E-mail: mdliddo@mdc.edu
www.mdc.edu/main/jazzatwolfsonpresents
www.facebook.com/jazzatwolfsonpresents

Jazz Faculty:
Dr. Michael Di Liddo, Program Director
Dr. Mark Small
Mike Gerber
Gary Thomas
Richard Padron
Ludwig Alfonso

Past Visiting Artists:
James Moody
Nile Stern
Jamey Aebersold
Eric Alexander
Terral Stafford
Rufus Reid
Dr. Lonnie Smith
Bill Evans
**Texas Christian University**

**Fort Worth, Texas**

**Student Body:** 350 music majors.

**Tuition:** $53,890.

**Jazz Degrees:** None.

**Faculty:** Joe Eckert, Thomas Burchill, Joey Carter, Kyp Green, Amy Stewart, Brian West.

**Jazz Bands:** TCU Jazz Ensembles I and II; Purple, White and Blues (Vocal Jazz Ensemble).

**Auditions:** Jan. 14 for the Nordan Scholarship, Jan. 21, Feb. 4 and Feb. 18. Contact Joe Eckert, Director of Jazz Studies, j.eckert@tcu.edu, 817-257-5576.

**Financial Aid:** Available. Visit financialaid.tcu.edu.

**Scholarships:** Both need- and merit-based funds available.

**Apply by:** Early action, Nov. 1; Regular decision, Feb. 1.

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

**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:** B.M. in Jazz Performance, M.M. in Jazz Performance.

**Faculty:** Dr. Utah Hamrick, director and bass; Dr. Russell Haight, saxophone; Arthur Latin, drum set; Ron Wilkins, trombone; Dr. Andy Cheetham, trumpet; Hank Hehmsoth, piano; Dr. Brian Pardo, guitar; Dr. Keith Winking, trumpet and ensembles.

**Jazz Bands:** 3 big bands, 5 combos.

**Auditions:** In-person or video, visit txstate.edu/jazzstudies/auditions.html.

**Financial Aid:** Visit music.txstate.edu/Scholarships/Music-and-Ensemble-Scholarships.html.

**Scholarships:** Available. Visit music.txstate.edu.

**Apply by:** March 1.

**Contact:** Dr. Utah Hamrick, ulh1@txstate.edu.

**Tulane University**

**New Orleans, Louisiana**

**Student Body:** 14,062.

**Tuition:** $60,814.


**Faculty:** Prof. Courtney Bryan, theory, history, composition; Prof. Jesse McBride, piano, improvisation; Prof. Ashlin Parker, trumpet, theory, history; Jim Markway, Director of...
The Frost School of Music at the University of Miami is renowned for its unique Frost Method® curriculum which creates musicians that have artistic, technological, and entrepreneurial skills to thrive and succeed in the rapidly changing world of professional music.

Innovative Jazz Experiences
At Frost, a diverse tapestry of exhilarating studio music and jazz awaits you. You will present your unique creativity in state-of-the-art concert halls and high-definition streaming channels, all at the pinnacle of excellence.

Degree offerings available in Jazz Instrumental Performance, Jazz Vocal Performance, Studio Jazz Writing, and Jazz Pedagogy. Graduate assistantships also available.

Renowned faculty include:

- Martin Bejerano
- Shelly Berg
- Etienne Charles
- David Chiverton
- John Daversa
- 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 Wulfeck
- John Yarling

www.frost.miami.edu

Apply Today!
University of Alabama
Tuscaloosa, Alabama

Student Body: 37,000; 400 music students, 13 jazz majors, 73 involved in jazz ensembles/combos.

Tuition: Undergraduate, in-state, $5,550/semester; Out-of-state, $15,730/semester; Graduate, in-state, $5,550/semester; Out-of-state, $15,730/semester.

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

Faculty: Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Jon Whitaker, Eric Yates, Andrew Dewar, Daniel Western, Rob Alley, Matt Wiley, Andrew Lyngue.

Jazz Bands: UA Jazz Ensemble, UA Two O’Clock Jazz Band, UA Chamber Jazz, UA Jazz Standards Combo, Crimson Slides, UA Jazz Combo.

Auditions: Undergraduate, in-state, $268/credit; Out-of-state, $536/credit; Graduate, in-state, $339/credit; Out-of-state, $678/credit.


Faculty: David Aaberg, director; James Isaac; Alex Smith; Tom Pender; Alan Wengler.

Jazz Bands: 2 big bands, jazz combos.

Auditions: Feb. 18, Feb. 20. Other dates available upon request.

Scholarships: Available. Merit-based, contact Undergraduate Music Administration at 205-348-7112, or Pam Hewitt, pwoodard@ua.edu.

Apply by: Rolling admission.

Contact: Chris Kozak, Associate Professor and Director of Jazz Studies, ckozak@ua.edu, 205-348-6333.

University of Arkansas
Fayetteville, Arkansas

Student Body: 30,000 music students, 15 jazz students.

Tuition: In-state, $250/credit hour; Out-of-state, $800/credit hour.

Jazz Degrees: B.M. in Performance with a Concentration in Jazz Studies.

Faculty: Dr. Jake Hertzog, Jazz Area Coordinator; Dr. Joon Park; Dr. Rick Salonen; Fernando Valencia; Lauren Clare; Claudia Burson; Nikola Radaa; Dr. Susumu Watanabe.


Alumni: Jordan Strickland.


Scholarships: Merit-based scholarships available. Visit fulbright.uark.edu/musicapp.

Apply by: For best consideration, apply by Feb. 15.

Contact: Dr. Jake Hertzog, jhertzog@uark.edu.

University of Central Missouri
Warrensburg, Missouri

Student Body: 11,200; 180 music majors.

Tuition: Undergraduate, in-state, $268/credit; Out-of-state, $536/credit; Graduate, in-state, $339/credit; Out-of-state, $678/credit.


Faculty: David Aaberg, director; James Isaac; Alex Smith; Tom Pender; Alan Wengler.

Jazz Bands: 2 big bands, jazz combos.

Auditions: Feb. 18, Feb. 20. Other dates available upon request.

Scholarships: Available. Merit-based, contact Undergraduate Music Administration at 205-348-7112, or Pam Hewitt, pwoodard@ua.edu.

Apply by: Rolling admission.

Contact: Chris Kozak, Associate Professor and Director of Jazz Studies, ckozak@ua.edu, 205-348-6333.
North Carolina Central University’s Jazz Studies program has earned its reputation as a premier university program dedicated to shaping the future of aspiring musicians.

It is the only HBCU program selected for awards by the Ella Fitzgerald Charitable Foundation’s Memorial Scholars in Jazz.

**NCCU Jazz Artists-in-Residence**
Branford Marsalis (right) and Joey Calderazzo

Scholarships and Graduate Assistantships Available

**Contact:**
Dr. Lenora Helm Hammonds
helm@nccu.edu
Interim Chair & Director of Graduate Programs
Associate Prof. & Director, Vocal Jazz Ensemble

Dr. Brian Horton
brian.horton@nccu.edu
Director of Jazz Studies
Assistant Prof. & Director, Jazz Ensemble

Apply by November 15 for Spring admission | Apply by July 15 for Fall admission
For more details, visit nccu.edu/jazz.
**University of Louisville Jazz Studies Program**

**Louisville, Kentucky**

- **Student Body:** 375 music students, 35–50 jazz students.
- **Tuition:** Undergraduate, in-state, $12,174; Out-of-state, $28,520; Graduate, in-state, $13,524; Out-of-state, $27,638.
- **Jazz Degrees:** B.A. with Concentration in Jazz Performance, B.M. with Concentration in Jazz Composition/Arranging, B.M. in Jazz Performance, B.M.E. with Jazz Track, B.M. Therapy with optional Jazz Track, B.A. with Emphasis in Jazz Studies.
- **Faculty:** Michael Tracy, Director; Jerry Tolson; Ansyn Banks; Chris Fitzgerald; Gabe Evens; Craig Wagner; Mike Manthey.
- **Jazz Bands:** Jazz Ensemble I; Jazz Lab; Repertoire Ensembles – Brazilian, Contemporary, Jazz Lab II; International Combo; 6 to 7 combos; guitar and saxophone ensembles.
- **Financial Aid:** Yes, Visit louisville.edu/financialaid.
- **Auditions:** Dec. 3 Jan. 21, Feb. 4, Feb. 18.
- **Scholarships:** Yes. Merit- and talent-based available.
- **Contact:** Laura Angermeier, laura.angermeier@louisville.edu.

---

**The University of Memphis Scheidt School of Music**

**Memphis, Tennessee**

- **Student Body:** 23,000; 500 music students, 50 jazz and commercial music students.
- **Tuition:** In-state, $9,800/yr.
- **Jazz Degrees:** B.M. Jazz Studies (performance), B.M. Jazz Studies (composition), B.M. Commercial Music, M.M. Jazz Studies (performance or composition), D.M.A. Performance or composition with jazz studies cognate.
- **Faculty:** Jack Cooper, Sam Shoup, Michael Shults, David Spencer, Joyce Cobb, Alvie Givhan, Michael Assad.
- **Jazz Bands:** Jazz Orchestra 1, Jazz Orchestra 2, Vocal Jazz, Jazz and Commercial Composers (6–9; varies on semester), Jazz Trombones, Jazz saxes (“Supersax”).
- **Alumni:** Mulgrew Miller, Donald Brown, James Williams, Tony Reedus, David Parks, Jeremy Warren.
- **Financial Aid:** Visit memphis.edu/financialaid.
- **Auditions:** March 1. (Please refer to audition schedule on memphis.edu/music/admissions/index.php).
- **Contact:** George Patton, School of Music Recruiting Coordinator, musicadmissions@memphis.edu.

---

**University of Miami Frost School of Music**

**Coral Gables, Florida**

- **Student Body:** 740.
- **Tuition:** Undergraduate, $55,400; Graduate, $41,036.
- **Faculty:** John Daversa, Shelly Berg, Chuck Bergeron, Martin Bejerano, John Hart, Marcus Strickland, Dante Luciani, Brian Lynch, Kate Reid, Gonzalo Rubalcaba, Dafnis Prieto, Errol Rackepov, John Yarling, Steve Guerra.
- **Alumni:** Steve Aho, Jeff Babko, Steve Bailey, Ed Calle, Mark Egan, Tom Garling, Danny Gottlieb, Euge Groove, John Hart, Bruce Hornsby, Randy Johnston, Jonathan Joseph, Jonathan Kreisberg, Marco Marcinkis, Pat Metheny, Kate Reid, David Roitstein, Jon Gilutin, Emmet Cohen, Troy Roberts, Rick Margitza, Joel McNeely, Mike Rodriguez, Martin Bejerano, Robert Rodriguez, Andrew Synowiec, Craig Gosnell, Dennis Marks, David Siegel, Ben Stivers, Clay Perry, Clay Oswald.
- **Financial Aid:** Need-based financial aid.
- **Scholarships:** Merit-based scholarships.
- **Contact:** Karen Kerr, admission.music@miami.edu.

---

**University of New Orleans**

**New Orleans, Louisiana**

- **Student Body:** University: 8,500, 100 music students, 65 jazz students.
- **Tuition:** $4,500 per semester.
- **Jazz Degrees:** B.A. in Jazz Studies, M.M. in Jazz Studies.
- **Faculty:** Victor Atkins, Brian Seeger, Brent Rose, Rick Sebastian, Derek Douget, Khari Lee, Roland Guerin, Peter Harris, Herlin Riley, Ashlin Parker, Larry Sieberth, Oscar Rossignoli, Matt Perrine.
- **Jazz Bands:** 6–8 themed combos.
- **Alumni:** Jamison Ross, John Ellis, Brice Winston.
New Orleans is a cultural mecca, that has become the standard for reinvention. Learn from faculty who are recognized as world renowned music leaders and innovators and are deeply connected to the city and its culture. At The University of New Orleans, students become masters by working with masters.

STUDY WITH NEW ORLEANS
at UNO
School of the Arts

Out-of-state students in Florida, Alabama, Texas and Mississippi can now attend at in-state rates!

Jazz Faculty
Chris Adkins
Wes Anderson
Victor Atkins
Derek Douget
Roland Guerin
Peter Harris
Jesse McBride
Eric Merchant
John Michael Bradford
Ashlin Parker
Matt Perrine
Oscar Rossignoli
Matt Rhody
Herlin Riley
Brent Rose
Oscar Rosignoli
Bill Schettler
Amina Scott
Ricky Sebastian
Brian Seeger
Jason Stewart
Meryl Zimmerman

CONTINUING THE LEGACY
Jazz Studies at UNO was founded in 1989 by jazz patriarch Ellis Marsalis Professor Emeritus

MUSIC.UNO.EDU
**Chillin’ with East Carolina University music students.**

**University of North Carolina, Asheville, North Carolina**

**Student Body:** 3,300; 100 music students, 30 jazz students.

**Tuition:** In-state, $3,659.25; Out-of-state, $12,333.25.

**Jazz Degrees:** B.F.A. in Jazz & Contemporary Music, B.A. in Music, B.S. in Music Technology.

**Faculty:** William Bares, Brian Felix, Jonathan (Toby) King, Matthew Richmond, Melodie Galloway, Christine Boone, Emily Eng, Jude Weinberg, Hwa-Jin Kim, Zack Page, Jacob Rodriguez, Justin Ray, Tim Doyle, Brent LaCasce, Mike Barnes, Richard Shulman.

**Jazz Bands:** Large Jazz Ensemble, X-Tet, Rotating Themed Jazz & Contemporary Ensembles, Studio 018 Vocal Jazz Ensemble, Bluegrass Ensemble, Contemporary Guitar Ensemble.

**Auditions:** In-person, Nov. 12 and Jan. 28. Visit music.unca.edu/learn/audition-requirements or contact Carolina Perez, cperez4@unca.edu, 828-251-6456.

**Financial Aid:** Available. Contact unca.edu/admission/financial-aid, 828-251-6535.

**Scholarships:** Available. Based on audition.

**Apply by:** Dr. Brian Felix, bfelix@unca.edu, 828-250-2311.

**Contact:** Brian Seeger, bseeger1@uno.edu.

**University of North Carolina, Wilmington, North Carolina**

**Student Body:** 18,030

**Tuition:** In-state, $4,443; Out-of-state, $19,063.

**Jazz Degrees:** B.A. in Jazz, minor in jazz.

**Faculty:** Dr. Natalie Boeyink, Jerald Shynett.

**Jazz Bands:** Big band, Latin/Brazilian jazz combo, Jazz combo.

**Auditions:** In-person and online. Visit finaid@uncw.edu.

**Financial Aid:** Visit finaid@uncw.edu.

**Scholarships:** Contact Dr. Natalie Boeyink, boeyinkn@uncw.edu.

**Apply by:** Feb. 1.

**Contact:** Dr. Natalie Boeyink, boeyinkn@uncw.edu.

**University of North Carolina at Greensboro, Miles Davis Jazz Studies Program**

**Greensboro, North Carolina**

**Student Body:** 20,000, 30 jazz majors.

**Tuition:** In-state, $7,406; Out-of-state $22,565.

**Jazz Degrees:** B.M. in Jazz Performance, B.M. in Music Education with a Jazz Concentration, Post-Baccalaureate Certificate in Jazz Studies.

**Faculty:** Steve Haines, Chad Eby, Thomas Helfin, Ariel Pocock, Greg Hyslop, Thomas Taylor, J.C. Martin.

**Jazz Bands:** Jazz Ensemble I, Jazz Ensemble II, 4–6 combos, Spartan Jazz Collective.

**Auditions:** Visit jazz.uncg.edu.

**Financial Aid:** Visit fia.uncg.edu.

**Scholarships:** Available. Need- and merit-based.

**Apply by:** Priority, Dec. 1; Regular deadline, March 1; Rolling admissions, July 15.

**Contact:** Steve Haines, sjhaines@uncg.edu.

**University of North Texas**

**Denton, Texas**

**Student Body:** 42,200, 1,565 in College of Music, 225–250 in Jazz Studies.

**Tuition:** Undergraduate, in-state, $26,554 (includes tuition, fees, room & board, transportation); Out-of-state, $38,794; Graduate, in-state, $22,568; out-of-state, $31,530.

**Jazz Degrees:** B.M. in Jazz Studies, M.M. in Jazz Studies, Graduate Artists Certificate in Jazz Studies, D.M.A. in Performance, Jazz Studies Concentration. Available emphases in instrumental or vocal performance, music business, composition and arranging, or popular and commercial music.

**Faculty:** Rob Parton, Chair, trumpet; Jennifer Barnes; Alan Baylock; Jessica Muñiz-Collado, Quincy Davis; Richard DeRosa, Philip Dizzack, Nick Finzer, Federico Ullah, Brad Leali, Dave Meder, Davy Mooney, Lynn Seaton, Kimberly Hannon-Teal, Rosana Eckert, Rodney Booth, Scott Tixier.

**Jazz Bands:** 8 big bands, 12 small groups, 4 vocal jazz ensembles, 3 guitar ensembles, Latin Jazz lab, popular music ensemble, jazz trombone ensemble, jazz strings ensemble.

**Auditions:** On-campus auditions preferred; Recorded and virtual auditions also available.

**Financial Aid:** Available. Visit financialaid.unt.edu/how-apply. Contact financialaid@unt.edu.

**Scholarships:** Need- and merit-based.

---

**Student Body:** 16,690; 250 music students, 45 jazz students.

**Tuition:** Undergraduate, in-state, $105/credit hour; Out-of-state, $225/credit hour; Graduate, in-state, $275/credit hour; Out-of-state, $800/credit hour. National tuition waivers available for out-of-state.

**Jazz Degrees:** B.M. in Jazz Studies, M.M. in Performance/Jazz Studies.

**Faculty:** Lynne Arriale, Todd DeGigleidie, Marc Dickman, Danny Gottlieb, Barry Greene, Clarence Hines, Dennis Marks, J.B. Scott.

**Jazz Bands:** 3 Jazz Ensembles, 6 Jazz Combos.

**Alumni:** Marcus Printup, Vincent Gardner, Doug Wamble, Paul Silvive, John Davis, Brian Hogans, Christian Tamburr.

**Auditions:** In-person, Oct. 15, Jan. 14, Feb. 18, and March 4.

**Financial Aid:** Available. Visit unf.edu/onestop.

**Scholarships:** Need- and merit-based.

**Apply by:** Visit unf.edu/admissions/deadlines.html.

**Contact:** Courtney Diaz, schoolofmusic@unf.edu, 904-620-2961, or visit unf.edu/coas/music.

---

**University of North Texas**

**Denton, Texas**

**Student Body:** 42,200, 1,565 in College of Music, 225–250 in Jazz Studies.

**Tuition:** Undergraduate, in-state, $26,554 (includes tuition, fees, room & board, transportation); Out-of-state, $38,794; Graduate, in-state, $22,568; out-of-state, $31,530.

**Jazz Degrees:** B.M. in Jazz Studies, M.M. in Jazz Studies, Graduate Artists Certificate in Jazz Studies, D.M.A. in Performance, Jazz Studies Concentration. Available emphases in instrumental or vocal performance, music business, composition and arranging, or popular and commercial music.

**Faculty:** Rob Parton, Chair, trumpet; Jennifer Barnes; Alan Baylock; Jessica Muñiz-Collado, Quincy Davis; Richard DeRosa, Philip Dizzack, Nick Finzer, Federico Ullah, Brad Leali, Dave Meder, Davy Mooney, Lynn Seaton, Kimberly Hannon-Teal, Rosana Eckert, Rodney Booth, Scott Tixier.

**Jazz Bands:** 8 big bands, 12 small groups, 4 vocal jazz ensembles, 3 guitar ensembles, Latin Jazz lab, popular music ensemble, jazz trombone ensemble, jazz strings ensemble.

**Auditions:** On-campus auditions preferred; Recorded and virtual auditions also available.

**Financial Aid:** Available. Visit financialaid.unt.edu/how-apply. Contact financialaid@unt.edu.

**Scholarships:** Need- and merit-based.
PUT YOUR PASSION INTO PRACTICE

AUDITION DATES
01.28.2023
02.03.2023 (graduate applicants only)
02.04.2023 (virtual auditions)
02.17.2023 (graduate voice only)
02.25.2023

APPLY TODAY AT MUSIC.UNT.EDU

UNT College of Music - Serving our diverse musical culture with excellence, integrity and imagination.

COMPOSITION  |  CONDUCTING  |  ETHNOMUSICOLOGY  |  JAZZ STUDIES  |  MUSIC BUSINESS
MUSIC EDUCATION  |  MUSIC HISTORY  |  MUSIC THEORY  |  PERFORMANCE
The University of South Carolina
Columbia, South Carolina
Student Body: 350 music students, 30 jazz students.
Tuition: In-state, $12,288; Out-of-state, $33,528.
Jazz Degrees: B.M. in Jazz Studies, M.M. in Jazz Studies (Performance or Composition).
Faculty: Matthew White, Craig Butterfield, Colleen Clark, Michael Wilkinson, Lauren Meccia, Bert Ligon, Aletha Jacobs.
Scholarships: Jazz scholarships and graduate assistantships available. Contact Matthew White, mattwhite@sc.edu.
Apply by: Dec. 1.
Contact: Dr. Matthew White, chair, mattwhite@sc.edu.

University of South Florida
Tampa, Florida
Student Body: 45,000, 25 Jazz majors.
Tuition: In-state, $6,410; Out-of-state, $17,326
Jazz Degrees: B.M., B.A., M.M.
Faculty: Jack Wilkins, Director, improv, history, chamber ensembles; Tom Brantley, jazz ensembles, trombone; James Suggs, jazz ensembles, trumpet; Jon Tucker, saxophone; Larue Nickelson, guitar, chamber ensembles; Pablo Arecibia, piano; Dave Rudolph, drums; Mark Neueneschwander, bass; Aaron West, Improv, recording technology; Ross Strasuer, jazz ensembles, jazz composition; Chuck Owen, professor emeritus.
Jazz Bands: 2 large jazz ensembles; 5–8 chamber jazz ensembles.
Alumni: James Suggs, Larue Nickelson, Corey Christiansen, Tami Danielsson, Per Danielsson, Chris Rottmayer, Keith Oshiro, Jerald Shynett, Mike Lapichino, Matt Mill, Alejandro Arenas, Mark Feinman, Jon O’Leary, Simon Lasky, Jazmin Ghent, Sila Shaman.
Auditions: Online auditions, visit music.arts.usf.edu.
Scholarships: Visit music.arts.usf.edu.
Apply by: February.
Contact: Jack Wilkins, wilkins@usf.edu.

University of Texas at Austin
Austin, Texas
Student Body: 650 music students, 35 jazz majors.
Tuition: Visit onestop.utexas.edu.
Faculty: Diego Rivera, Director of Jazz Studies, saxophone, jazz history, improvisation; John Fremgen, bass, jazz theory, improvisation, beginning jazz piano; Dr. John Mills, composition/arranging, saxophone, jazz literature; Dr. Michael Sailors, trumpet, improvisation, arranging; Dr. Omar Thomas, jazz theory; Sean Giddings, piano; Bruce Saunders, guitar; Adam Jackson, drums; Paul Deemer, trombone.
Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos, Alternative Improvisation Music Ensemble (AIME).
Auditions: Visit music.utexas.edu.
Apply by: Dec. 1.
Contact: Sarah Goerg Borshard, sborshard@austin.utexas.edu, 512-471-0504.

The UCO Jazz Lab
This award-winning entertainment venue is home to our 11 student jazz ensembles and combos as well as three advanced recording studios.

Brian Gorrell, Director of Jazz Studies
BGorrell@uco.edu • 405-974-5285
ucojazzlab.com
music.uco.edu
Vanderbilt University
Blair School of Music
Nashville, Tennessee

Student Body:
225–235; 16 jazz majors and 125 students participating in Jazz.

Tuition:
$58,000.

Jazz Degrees:
B.M. in Jazz Studies; Minor or Concentration offered in Jazz Studies.

Faculty:
Ryan Middagh, Director of Jazz Studies; Jeff Coffin, saxophone; Mark Kibble, voice; Marc Widenhofer, drum set; Bruce Dudley, piano; Jerry Kimbrough, guitar; Roger Spencer, bass; Nick Laufier, brass.

Jazz Bands:
Blair Big Band Ensemble, 3-4 Jazz Combos, Blair Jazz Choir, Special Ensemble in Jazz and Global Music.

Auditions:
Visit blair.vanderbilt.edu/admissions/apply.php. Auditions for jazz ensembles, lessons or minor/concentrations take place once an admitted student begins studies at Vanderbilt.

Financial Aid:
Visit vu.edu/finaid.

Scholarships:
Merit-based music scholarships awarded to Blair majors based on audition and accompanying academic achievement. Visit vu.edu/scholarships.

Apply by:
Early decision 1, Nov. 1; Early decision 2, Jan. 1; Regular decision, Jan. 1.

Contact:
Blair Admissions, Blair.inquiries@vanderbilt.edu, 615-322-6181.

Virginia Commonwealth University
Richmond, Virginia

Student Body:
250 music majors, 20 jazz majors.

Tuition:
In-state, $15,642; out-of-state, $37,588.

Jazz Degrees:
B.M. in Jazz Studies, B.A. Music.

Faculty:

Jazz Bands:
2 jazz orchestras, 5 small jazz ensembles.

Alumni:
Steve Wilson, James Genus, Victor Goines, Clarence Penn, Matthew E. White, members of Butcher Brown.

Auditions:
Fall and Spring dates are available. Visit jazz.vcu.edu.

Financial Aid:
Call 804-828-6669.

Scholarships:
Call 804-828-1167.

Apply by:
Dec. 1 advisable, rolling admissions thereafter.

Contact:
Music Admissions, music@vcu.edu, 804-828-1167; or visit jazz.vcu.edu.

UK JAZZ
UNIVERSITY OF KENTUCKY
“Osland’s...ensembles can compete with any fully professional jazz orchestra anywhere in the world. They’re that good.”

LYNN RENE BAYLEY
The Art Music Lounge

Miles Oland is available
for clinics, workshops &
guest artist appearances
miles.osland@uky.edu
(859) 257-8173

FLORIDA A&M UNIVERSITY, TALLAHASSEE, FLORIDA

B.S. Degree in Music with Jazz Studies Concentration “Study, Create, Perform, and Be Inspired”

Do you like jazz?
Study the greats and you may play with one.

Florida A&M University Department of Music
206 Foster-Tanner Music Bldg.
Tallahassee, FL 32307
850-599-3024 Office 850-561-2176 FAX
www.famu.edu/departmentofmusic

OCTOBER 2022 DOWNBEAT 119
All the steps in the progressive ladder of music education are vitally important, but community and junior college jazz programs sometimes don’t get the recognition deserved for developing the talents of music students who otherwise might not have the opportunity.

Four community and junior college jazz programs — Contra Costa College in San Pablo, California; Cuyahoga Community College Metro Campus (Tri-C) in Cleveland, Ohio; Miami Dade College’s Wolfson Campus in downtown Miami, Florida; and MiraCosta College in Oceanside, California — certainly deserve recognition. Conversations with the jazz educators who lead these programs highlight the variety of challenges they face and the strategies they’ve implemented.

Steve Enos, director of Jazz Studies at Metro Tri-C, played trumpet in the U.S. Navy Band before earning his bachelor’s degree from Berklee College of Music and his master’s in Music Education at the University of Akron. Enos began teaching as an adjunct at Tri-C in 1995. When he became director of Tri-C’s jazz program, he used his Berklee connection to build an articulation partnership between the renowned Boston music college and Tri-C.

“What prompted me to reach out to Berklee was Tri-C’s decision to change from a quarter to a semester system,” Enos explains. “We had a golden opportunity to rewrite the program, which also presented a golden opportunity to reach out to Berklee. I called Gary Burton, who was Berklee’s executive vice president, and asked if Berklee would be interested in partnering with Tri-C. He was interested and sent Berklee administrators to come and work with us to develop a jazz curriculum that aligned with Berklee’s core requirements for their first two years of study.

“As a result, we’re teaching Berklee’s core, and using Berklee’s books for those courses. For our students, it’s a great opportunity to come to Tri-C first rather than go directly to Berklee. It’s a less expensive approach for them, especially if they live here. And our program is smaller, so they also get more attention. We’ve had more than 100 students transfer to Berklee, and those transfers have a 92 percent graduation rate there.

“And we’ve also been able to set up an articulation agreement with the Jackie McLean Institute of Jazz at the Hartt School.”

Michael Di Liddo, director of Jazz Studies at Miami Dade College’s Wolfson campus in downtown Miami, has led the jazz program since 1998. When he began at Wolfson, Di Liddo, like Enos at Tri-C, saw the need to adjust the curriculum. And like Tri-C, the Miami Dade Wolfson jazz program earned an articulation agreement with Berklee College of Music in 2008.

But that’s just one of the strategies Di Liddo has used to increase interest in the program. When he started, Di Liddo decided he needed to create a series of jazz performances on campus featuring professional jazz musicians. The free series, “Jazz at Wolfson Presents,” is scheduled once a month at noon on Wednesdays during the spring and fall semesters. Over the years, the series has featured Rufus Reid, Mike Stern, James Moody, Jamey Aebersold, Jeff Coffin and many other noted jazz musicians.

“We needed to bring in jazz artists who were active in the community once a month to increase the profile of the program by playing a concert and doing workshops and clinics,” said Di Lillo. “We did it at lunch mid-week and made it free to really try and reach out to students. It gave the students a chance to really interact and ask questions of the musicians in a one-on-one setting. And we also featured concert performances by all three of our jazz ensembles here at Wolfson to put them in the spotlight.”

Di Lillo has also started a high school dual-enrollment program. High school music students who qualify can come to the Wolfson campus after their regular class schedule and take music classes at the college level.

“It gives the high school students a head start,” he said, “and it also gets them familiar with what we can offer. And, for example, if they want to go to a four-year university like the University of Miami, they can start here and get their grades up or get a better jazz foundation and background so they can transfer there.”

For Stephen Torok, chair of the Department of Music at MiraCosta College in Oceanside, California, teaching at the community college level after earning his undergraduate degree from Carnegie Mellon and his masters from the University of Southern California was eye-opening.
“I taught at a community college for five years before I came to MiraCosta, and it was really interesting to me that the music students in my classes were so diverse,” he said. “I had the traditional high school band students who wanted to continue their studies. But I also had older people in the community who were coming back to take music courses. And I had high school kids who didn’t take band in school. They learned by playing in garage bands and often couldn’t read music even though they were talented players who really knew how to find a groove, since they learned it the old-fashioned way.

“First, I had to learn to be more patient in my teaching. And most importantly, I realized I had to emphasize the listening process. I knew if I was going to have any kind of success teaching, I’d have to emphasize formal listening as an entry point into reading and studying charts. Basie Band recordings turned out to be great for this. I’d create a playalong of the original recording with a count off I’d insert. The students could play along with the original recording to create their parts, then we would cut the original when we got to mixing stage. It helped them pick up the sophisticated style and rhythmic nuance of the Basie band through an organic back-and-forth process.”

Torok also focused on having his students play other styles of music — especially Latin and funk — as a gateway to capturing the attention for those who weren’t into jazz and getting them into the concept of playing in a groove. It’s an approach that has helped MiraCosta jazz ensembles win a number of DownBeat Student Music Awards over the last decade.

Stephanie Austin Letson holds a number of titles at Contra Costa College in San Pablo, California. The professor of music is also the director of choral activities, performance program director and coordinator of vocal and piano education at the college. But wearing all these hats didn’t stop her from essentially creating a DownBeat Student Music Award-winning program from the ground up.

“First, I had to learn to be more patient in my teaching. And most importantly, I realized I had to emphasize the listening process. I knew if I was going to have any kind of success teaching, I’d have to emphasize formal listening as an entry point into reading and studying charts. Basie Band recordings turned out to be great for this. I’d create a playalong of the original recording with a count off I’d insert. The students could play along with the original recording to create their parts, then we would cut the original when we got to mixing stage. It helped them pick up the sophisticated style and rhythmic nuance of the Basie band through an organic back-and-forth process.”

Letson’s first official vocal group was Jazzanova, which varied from six to eight members. By 2011, it became clear to her that the program had reached to point where a more advanced group could be created.

“We needed a place for the Jazzanova singers to go,” she explained, “and give them the next level of challenge. So we started JAZZ-ology.”

Once Jazzanova won the program’s first DownBeat Student Music Award in 2013, more followed. Contra Costa jazz vocal ensembles have won nine over the past nine years — as well as being named a top six national finalist at the Monterey Jazz Festival Next Generation competition.

“For me, that’s what’s lovely about community colleges,” Letson concluded. “There’s such diversity in age and socioeconomic background of the students. And for some students, a community college degree might be it, while for others, it’s a stepping stone. No matter what, these vocal students get a great experience — and hopefully a love of jazz. And that’s a wonderful thing.”

—Terry Perkins
MIDWEST

Ball State University
Muncie, Indiana

Student Body: 22,000; 18 jazz majors.
Tuition: In-state, $10,144; Out-of-state, $27,240.
Jazz Degrees: B.M. in Jazz Studies.
Faculty: Mark Buselli, trumpet and Director; Amand怒 Gardier, saxophone; Cassius Goens, percussion; Freddiem Mendoza, trombone; Scott Routenberg, piano; Joel Tucker, guitar; Jesse Wittman, bass.
Jazz Bands: 3 big bands and 6 combos.
Auditions: Visit bsu.edu/academics/collegesanddepartments/music/ensembles/jazz-ensembles/jazz-lab-ensemble.
Financial Aid: Visit finaid@bsu.edu, 765-285-5600.
Scholarships: Contact Peter Opie, 765-285-5400.
Apply by: March 1.
Contact: Mark Buselli, mbuselli@bsu.edu, 317-371-6776.

Bowling Green State University
Bowling Green, Ohio

Student Body: 26,000 total at BGSU. Around 400 undergraduate music majors and 150 graduate music students, 25 jazz students.
Tuition: Ohio residents, $12,547.20; Non-residents: $20,535.60.
Jazz Degrees: Bachelor of Music, Jazz Studies, visit bgsu.edu/musical-arts/faculty-and-staff/jazz.html. Master of Music, Jazz Studies, visit bgsu.edu/musical-arts/prospective-students/masters/areas-of-study.html. Jazz Studies Minor, visit bgsu.edu/musical-arts/area/jazz.html.
Faculty: David Bixler, jazz saxophone, Director of Jazz Activities, Jeff Halsey, jazz, double bass Room, Ariel Kasler, guitar, piano, Daniel Picolo, percussion, Charles Saenz, trumpet, Associate Dean.
Jazz Bands: Two jazz lab bands, multiple jazz combos and chamber ensembles, Jazz Guitar Ensemble, Vocal Jazz Ensemble.
Auditions: Apply to university, then sign up for audition. The College of Musical Arts is offering three methods of audition this year: In-person (highly preferred), Live Virtual, Recorded Video Submission.
Audition Dates: In-person, Jan. 21 and Feb. 18; Feb. 24, virtual for all instruments; In-person, Feb. 25 (and the deadline to be considered for music talent scholarship).
Financial Aid: Financial Aid is available. To be considered for need-based aid, you must be an admitted student and file a FAFSA form.
Contact: Office of Admissions, choosebgsu@bgsu.edu, 419-372-2478; Student Financial Aid & Scholarships 419-372-2651; Music Admissions, musicadmissions@bgsu.edu, (419) 372-8577; Jazz Contact: David Bixler, Director of Jazz Activities, dbxiler@bgsu.edu, 419-372-2953.

Butler University
Indianapolis, Indiana

Student Body: 4,492 undergraduate; 175 music majors.
Tuition: $42,410 per year.
Jazz Degrees: B.M. in Jazz Studies, Jazz Studies Minor, Jazz Studies Emphasis.
Faculty: Sean Imboden, Matt Pivce, Kenny Phelps, Sandy Williams, Jesse Wittman, Jon Crabiel, Richard Dole, Jen Siukola, Erin Benedict, Ellie Pruneau.
Jazz Bands: Butler University Jazz Ensemble, Jordan Jazz (vocal jazz), multiple combos.
Auditions: On-campus and virtual auditions in January-February for fall entry. Visit butler.edu/music for details.
Financial Aid: Available. 99% of students receive financial aid. Contact finaid@butler.edu.
Scholarships: Music scholarships available for music majors and minors based on audition; must audition on or before Feb. 20. Contact music@butler.edu.
Apply by: Nov. 1 for early action, non-binding, but highly recommended. Feb. 1, regular decision.
Contact: Courtney Trachsel, music@butler.edu, 317-940-9065.

College of DuPage
Glen Ellyn, Illinois

Student Body: 26,000 (total), 50 Jazz Students.
Tuition: $140/credit hour, in-district, $327/credit hour, out-of-district.
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.
Auditions: Contact Dr. Matt Shevitz for more information, shevitzm@cod.edu, 630-942-2369, 630-791-0196.
Financial Aid: See cod.edu/costs/financial_aid.
Scholarships: $1,000 annual merit-based scholarships are available, contact Dr. Shevitz for more information.
Apply by: See cod.edu/registration.
Contact: Dr. Matt Shevitz, shevitzm@cod.edu, 630-942-2369, 630-791-0196.

Columbia College Chicago
Chicago, Illinois

Student Body: 5,427.
Tuition: $29,270.
Jazz Degrees: B.A. and B.M. degrees in Contemporary, Jazz and Popular Music, B.M. in Composition and Production.
Faculty: Scott Hall, Gary Yerkins, Sebastian Huydts (Chair), Bill Boris (Associate Chair), Sharel Cassity, Peter Saxe, Cassandra O’Neal, Raphael
Create, record, and perform your music in the heart of Chicago.

Our distinct focus on contemporary, jazz, and popular music means you’ll refine your sound and gain the professional tools and networks you need to launch a career in music.

Study with award-winning faculty working in today’s music industry, including these faculty members and instructors:

Scott Hall (Trumpet, Jazz Studies), Typhanie Monique (Vocal Studies), Gary Yerkins (Songwriting), G. Thomas Allen (Voice), Cassandra O’Neal (Keyboards, Voice), Charles Heath (Drums), Sharel Cassity (Saxophone), Raphael Crawford (Trombone), Peter Saxe (Keyboards), Chuck Webb (Bass), Bill Boris (Guitar, Bass), Leandro Lopez-Varady (Keyboards), Sebastian Huydts, Ilya Levinson (Composition), and many more.

Celebrate Your Musical Talents
Join us for the Deep Dish Music Festival on March 10, 2023, an all-day invitational music festival for high school and community college ensembles to celebrate and cultivate their unique musical talents. More information at columbia.edu/deepdish.
Cuyahoga Community College

Cleveland, Ohio

Student Body: 25–30 jazz majors with transfer agreements with the Berklee College of Music in Boston and the Hartt School of Music (Jackie McLean Jazz Institute) in Hartford, Connecticut.

Tuition: Visit tri-c.edu/paying-for-college/tuition-and-fees/index.html.

Jazz Bands:
- Small Group Jazz, Pop/Fusion.

Alumni: Dominick Farinacci, Aaron Kleinstub, Walter Barnes, Sean Jones, Jerome Jennings, Curtis Taylor.

Auditions: Open Enrollment with Audition and Music Theory Assessment/Placement.


Apply by: Aug. 1.

Contact: Steve Enos, Director, stephen.enos@tri-c.edu, 216-987-4256.

DePaul University School of Music

Chicago, Illinois

Student Body: Approx. 400.


Jazz Degrees: Bachelor and Master’s.

Faculty: Dana Hall, Director of Jazz Studies; Neal Alger, Scott Burns, Dennis Carroll, Sharel Cassity, Typhanie Monique Collier, Scott Hesse, Jeremy Kahn, Thomas Matta, Chad McCullough, Kathryn Sherman, Jim Trompeter and 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: Financial aid is available. Contact musicadmissions@depaul.edu for information.

Scholarships: 99% of all students receive aid. Contact musicadmissions@depaul.edu for information.

Apply by: Dec. 1.

Contact: musicadmissions@depaul.edu, (773) 325-7444.

Eastern Illinois University

Charleston, Illinois

Student Body: Approximately 8,600 university students, 140 music majors, and approximately 40 students in jazz groups.

Tuition: Approximately $24,000/year including all fees and room and board.

Jazz Degrees: B.M. in Jazz Studies Performance, Jazz Studies Minor, M.A. in Music Performance.

Faculty: Sam Fagaly, saxophone, Director of Jazz Studies; Paul Johnston, piano, Jazz Studies; Jamie V. Ryan, percussion; Andre Goncalves, bass.

Jazz Bands: EIU Jazz Ensemble, EIU Jazz Lab Band, EIU Jazz Combos I, II and III.

Auditions: Visit eiu.edu/music/auditions GENERAL INFORMATION.


Scholarships: Visit eiu.edu/scholarships.

Apply by: Some academic scholarships require applying in early January. Auditions must be completed by March 1 to be considered for a music scholarship.

Contact: Sam Fagaly, swfagaly@eiu.edu.

Elmhurst University

Elmhurst, Illinois

Student Body: 3,400. 200 music, 35 jazz.

Tuition: $39,900.

Jazz Degrees: B.M. in Jazz Studies, Minor in Jazz Studies, Minor in Music Production.

Faculty: Neal Alger, Gayle Bisesi, Carey Deadman, Christian Dillingham,
In the jazz program at **Elmhurst University**, you’ll study with internationally known jazz musicians who love to teach. Performance opportunities in big bands, combos, vocal jazz groups and guitar ensembles provide you with the experience you need to take your playing to the next level. Each February, the renowned Elmhurst University Jazz Festival features some of the top professional names in jazz and attracts collegiate groups from across the country.

**STUDENT BODY:** 3,400; 200 music; 35 jazz  
**TUITION:** $39,900  
**ALUMNI:** Fred Gretsch, Kris Myers, Chris Siebold, Typhanie Monique  
**AUDITIONS:** By appointment. See elmhurst.edu/music  
**FINANCIAL AID:** Available  
**SCHOLARSHIPS:** Both need- and merit-based  
**APPLY BY:** Open. See elmhurst.edu/music

### 2021-2022 Guest Artists
- David Benoit  
- Wayne Bergeron  
- Keri Chryst  
- Denis DiBlasio  
- Joise Falbo  
- John Beasley’s Monk’extra  
- Mae Koen  
- Dan Schnelle  
- Roberto Valley  
- Vanguard Jazz Orchestra  
- Steve Wiest

### Jazz Studies Faculty
- Neal Alger  
- Gayle Bisesi  
- Carey Deadman  
- Tom Garling  
- Krik Garrison  
- Jeremy Kahn  
- Larry Kohut  
- Dan Nicholson  
- Jon Rarick  
- Abigail Ricards Healy  
- Bob Rummage  
- Chris Siebold  
- Marshall Vente

### Jazz Degrees
- Bachelor of Music in Jazz Studies  
- Minor in Jazz Studies  
- Minor in Music Production

### Jazz Bands
- Two Big Bands  
- Eight Jazz Combos  
- Two Electric Guitar Ensembles  
- Two Vocal Jazz Ensembles

**Audition Information:**  
Contact Gayle Bisesi at music.admission@elmhurst.edu

**Contact Us**  
190 Prospect Avenue  
Elmhurst, Illinois 60126  
(630) 617-3524 | elmhurst.edu/music

/socialmedia
Friends University

Wichita, Kansas

Student Body: 2,800.
Tuition: $31,000 per year.
Jazz Degrees: Instrumental Jazz.
Faculty: Nicholas Schroeder, Lisa Hittle, Randall Zellers, John Goering, Renea Abdallah, Miguel Santana Morales, Michael Siebler.
Jazz Bands: 6.

Indiana University Jacobs School of Music

Bloomington, Indiana

Student Body: 65 jazz students; 1,600 music students: 850 graduate, 750 undergraduate.
Tuition: Undergraduate, in-state, $5,006.05 per semester; out-of-state, $18,842.52 per semester; Graduate/Music, in-state, $698.33 per credit hour; out-of-state $2,185.69 per credit hour.
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.
Jazz Bands: Three big bands, Latin Jazz Ensemble, several combos.
Auditions: Three annual audition weekends in January, February, and March; recordings accepted by the application deadline. Pre-screening audition may be necessary. Requirements vary by instrument. Visit music.indiana.edu/admissions/index.html.
Scholarships: Available. All undergraduate applicants to the Jacobs School of Music are automatically considered for merit-based financial aid based on audition, portfolio or interview results. Visit music.indiana.edu/admissions/tuition. Limited number of merit-based scholarships and assistantships available for graduate students. Contact Office of Music Admissions, musicadm@indiana.edu.
Apply by: Dec. 1.
Contact: Gayle Bisesi, music.admission@friends.edu

Kansas City Kansas Community College

Kansas City, Kansas

Student Body: 6,000, 75 music students.
Tuition: Approx. $100/credit hour.
Jazz Degrees: Associate's Degree in Music and Audio Engineering.
Faculty: Jim Mair, John Stafford II, Dr. Justin Binek, Dr. Ian Corbett.
Jazz Bands: Big Band, Funk Band, several vocal jazz ensembles and combos.
Alumni: Bobby Watson, Lisa Henry, Mike Warren, Tim Bailey, Chris Hazleton.
Auditions: In person or virtual.
Financial Aid: For scholarship availability, contact Jim Mair, jmair@kckcc.edu; or Dr. Justin Binek, jbinek@kckcc.edu.
Apply by: No deadline.
Contact: Jim Mair, jmair@kckcc.edu, 913-288-7149.

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. NEW! Bachelor of Musical Arts, Jazz and Contemporary Improvisation track. No classical audition required.
Faculty: Patty Darling, José Encarnación, Matt Turner, Mark Urrness, Dane Richeson, Tim Albright, John Daniel, Steve Peplin, Bill Carrothers, Janet Planet.
Jazz Bands: Lawrence University Jazz Ensemble (LUJE), Lawrence University Jazz Band, Jazz Combos, Jazz Workshop, Improvisational Group of Lawrence University (IGLU).
Alumni: James Hall, Adam Meckler, Jeff Ostroski, Fred Sturm, Javier Arau, Garth Neustadter, Sam Genuardi, Laura Caviani, Alice Peacock.
Auditions: Interested students must participate in the jazz jam during on-campus auditions or submit a jazz video recording. See lawrence.edu/admissions/conservatory/audition_guidelines.
Financial Aid: Need-based available. Visit
The 76th Midwest Clinic
December 19 - 22, 2022 (Monday - Thursday)
Chicago, IL

This Year's Jazz Features Include:
The U.S. Airforce Airmen of Note
The Pete Ellman Big Band
Outstanding Junior High, High School, and Collegiate Jazz Ensembles
World-class Clinics and Guest Artists

For more information and to register, visit www.midwestclinic.org
DePaul Jazz performs at Chicago Symphony Center.

Lawrence University
St. Charles, Missouri

Student Body: 7,382.
Tuition: $19,100.

Apply by: Oct. 31, early action and early decision, Jan. 15, regular decision.
Contact: Mary Kate E. Smith, Director of Conservatory Admissions, marykate.e.smith@lawrence.edu, 920-832-7067.

Lindenwood University
St. Charles, Missouri

Student Body: 7,382.
Tuition: $19,100.

Apply by: Oct. 31, early action and early decision, Jan. 15, regular decision.
Contact: Mary Kate E. Smith, Director of Conservatory Admissions, marykate.e.smith@lawrence.edu, 920-832-7067.

Michigan State University
College of Music
East Lansing, Michigan

Student Body: 600; 60 jazz students.
Tuition: In-state, $16,000; out-of-state, $48,000.
Jazz Degrees: Bachelor of Music, Master of Music.
Faculty: Xavier Davis, piano; Michael Dease, trombone; Randy Gelispie, drums; Randy Napoleon, guitar; Rodney Whitaker, bass and Jazz Studies Chair.
Jazz Bands: 3 Jazz Orchestras, 4 Jazz Octets, 12 Jazz Combos.
Alumni: Markus Howell, saxophone; Endea Owens, bass; Jocelyn Gould, guitar; Anthony Stanko, trumpet; Zack Adleman, drums; Altin Sencalar, trombone; Pierre Charles, piano.
Auditions: Yes, visit finaid.msu.edu.
Scholarships: Yes, visit MUSIC.admissions@msu.edu.
Apply by: Dec. 1.
Contact: Music Admissions Office, MUSIC.admissions@msu.edu, 517-355-2140.

North Central College
Naperville, Illinois

Student Body: 2,475; 30 jazz students.
Tuition: $42,866.
Jazz Degrees: B.A. in Jazz Studies.
Faculty: Tim Coffman, trombone; Art Davis, trumpet; John McLean, guitar; Mitch Paliga, saxophone; Juan Pastor, drums; Kelly Sill, bass; Brad Stritz, vibraphone; Chris White, piano.
Jazz Bands: Big band, Combos.
Alumni: Alyssa Allgood, voice; Grace Blackford, voice; Brian Riordan, percussion; Peter Mack, drums; Grant Gustafson, guitar; Taylor Martin, bass; Maxx Popp, drums; Eric Skov, guitar; Alex Williams, bass; Mark Nelson, piano; Jakub Rojek, piano; Jamie Gallagher, drums; Don Smith, saxophone.
Auditions: Contact admissions@noctrl.edu.
Financial Aid: Contact admissions@noctrl.edu.
Scholarships: Merit-based scholarships available. Contact admissions@noctrl.edu.
Apply by: May 1.
Contact: Susan Chou, Interim Chair, Department of Music, schou@noctrl.edu.

Bowling Green State University
offers unparalleled opportunities to study and perform jazz

DEGREES OFFERED:
- Bachelor of Music in Jazz Performance
- Master of Music in Jazz Studies
- Jazz Minor

Students have access to travel grants, guest artists, excellent facilities and a robust network of alumni performing throughout the world.

Our exceptional faculty prepare students in courses like jazz history, composition and arranging for a well-rounded education. Faculty members include:
- David Bixler (saxophone), Jeff Halsey (bass), Ariel Kasler (guitar and piano), Brittany Lasch (trombone), Daniel Piccolo (percussion) and Charles Saenz (trumpet)

Contact music admissions at 419-372-8577 or musicadmissions@bgsu.edu for more info.

North Park University
Chicago, Illinois

Student Body: 2,865.
Tuition: $33,350.
Jazz Degrees: Bachelor of Arts with a Jazz Studies Concentration.
Faculty: Joe Lill, Christopher White, Audrey Morrison, Darren Scora.
Jazz Bands: One jazz ensemble, two jazz combos.
Alumni: Anders Nordstrom, Deborah
MUSIC IS LIFE. ELEVATE BOTH.

The jazz tradition at MICHIGAN STATE UNIVERSITY offers inspiration through perspective—from the highly tuned mentorship of our faculty to a steady diet of visiting artists. We share the classroom and stage with you, strengthening your foundation and helping you embody what it means to be a jazz musician, both personally and professionally.

New Facilities: An overall expansion of 40%, the Billman Music Pavilion offers acoustically superior jazz practice, recording, rehearsal and performance spaces.

2022-2023 MSU Federal Credit Union Jazz Artists in Residence

Oct. 3-9, 2022  CARMEN BRADFORD
Dec. 5-11, 2022  ADRIAN MEARNS
Jan. 30 - Feb. 5, 2023  BRUCE FORMAN
Feb. 27 - Mar. 5, 2023  CAMILLE THURMAN

College of Music  MICHIGAN STATE UNIVERSITY

LEARN MORE AT MUSIC.MSU.EDU

Undergraduate and graduate degrees | Teaching assistantships, fellowships, scholarships | Professional performance opportunities
Wanderly dos Santos, An Tran, Michele Thomas, Matt Lundgren, Wei Yu, Marvin Curtis.

Auditions: Auditions Nov. 1, Feb. 11 and 25. Sign up at northpark.edu/auditions.

Financial Aid: Contact Erin Matonte, ematonte@northpark.edu.

Scholarships: Academic and talent-based scholarships offered. Contact Erin Matonte, ematonte@northpark.edu.

Apply by: Rolling admissions.

Contact: Erin Matonte, ematonte@northpark.edu, 773-244-4583.

Northern Illinois University

DeKalb, Illinois

Student Body: 300 music/50–60 jazz studies.

Tuition: $23,818 (including room & board).

Jazz Degrees: B.M. Jazz Performance; B.M. Music Education; B.M. Composition; B.A. in Music; M.M. – Individualized Study (Jazz).

Faculty: Reggie Thomas, Coordinator, Jazz Orchestra, piano, pedagogy; Geof Bradfield, saxophone, history/literature, theory; Bobby Broom, guitar, improvisation, music industry; Rodrigo Villanueva, drums, Jazz Ensemble, arranging; Tom Garling, trombone; Marlene Rosenberg, bass; Pharez Whitted, trumpet, aural skills.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, All University Jazz Band; Graduate Jazztet, 6–9 jazz combos.

Alumni: Marquis Hill, trumpet; Greg Ward, saxophone; Doug Stone, saxophone; Roosevelt Griffith, trombone; Dan Nimmer, piano; Tito Carillo, trumpet; Victor Garcia, trumpet; Mike Allemana, guitar; Shirazette Tinnin, drums; Lenard Simpson, saxophone.

Auditions: Two-step process. Apply for general admission, then complete a music application and audition. Auditions in February. Private auditions may also be scheduled. Email bcrawford@niu.edu.

Financial Aid: Contact finaid@niu.edu; or visit niu.edu/financial-aid.

Scholarships: NIU offers merit-based scholarships (Dec. 1, priority deadline) and other need-based financial aid. Contact finaid@niu.edu or go to niu.edu/financial-aid/scholarships/. Music talent scholarships and graduate funding offers are awarded after February auditions.

Apply by: Dec. 1, priority; Feb. 22, General Admission, Music Application and Audition.

Contact: Reggie Thomas, Director of Jazz Studies, reggiethomas@niu.edu; or Brigid Findley, Music Admissions Coordinator, bcrawford@niu.edu.

Northwestern University

Bienen School of Music

Evanston, Illinois

Student Body: 600 students; 25 jazz.

Tuition: $62,391.

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

Faculty: 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: Prescreening materials required. Auditions by invitation only and take place in mid-February. Visit music.northwestern.edu.

Financial Aid: Financial aid options are available; contact musiclife@northwestern.edu, 847-491-3141.

Scholarships: Need- and merit-based scholarships and assistantships available; contact musiclife@northwestern.edu, 847-491-3141.

Apply by: B.M. pre-screening and supplement due Dec. 1; Northwestern University application due Jan. 2; M.M. pre-screening videos and application due Dec. 1.
Jazz at Michigan

School of Music, Theatre & Dance students learn in a small, highly collaborative performing arts community, realizing their fullest potential through access to the knowledge and experience of our world-class jazz faculty.

Andrew Bishop
saxophone

Chris Buzzelli
guitar

Michael Gould
drums

Robert Hurst
bass

William Lucas
trumpet

Andy Milne
piano

Ellen Rowe
piano

Ed Sarath
creativity & consciousness

Dennis Wilson
trombone

Apply by
December 1
Oakland University

Student Body: 18,000, 180 music.

Tuition: Undergraduate: In-state, $14,000, out-of-state $25,000. Graduate: In-state, $16,000, out-of-state, $25,000. Many out-of-state/Canadian/Mexican students qualify for scholarship that would cover the difference.

Jazz Degrees: Jazz Studies Minor, World Music Minor, M.M. 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, Creative Jazz Ensemble, OU Jazz Singers, jazz combos, World Percussion Ensemble.


Financial Aid: Need- and merit-based. Assistantships. Contact smtdadmissions@oakland.edu.

Apply by: March 1 to qualify for merit-based scholarships. Otherwise, rolling admissions.

Contact: Michelle Tschirhart at mtschirhart@oakland.edu or smtdadmissions@oakland.edu.

Oberlin Conservatory of Music

Oberlin, Ohio

Student Body: 2,900; Conservatory students, 580; Jazz students, 85.

Tuition: $59,384.

Jazz Degrees: B.M. in jazz performance; B.M. in jazz composition.

Faculty: Jay Ashby, trombone, composition and arranging; Gary Bartz, saxophone; Gerald Cannon, bass; Bobby Ferrazza, jazz guitar, jazz theory; Jamey Haddad, percussion and advanced improvisation; La Tanya Hall, voice; Billy Hart, percussion; Eddie Henderson, trumpet; Dan Wall, piano; John Petrucelli, jazz history.

Jazz Bands: Oberlin Jazz Ensemble, Oberlin Sonny Rollins Jazz Ensemble, small jazz ensembles, Oberlin Jazz Lab, Genre Nova, Oberlin Gospel Ensemble, Circle Singing Ensemble.


Auditions: Performance applicants submit a pre-screening audition video. Jazz

Elmhurst University’s Valencia Smith sings.

Contact: Laura Sauer-Shah, laura.sauer@northwestern.edu.

Jazz at Lawrence

JOIN ONE OF THE LEADING UNDERGRADUATE JAZZ PROGRAMS IN THE NATION

Offering both a Bachelor of Music Degree with Jazz Emphasis and a Bachelor of Musical Arts Degree in Jazz and Contemporary Improvisation, Lawrence provides the flexibility to create your own musical path. Immerse yourself in music and subjects that are as unique as you for an empowered education.

GO.LAWRENCE.EDU/LUJAZZ

BRILLIANCE AWAITS.

Expand traditional boundaries in jazz and contemporary improvisation while building 21st-century musicianship skills.
Composition applicants submit audio recordings and scores as well as instrumental audition. Common Application and pre-screening materials are due Dec. 1. Auditions held on campus in January.

Financial Aid:
Financial aid packages meet 100% of demonstrated need for every admitted student as calculated by the Office of Financial Aid. Grants typically make up about 75 percent 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. Contact conservatory.admissions@oberlin.edu.

Scholarships:
Conservatory Dean Merit Scholarships available and awarded by the Conservatory Office of Admissions based on audition ratings and ensemble needs.

Contact: Visit conservatory.admissions@oberlin.edu.
Apply by: Dec. 1.
Contact: Josh Teaster, Acting Director of Conservatory Admissions, conservatory.admissions@oberlin.edu, 440-775-8413.

The Ohio State University
School of Music
Columbus, Ohio
Student Body: 300 undergraduates, 90 graduate students.
Jazz Degrees: Bachelor of Music in Jazz Performance or Jazz Composition, Minor in Music or Music, Media and Enterprise.
Faculty: Shawn Wallace, Byron Stripling, Kevin Turner, Dave Powers, Jim Rupp, Robert Brooks.
Jazz Bands: Three 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. 1, Jan. 21 and Feb. 11.
Scholarships: All prospective students are automatically considered for music scholarships based on audition.
Apply by: University Scholarship and early action deadline, Nov. 1; otherwise, Feb. 1. School of Music application deadline is Jan. 28. If applying to the university by the Nov. 1 early action deadline, a December audition is strongly encouraged.
Contact: Tanya Sparks, sparks.348@osu.edu, 614-688-0372.

Jazz at Jacobs
30+ Annual Jazz Performances
12 Performing Jazz Ensembles

2023 Application Deadlines
Nov. 1, 2022: Undergraduate
Dec. 1, 2022: Graduate
Now accepting applications for the D.M. in Jazz Studies
Learn more at music.indiana.edu.

IU Jazz Faculty
Rachel Caswell
Christian Dillingham
Sean Dobbins
Joe Galvin
Luke Gillespie
Patrick Harbison
John Raymond
Dave Stryker
Sachal Vasandani
Wayne Wallace
Brent Wallarab
Tom Walsh, chair
Greg Ward

Connect
IU Jazz Studies
Roosevelt University Chicago College of Performing Arts

Chicago, Illinois
Student Body: 275, 20 Jazz and Contemporary Music Studies majors.
Tuition: $40,000.
Jazz Degrees: B.M. (instrumental or vocal).
Faculty: Visit roosevelt.edu/colleges/ccpa.
Jazz Bands: Ensembles include Large Jazz Ensemble, Puentes Latin Jazz Ensemble, New Deal vocal jazz ensemble, and style-based combos.
Auditions: Live, virtual or recorded.
Financial Aid: Contact Dean Thomas Ott, tott@roosevelt.edu.
Scholarships: Contact Dean Thomas Ott, tott@roosevelt.edu.
Apply by: Dec. 1.
Contact: Dean Thomas Ott, tott@roosevelt.edu, (312) 341-6982.

St. Olaf College
Northfield, Minnesota
Student Body: 3,100 total: 275 music majors, 1,000 involved in music.
Tuition: $52,670.
Jazz Degrees: B.A. in Music, B.M. in Jazz Piano Performance.
Faculty: JC Sanford, Director, Sarah Burk, Phil Hey, Pete Whitman.
Jazz Bands: Three big bands, combos vary by semester.
Auditions: Music Application and video screenings due Nov. 1 or Jan. 15. Visit stolaf.edu/musicadm.
Financial Aid: 100% demonstrated financial need met. Visit stolaf.edu/admissions/afford.
Scholarships: Music scholarships are merit-based and open to students of any major; can be stacked with academic merit awards. Visit stolaf.edu/admissions/scholarships.
Apply by: Nov. 1 for early decision 1 and early action; Jan. 15 for early decision 2 and regular decision.
Contact: Molly Boes Ganza, music@stolaf.edu, 507-786-3297.

Saint Xavier University
Chicago, Illinois
Student Body: 4200.
Tuition: $33,630 per year.
Faculty: Dr. Shawn Salmon, Director of Jazz Studies, Stacy McMichael, Carl Kennedy, Lara Regan, Brett Baxter, Michael Stewart.
Jazz Bands: Jazz Ensemble, Jazz X Ensemble,
Jazz Combos, Modern Band, Electric Guitar Ensemble.

Alumni: Junius Paul.

Auditions: Oct. 29, Feb. 18; March 18, April 15, by appointment or on-line video submissions.

Financial Aid: Visit linktr.ee/sxujazz. Scholarships: Merit-based $16,000–$20,000; $5,000–$14,000 music scholarships, need-based and other music awards.

Apply By: Rolling admissions. Contact: Dr. Shawn Salmon, salmon@sxu.edu, (773) 298-3420.

School for Music Vocations (SMV) at Southwestern Community College
Creston, Iowa

Student Body: 40.
Tuition: $8,500.
Jazz Degrees: Associate of Applied Arts in Professional Music.
Faculty: Dr. Jeremy Fox, Tobi Crawford, Dr. Tyler Thomas, James Kennedy, Kathryn Fox, Carlos Mata-Alvarez, Zane Gedler, Alan Hsiao, Justina Shandler, Cindy Taylor, Michael Peters, Doug Greene.
Jazz Bands: Jazz Combo, vocal jazz ensembles, Singer/Songwriter Ensemble, Pop Music Ensemble.
Auditions: Two or three stylistically varied selections on major instrument plus formal interview with faculty.

Financial Aid: Contact Dr. Jeremy Fox at fox@swcciowa.edu. Scholarships: Contact Dr. Jeremy Fox at fox@swcciowa.edu.

Apply By: April. Contact: Dr. Jeremy Fox, fox@swcciowa.edu, 641-782-1466; or visit schoolformusicvocations.com.

Southern Illinois University Edwardsville
Edwardsville, Illinois

Student Body: 14,000.
Tuition: $12,558.
Jazz Degrees: B.M. in Jazz Performance, M.M. in Performance (jazz emphasis), B.A. in Music (jazz emphasis), B.M. in Music Business, Minor in Music (jazz emphasis).
Faculty: Jason Swagler, Garrett Schmidt, Miles Vandiver, Zebadiah Briskovich, Brett Stamps, Rick Haydon, Timothy Chandler, Kim Stamps.
Jazz Bands: Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Jazz Combos.
Auditions: Held in February, Visit siue.edu/music.

Apply by: Priority, Dec. 1; Final, May 1. Contact: Jason Swagler, jswagle@siue.edu.

University of Akron School of Music
Akron, Ohio

Student Body: 15,000; 175 music majors.
Tuition: In-state $11,880; Out-of-state $15,500.
Jazz Degrees: B.M., Master of Music in Jazz Studies.
Faculty: Christopher Coles, James Marron.
Jazz Bands: Jazz Ensemble, Jazz Combos.
Auditions: Theory proficiency, piano proficiency, audition on primary instrument.
Apply by: Rolling admissions. Visit uakron.edu/financial-aid.
Auditions for School of Music Scholarship deadline March 3; Visit uakron.edu/music.
Contact: Marc Reed, Director, School of Music, 330-972-7590, music@uakron.edu.

University of Cincinnati College Conservatory of Music (CCM)
Cincinnati, Ohio

Student Body: 1,426 students at CCM.
Tuition: Tuition varies based on degree program/level and residence. Visit ucccm.edu.

Jazz faculty:
Tim Coffman - Trombone
Art Davis - Trumpet
John McLean - Guitar
Mitch Paliga - Saxophone
Juan Pastor - Drums
Kelly Sill - Bass
Brad Stirtz - Vibraphone
Chris White - Piano

Scholarship Audition Days
For a list of virtual and in-person audition days visit northcentralcollege.edu/audition

Schedule a Campus Visit!
630-637-5800
admissions@noctrl.edu
northcentralcollege.edu/visit
uc.edu/bursar for the most up-to-date tuition details.

**Jazz Degrees:**
- B.M. Jazz Studies, M.M. Jazz Studies.

**Faculty:**
- Scott Belck, Craig Bailey, Sergio Pamies, Art Gore, Marc Fields.

**Jazz Bands:**
- 3 Big Bands, 10 Combos.

**Auditions:**
- Pre-screening required. Visit ccm.uc.edu/admissions for application information.

**Financial Aid:**
- Need-based financial aid for U.S. citizens and permanent residents is processed through UC’s Financial Aid Office: onestop@uc.edu. CCM-specific scholarship information is below.

**Scholarships:**
- Talent- and academic-based scholarships are available for undergraduate students. Talent-based scholarships and graduate assistantships are available for graduate students. Contact the CCM Admissions Office at ccmadmis@ucmail.uc.edu.

**Apply by:**
- Dec. 1; CCM pre-screening materials must be submitted by Dec. 3.

**Contact Name:**
- Scott Belck, Director and Professor of Jazz Studies at CCM, scott.belck@uc.edu.

**University of Dayton**
**Dayton, Ohio**

**Student Body:**
- 8,000 undergraduates; 40 jazz students.

**Tuition:**
- $46,170.

**Jazz Degrees:**
- B.A. in Music, Jazz Studies Concentration.

**Faculty:**
- James Leslie, Christian Berg, Philip Burkhead, Nicholas Fryer, Jimmy Leach, Willie L. Morris III.

**Jazz Bands:**
- 2 big bands, Combos.

**Auditions:**
- Auditions held in January/February. Visit go.udayton.edu/music.

**Financial Aid:**

**Scholarships:**
- Available. Visit udayton.edu. In addition to need-based awards, music talent and leadership in music awards available to those who audition.

**Apply by:**
- Nov. 1 for early action, non-binding; Feb. 1 for regular admission.

**Contact:**
- James Leslie, jleslie1@udayton.edu, 937-229-3222.

**University of Illinois Chicago**
**School of Theatre and Music**
**Chicago, Illinois**

**Student Body:**
- 100 music students, 41 jazz students.

**Tuition:**
- In-state and fees, $18,424; Out-of-state and fees, $33,032.

**Jazz Degrees:**
- B.M. in Jazz Studies; B.A. in Music; B.A. in Music Business.

**Faculty:**
- Michael Stryker, Director of Jazz Studies and Piano, Andy Baker, trombone; Dan Murphy, piano; Zvonimir Tot, guitar, Chris Madsen, saxophone, Larry Kohut, bass, Cheryl Wilson, vocals; Charles “Rick” Heath IV, drums, Carey Deadman, Pop-Rock Ensemble.

**Jazz Bands:**
- Jazz Ensemble, Jazz Workshop, Vocal Jazz Ensemble, Jazz Combos, Pop/Rock Ensemble.

**Auditions:**
- Visit theatreandmusic.uic.edu/admissions.

**Financial Aid:**
- Yes. Visit financialaid.uic.edu.

**Scholarships:**
- All music degree applicants who complete an audition are automatically considered for music scholarships. UIC offers scholarships based on academic merit, too. Contact Ben Kenis, bkenis2@uic.edu, 312-355-1735.

**Apply by:**
- Nov. 1 for early action; Feb. 1 for regular decision.

**Contact:**
- Ben Kenis, bkenis2@uic.edu, 312-355-1735.

**University of Illinois at Urbana–Champaign**
**Urbana, Illinois**

**Student Body:**
- 700 music students, 80 jazz majors.

**Tuition:**
- Visit registrar.illinois.edu/tuition-fees/tuition-fee-rates/

**Jazz Degrees:**
- B.M., B.M.E., M.M., D.M.A.

**Faculty:**

**Jazz Bands:**
- 4 big bands, Latin Jazz, Vocal Jazz, Jazz Sax, Jazz Trombone, Jazz Guitar, 10 combos.

**Auditions:**
- On-Campus in November, January and February. Recordings accepted.

**Financial Aid:**
- Visit osfa.illinois.edu.

**Scholarships:**
- Generous merit-based aid available, including graduate assistantships and fellowships.

**Apply by:**
- Dec. 1 for Graduate, Jan. 5 for Undergraduate.

**Contact:**
- Music Admissions, 217-244-7899, musicadmissions@illinois.edu.

**University of Indianapolis**
**Indianapolis, Indiana**

**Student Body:**
- 6,000; 10 jazz students.

**Tuition:**
- $34,821.

**Jazz Degrees:**
- B.M. in Jazz Studies, B.A. or B.S. in Music with a Jazz Concentration.

**Faculty:**
- Dr. Mark O’Connor, Director of Jazz Studies; Other Jazz Faculty include top call jazz artists in the Midwest.

**Jazz Bands:**
- UIndy Jazz Ensemble, Jazz Combo I, Jazz Combo II, UIndy Latin Funk Jazz Ensemble.

**Auditions:**
- uindy.edu/cas/music/auditions-scholarships#auditionrequirements.

**Financial Aid:**
- Visit uindy.edu/financial-aid.
Scholarships: Dr. Mark O'Connor, oconnorm@uindy.edu; or uindy.edu/financial-aid. Apply by: Jan. 1. Contact: Dr. Mark O'Connor, oconnorm@uindy.edu, 317-788-3385.

University of Iowa
Iowa City, Iowa
Student Body: 31,000; 20 jazz majors, minors, grad students. Tuition: $31,905.

Jazz Degrees: B.M. Jazz Studies, B.A. (Jazz Studies Track), M.A. Jazz Studies, Minor, D.M.A. Secondary. Faculty: Dr. Damani Phillips, Dr. William Menefield, Curtis Taylor, Angelo Stokes.

Jazz Bands: 2 big bands, Black Pop Music Ensemble, 4 jazz combos. Auditions: Visit music.uiowa.edu/jazz. Financial Aid: Loans, grants and federal work study opportunities available. Contact financial-aid@uiowa.edu. Scholarships: Contact area head Dr. Damani Phillips, Damani-phillips@uiowa.edu.

Apply by: Nov. 15. Contact: Dr. Damani Phillips, jazz studies area head, Damani-phillips@uiowa.edu, 319-384-2835.

University of Kansas
Lawrence, Kansas
Student Body: 27,685; 85 jazz students, 25 jazz majors. Tuition: In-state, $10,092/year; Out-of-state, $26,960/year.

Jazz Degrees: B.M. in Jazz Studies; B.A. — Jazz Emphasis. Faculty: Dan Gailey, Matt Otto, Brandon Draper, Jeff Harshbarger, Eddie Moore, Alex Frank, Brian Ward, Steve Leisring, Michael Davidson.

Jazz Bands: 3 big bands, 10–12 jazz and commercial music combos, 1 Latin jazz ensemble. Auditions: Online application. Scholarship and entrance auditions in person in February, or by appointment. Contact Stacy Ash, sash@ku.edu. Financial Aid: Contact Stacy Ash, sash@ku.edu. Scholarships: Contact Stacy Ash, sash@ku.edu. Apply by: Dec. 1 for priority consideration; FAFSA priority date is Feb. 1, transfer scholarship consideration deadline is May 1. Contact: Dan Gailey, dgailey@ku.edu.

University of Michigan
School of Music, Theatre & Dance
Ann Arbor, Michigan

Jazz Degrees: B.M. Jazz and Contemporary Improvisation; B.F.A. Jazz and Contemplative Studies; B.M. Jazz and Contemporary Improvisation with B.M. Music Education dual degree; M.M. Improvisation; D.M.A. Jazz and Contemporary Improvisation. Faculty: Andrew Bishop, Michael Gould, Marion Hayden, Robert Hurst, Bill Lucas, Andy Milne, Ellen Rowe, Ed Sarath, Dennis Wilson.


Oberlin Conservatory of Music
Your Legend Starts Here.

Oberlin’s jazz faculty don’t just teach the music: They live the music, through their interaction with students in Oberlin’s unsurpassed facilities and on stages around the globe. And they revel in sharing their insight and passion in shaping the legends of tomorrow.

They are Jay Ashby, Gary Bartz, Gerald Cannon, Bobby Ferrazza, Jamey Haddad, La Tanya Hall, Billy Hart, Eddie Henderson, and Dan Wall.

Scholarships: 
Available. All admitted students are considered for scholarship funds. Visit smtd.umich.edu/admissions.

Apply by: Dec. 1.
Contact: Tarah Mitchell, Admissions Counselor, smtd.admissions@umich.edu, 734-764-0593.

University of Missouri–Kansas City Conservatory
Kansas City, Missouri
Student body: 16,000 at UMKC. 600 in Conservatory, 50 jazz students.

Jazz Degrees: 
B.M. Jazz Studies; M.A. Music.

Faculty: Carl Allen, Marcus Lewis, Jacob Herzog, Stan Kessler, John Kozlarnut, Aryana Nemati-Baghestani, Roger Wilder.

Jazz Bands: Two big bands, several small combos.

Alumni: Hermon Mehari, Eddie Moore, Nate Nall, Bob Brookmeyer, Clint Ashlock.


Financial Aid: 

Scholarships: 
Merit based. Auditions serve as screening for merit awards. Conservatory considers academic record for scholarships. Contact admissions@umkc.edu.

Apply by: Dec. 15.
Contact: Carl Allen, cadmissions@umkc.edu or carlallen@umkc.edu.

University of Missouri St. Louis 
UMSL Jazz Studies
St. Louis, Missouri
Student Body: 16,000, 75 music majors.


Jazz Degrees: B.M. in Jazz Studies; Minor in Jazz Studies.

Faculty: Adaron Jackson (Director of Jazz Studies), Bob Deboo Cody Henry, Ben Reece, Matt Henry.

Jazz Bands: UMSL Jazz Orchestra; Combos.

Alumni: Brian Owens, Steve Schankman.

Auditions: By appointment for admission and scholarships.

Financial Aid: 
Music and academic scholarships, Visit umsl.edu/sfs/index.html.

Scholarships: Need- and merit-based, Visit umsl.edu/sfs/index.html.

Apply by: June 1. Visit umsl.edu/admissions/index.html.

Contact: Adaron Jackson, adjhkh@umsl.edu, 314-516-7776; or music@umsl.edu.

University of Nebraska–Lincoln, 
Glenn Korff School of Music
Lincoln, Nebraska
Student Body: 450 music students, 30 jazz students.

Tuition: In-state, $7,770; Out-of-state $24,900.

Jazz Degrees: M.M., D.M.A. in Jazz Performance/Composition.

Faculty: Tom Larson, Greg Simon, Darryl White, Hans Sturm, Paul Haar, Suna Gunther, Tony Bushard, Dave Hall, David Von Kampen, Peter Bouffard.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Singers, Graduate Combo, six UB Combos.

Auditions: For graduate studies, visit arts.unl.edu/music/graduate-application-and-audition-guide.

Financial Aid: 
For graduate studies, visit arts.unl.edu/hlfpa/financial-aid.

Scholarships: Visit arts.unl.edu/music/scholarships.

Contact: Dr. Hans Sturm, hsturm2@unl.edu.

University of Northern Iowa
Cedar Falls, Iowa
Student Body: Visit uni.edu.

Tuition: Undergraduate: In-state, $7,780; Out-of-state, $18,480.
Jazz Degrees: B.A. Jazz Studies, B.M. Music Education with jazz specialization, Jazz minor, M.M. Jazz Pedagogy.

Faculty: Christopher Merz, Michael Conrad, Alexander Peshounin, Bob Dunn, Anthony Williams.

Jazz Bands: Three large ensembles, several combos.


Auditions: Visit music.uni.edu/apply.


Scholarships: Visit music.uni.edu/apply.

Apply by: Ongoing.

Contact: Christopher Merz, 319-273-2024.

University of Toledo
Toledo, Ohio

Student Body: 16,000, 10 jazz students.

Tuition: In-state, $10,650; Out-of-state, $20,010.

Jazz Degrees: B.M. Instrumental Jazz or B.M. Vocal Jazz.

Faculty: Gunnar Mossblad, Norman Damschroder, Jay Weik, Olman Piedra.

Jazz Bands: Jazz Ensemble, Jazz Combo, Latin Jazz Combo.

Auditions: Visit u Toledo.edu/al/svpa/music/degrees/audition.html.

Financial Aid: Visit u Toledo.edu/financialaid.

Scholarships: Music scholarships available. All who audition will be considered for a music scholarship. Other university and federal financial aid is possible as well. Visit u Toledo.edu/financialaid.

Apply by: Visit u Toledo.edu/programs/undergrad/music.

Contact: Jason Stumbo, utmusic@utoledo.edu.

Jazz Degrees: B.M. in Jazz Studies; B.A. in Jazz Studies; jazz minor available in D.M.A. and Ph.D. music degrees.

Faculty: Johannes Wallmann, Les Thimmig, Peter Dominguez, Mark Hetzler, Chad McCullough, Matt Endres, Louka Patenaude, Nick Moran, Luci Mok.

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 Sierenveld.

University of Wisconsin–Madison
Madison, Wisconsin

Student Body: 47,932; 20-25 Jazz Studies majors.

Tuition: In-state, $10,722; Minnesota resident, $14,980; Non-resident, $39,354.

Scholarships: 715-836-4954.

Apply by: March 1.

Contact: Robert Baca, bacarj@uwec.edu.

University of Wisconsin–Eau Claire
Eau Claire, Wisconsin

Student Body: 10,000.

Tuition: 8,870.

Jazz Degrees: None.

Faculty: Robert Baca, Dr. Jeffery Crowell, Dr. Aaron Hedenstrom, Dr. Phillip Ostrander, Brian Claxton, Jeremy Boettcher, Jesse Stacken.

Jazz Bands: Four Large Jazz Ensembles, Nine Combos.

Alumni: Scott Pingel, Lyle Mays, Reed McKenzie, Anthony Cox, Jeremy Mioszewicz, Dan Urness, Jesse Stacken, Andrew Neesely, Kyle Newmaster, David Whitman, Tom Luer.

Auditions: Visit uwec.edu/academics/college-arts-sciences/departments-programs/music-theatre-arts/academic-offerings/program-auditions.

Financial Aid: uwec.edu/tuition-financial-aid/
Auditions: Visit music.wisc.edu/undergraduate-admissions. Undergraduate auditions (student choice of live or remote) on Nov. 19, Jan. 28 and Feb. 25.

Financial Aid: Visit info at finaid.wisc.edu.

Scholarships: Merit-based scholarships available, visit music.wisc.edu/student-support.


Contact: Johannes Wallmann, Director of Jazz Studies, wallmann@wisc.edu, 917-992-9101.

Alumni: Tom Washatka, Bill Repavich, Marshall Vente, Mike Underwood, Jason Kutz, Erin Krebs, Mark Te Tai.

Auditions: Visit uwosh.edu/music/prospective/audition-information.

Financial Aid: Visit uwosh.edu/financialaid.

Scholarships: Merit-based scholarships awarded by audition.

Apply by: Visit uwosh.edu/music/prospective/audition-information.

Contact: Marty Robinson, Director of Jazz Studies, robinsm@uwosh.edu, 920-424-7015.

UW–Stevens Point
Stevens Point, Wisconsin
Student Body: 300 music students, 30 jazz students.

Tuition: Undergraduate, $6,700.

Jazz Degrees: B.M. in Jazz Studies.

Faculty: Mathew Buchman, Director of Jazz Studies, piano; Tim Buchholz, voice; Brent Turney, trumpet; Myles Boothroyd, saxophone; Pat Lawrence, trombone; Dave Story, bass; Ryan Korb, drum set; Kelvin Kaspar, guitar.

Jazz Bands: 2 jazz ensembles, 4 combos.

Alumni: Marlin McKay; Dan Mitchell; Zach Finnegan.

Auditions: On-campus or virtual auditions occur several times annually. Visit webster.edu/music/admissions.


Webster University
St. Louis, Missouri
Student Body: 125 music, 20 jazz.

Tuition: Undergraduate, $29,640; Graduate, $750/credit hour.

Jazz Degrees: B.A. in Music; B.M. in Performance with an Emphasis in Jazz; B.M. in Composition with an Emphasis in Concert Music or Songwriting, B.M.Ed. with an Emphasis in Instrumental Music; M.A. in Music; M.M. in Jazz Studies.

Faculty: Paul DeMarinis (Director of Jazz Studies), 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 or virtual auditions occur several times annually. Visit webster.edu/music/admissions.

Western Illinois University
Macomb, Illinois
Tuition: $13,104.
Jazz Degrees: Degrees in Jazz Studies with both a performance and composition track.
Faculty: Dr. Whitney Ashe, Director of Jazz Studies; Dr. George Turner, guitar; Matthew Hughes, bass; Dr. Kevin Nichols, drum set/percussion; Charlie Chadwell, saxophone.
Auditions: Live or online.
Financial Aid: Available.
Scholarships: Available. Contact Anneliese Land-land@wiu.edu and Anita Hardeman a-hardeman@wiu.edu.
Apply by: March 1.
Contact: Dr. Whitney Ashe, we-ashe@wiu.edu.

Western Michigan University
Kalamazoo, Michigan
Student Body: 21,000; 530 music.
Tuition: Undergraduate: In-state, $13,000; Out-of-state, $16,000. Graduate: In-state, $17,200; Out-of-state, $31,300.
Jazz Degrees: B.M. in Jazz Studies, M.M. in Jazz Studies.
Faculty: Scott Cowan, Matthew Fries, Keith Hall, John Hebert, Greg Jasperse, Matthew Landon, Andrew Rathbun.
Jazz Bands: Advanced Jazz Ensemble, Gold Company, GCL; University Jazz Orchestra, Jazz Lab Band, Songbird, Drum Choir, 8–14 combos per semester.
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: On campus, Jan. 21, Feb. 3 and Feb. 17; Feb. 24, virtual.
Financial Aid: Visit wmich.edu/music/apply.
Scholarships: Need- and merit-based as well as Graduate Assistantships. Visit wmich.edu/music/apply.
Apply by: See wmich.edu/apply/deadlines.
Contact: Visit wmich.edu/music/apply; Call 269-387-4672. Undergraduate, musugrd@wmich; Graduate, music_grad@wmich.edu.

Youngstown State University
Youngstown, Ohio
Student Body: 200 music students, 40 jazz.
Tuition: In-state $9,588; Out-of-state $15,588.
Jazz Degrees: B.M. Performance Jazz; B.M.E. Inst. Jazz; M.M. Jazz Studies.
Faculty: Kent Engelhardt, Dave Morgan, Glenn Sacht, Dave Kana, Jackie Warren.
Jazz Bands: Jazz Ensemble, Jazz Combos, Musical Theater Ensemble.
Alumni: Harold Danko, Sean Jones, Ralph Lalama, Dave Rivello, James Weidman, Jason Rigby, Sam Blakeslee, Chris Coles.
Auditions: Visit ysu.edu/music-majors.
Financial Aid: Visit ysu.edu/financial-aid-and-scholarships. Contact: Danielle Lorenzi, djlorenzi@ysu.edu.
Scholarships: Jazz scholarships and graduate assistantships available. Contact Danielle Lorenzi, djlorenzi@ysu.edu.
Apply by: June 1.
Contact: Kent Engelhardt, kjengelhardt@ysu.edu.
STUDYING JAZZ IN THE PACIFIC NORTHWEST

When it comes to studying jazz, the best known programs usually come from the east, like Manhattan School of Music, Berklee or The New School. But, as jazz is American music, it’s taught with expertise and artistry all over the country.

The American Northwest has established an ample reputation for jazz education, including Cornish College of the Arts, University of Washington, Portland State University, University of Oregon, University of Idaho and more offering a rigorous learning experience with a low-key, often unconventional approach and style unique to the region.

University of Washington

Nestled minutes from downtown Seattle, University of Washington and the Jazz and Improvised Music program run by Department chair and renowned jazz trumpeter Cuong Vu offers three jazz degrees — a B.M. in Jazz Studies, a B.A. in Music, Instrumental Option in Jazz Studies, and an M.M. in Jazz Studies and Improvised Music — through a mixture of traditional and non-traditional coursework and ensembles.

The non-idiomatic material can be largely credited to Vu, who modernized the curriculum after his hiring in 2007.

While students are taught jazz history, the standards, rhythmic feel and other essential aspects, UW’s program also emphasizes contemporary classical and pop music, as well as free improvisation — and even requires students to study on a non-dominant instrument, so they can understand how to wield the qualities of experimentalism in different contexts.

Cornish College of the Arts

Also in the Seattle area, Cornish College of the Arts offers another angle on jazz studies.

With approximately 50 music students per year and no degree that’s jazz-specific, Cornish is a sleeping giant. The school brings students a high-caliber faculty, as well as a non-traditional learning environment built on flexibility, intimacy and pushing boundaries that helps to shape a solid jazz understanding.

Curriculum at Cornish strikes a balance between structure and freedom. There are no music majors like jazz studies or classical voice. Instead all music students learn core musicianship: improvisation, composition and digital audio and recording.

“It’s a unique approach and one we’re still defining, but it is what we believe to be Cornish’s important contribution to music education and mirrors the experiences of what it means to be a musician in the world today,” said James Falzone, music department chair.

Cornish also offers jazz theory and harmony, improvisation, large and small jazz ensembles and private jazz lessons, opportunities that exist because of the vision of Jim Knapp, the late jazz composer/arranger and trumpet player hired by the school in the early 1970s.

“He created jazz courses and ensembles and began hiring great players and singers to teach, including Gary Peacock, Art Lande, Julian Priester, Jay Clayton, Chuck Deardorf, Randy Halberstadt and many others,” said Falzone.

Portland State University

A few hours south of Seattle is another strong jazz program at Portland State University, which sees about 40 to 50 jazz students per year. This program offers a bachelor’s and master’s degree in Jazz Studies.

About 25 years old, the jazz program at PSU has been run by jazz pianist and organist George Colligan since 2011, whose approach to teaching is informed by the contrast he sees in the teachings of classical and jazz, and his belief in jazz as living music.

Colligan, a classically trained trumpeter turned jazz pianist, is careful to leave space for freedom within the traditional classical-informed academic lens, which most university music programs rely on when teaching jazz.

“Great artists make their own choices. They go against the grain and do something that’s their own,” said Colligan. “They don’t have other people make the decisions for them. This
is sort of part of the big difference of how classical music is taught and how jazz, I believe, should be taught or should be approached. To me, it’s more about creating an artist than somebody who’s going to recreate something or sort of fit into a certain mold.”

Colligan balances the traditional classes, like ear training and theory, with the spontaneous way he learned — on the bandstand. PSU students are to perform works they’ve written or that were written by peers at student concerts, and to go out into the community and gig. To Colligan, this is the way students take ownership of their individual expression.

University of Oregon
A couple hours south of Portland, in counterculture Eugene, Oregon, Steve Owen, a composer and long-time director of jazz studies at University of Oregon, helps students find their niche in jazz through composition, pedagogy and business know-how.

Owen started the jazz program at UO in 1988 and helped the school develop one of the first bachelor’s in jazz studies programs in the Pacific Northwest. While Owen plays well, he defines himself as a jazz writer and arranger. So, at the center of UO’s program is the open-minded belief that you don’t only have to be a player to be significant in the jazz world.

“People forget that jazz is pretty wide open to a lot of different skills,” said Owen. “For me, my career or my relationship with music is different than one size fits all and that’s important to realize. One of our old students ended up being a club owner — and he’s great at it.”

With that in mind, the curriculum balances performance skills with the composition, arranging and pedagogy — and, Owen, who says he absolutely adores teaching, strives to make it a welcoming place for a variety of backgrounds, interests and skill levels.

“Our philosophy when we get together as faculty is not to go, ‘Boy, that person isn’t getting their act together.’ It’s more like, ‘Well, why hasn’t that happened yet? What can we do? Is there a different way to approach this?’ ” he said.

“Our goal isn’t to create necessarily create the next generation of jazz musicians. It’s to use jazz as a platform for studying music and to see where [they] want to go with it.”

UO’s program also exists in a jazz literate town. Eugene may be small, but it has its own all-ages jazz club, The Jazz Station, which hosts student bands and major out-of-town talent. There, community members are highly supportive of jazz gigs, especially those put on by students, who’ve been known to build followings there and sell out multiple nights. In this lower-stakes environment, jazz students gain the business know-how they need to be successful in the New York or Chicago scene.

University of Idaho
Finally, there’s University of Idaho’s program in the small, 25,000-person city of Moscow, Idaho — which packs a punch for a school with only a minor in jazz studies.

Along with having a strong program run by University of North Texas alum Vern Sielert, UI is home to the Lionel Hampton Jazz Festival, the largest educational jazz festival in the U.S., and the International Jazz Collection in the UI library, which houses artifacts from past Lionel Hampton festivals, including Joe Williams charts, Lionel Hampton’s vibraphone and one of Ella Fitzgerald’s dresses.

At UI, the jazz curriculum emphasizes the jazz masters and the real world experience of performing with peers and faculty. And, beyond the concert halls of the music program, many local coffee houses host student jazz regularly.

As a bonus, students are often tapped to drive guest festival artists and volunteer behind the scenes during the Hampton festival, giving them the chance to rub shoulders, learn from and play for internationally recognized performers.

Hence, studying at UI is more than the curriculum — it’s the chance to get exposed to the larger jazz industry and learn experientially from a quaint, approachable place.

—Alexa Peters
California State University, Fresno (Fresno State)

Fresno, California
Student Body: 22,000, 300 music, 10 jazz.
Tuition: Undergraduate, $6,643/year; Graduate, $8,023/year.
Jazz Degrees: B.M. in Music, Jazz Studies option; M.A. Performance, Jazz Studies emphasis.
Faculty: Richard Lloyd Giddens Jr. (Director of Jazz Studies), Dr. Benjamin Boone, Dr. Alan Durst, Mark Ferber, Max Hembl, Dr. Otto Lee, 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, visit fresnostate.edu/artshum/music/degrees-programs.
Financial Aid: Visit fresnostate.edu/studentaffairs/financialaid.
Scholarships: Need- and Merit-based. ContactThomas Loewenheim, toewenheim@mail.fresnostate.edu.
Apply by: Visit fresnostate.edu/studentaffairs/apply/fall.html.
Contact: Richard Lloyd Giddens Jr., rgiddensjr@mail.fresnostate.edu.

California State University, Fullerton (Fullerton, California)
Student Body: 40,200; 400 in School of Music, 40 undergraduate jazz students, 10 graduate jazz students.
Tuition: Undergraduates: In-state, $6,800; Out-of-state, $18,804. Graduate students: In-state, $8,304; Out-of-state, $17,900.
Jazz Degrees: B.A. Liberal Arts, B.M. Jazz/Commercial, M.M. 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, and various combos of differing styles and genres, including new music, Brazilian, traditional jazz and R&B, depending on student interest.
Alumni: Tom Ranier, Grant Geissman, Gwen Stefani.
Auditions: Visit fullerton.edu/arts/music/
Roots, Jazz, and American Music (RJAM) is a first-of-its-kind program that links a top music conservatory to an award-winning jazz concert venue in SFJAZZ. Building on the legacy of alumni like Julian Lage and George Duke, programs offer all-star faculty, visits and classes from world-class touring artists and real-world opportunities at some of the Bay Area’s leading jazz venues. Our interconnected courses are built to transform you intellectually, artistically, professionally, and individually. You’ll understand the roots of your music, freeing you to take it somewhere new.

Your new HOME for music.

APPLY TODAY!
sfcm.edu/RJAM
The University of the Pacific Big Band

California Institute of the Arts (CalArts)

Valencia, California
-
Student Body: 250–300 music students, 30–40 jazz majors.
-
Tuition: $54,440 per year.
-
Jazz Degrees: B.F.A., M.F.A.
-

Financial Aid: FAFSA, private education loans, California Dream Act. Contact Financial Aid & Scholarship Department; financial.aid@calarts.edu, 818-677-4085.


Apply by: Dec. 1.

Contact: Tina Raymond, Director of Jazz Studies, kristina.raymond@calarts.edu.

California State University Northridge

Northridge, California
-
Student Body: 40,381; 60 jazz students.
-
Tuition: In-state, $7,314 in-state; Out-of-state, $20,000.
-
Jazz Degrees: B.M. Jazz Studies, B.M. Music Performance – Jazz.
-
Faculty: Tina Raymond, Gary Fukushima, Matt Harris, Ben Williams, David Robaire, Wayne Bergeron, Howie Shear, Shai Golan, Michael Mull, Ido Meshulam, Scott Whitfield, Erin Bentlage, Jamie Rosen, Jason Harnell, Gene Coye.

Jazz Bands: A Band, B Band, Faculty Directed Combos, Latin Jazz Band, Nu’veau Ensemble, Jazz Trombone Ensemble, Jazz Guitar Ensemble, Vocal Jazz Ensemble, Mariachi Band, Studio Ensemble.

Auditions: CSUN general application due Dec. 1. Music department application due Jan. 15. Pre-screen videos due in January, and live auditions in February and March by invitation. For more information, visit calarts.edu/music.

Financial Aid: Visit calarts.edu/apply.

Scholarships: Visit calarts.edu/scholarships.php#divC.

Contact: Tina Raymond, Director of Jazz Studies, kristina.raymond@calarts.edu.

California State University, Sacramento (Sacramento State)

Sacramento, California
-
Student Body: 29,000; 50 music, 50 jazz.
-
Tuition: Undergraduate, $6,900/year; Graduate, $7,200/year.
-
Jazz Degrees: B.M. Jazz Studies, B.M. Jazz Education, M.M. Performance with Jazz Emphasis.
-
Faculty: Steve Roach, Gavang Williams, Joe Gilman, Rick Lotter, Jon Hatamiya, Steve Homan, Jerry Pineda, Melissa Fullerson.

Jazz Bands: Two Jazz Ensembles, Two Vocal Jazz Ensembles, multiple Jazz Combos.

Alumni: Steve Turre, Bobby McFerrin, Casey Trees, Rick Shaw, Molly Redfield, Gavang Williams, Melissa Fullerson, Aaron Smith, Julien Cunningham.

Auditions: Visit csus.edu/college/arts-letters/music/admissions.html.

Financial Aid: Available. Contact Mark Allen, markallen@csus.edu.

Scholarships: Available. Contact Steve Roach, roach@csus.edu.

Apply by: Nov. 30.

Contact: Steve Roach, Director of Jazz Studies, roach@csus.edu.

California State University, Sacramento (Sacramento State)

Auditions: Visit csus.edu/college/arts-letters/music/admissions.html.

Financial Aid: Visit csus.edu/college/arts-letters/music/admissions.html.

Scholarships: Visit csus.edu/college/arts-letters/music/admissions.html.

Contact: Steve Roach, Director of Jazz Studies, roach@csus.edu.

California State University, Los Angeles (Cal State LA)

Los Angeles, California
-
Student Body: 29,000; 50 music, 50 jazz.
-
Tuition: $3,396.
-
Jazz Degrees: B.M. — Jazz Studies.
-
Faculty: Dr. James Ford (Coordinator), David Asken, Uziel Colon, Paul DeCastro, James Ford, Greg McFall, J.P. Marcondes-Mourao, Hitomi Oba, Ken Rosser, Robert Sanders, Adam Snow.

Jazz Bands: Jazz Orchestra, Jazz Combos.


Auditions: Visit csul.edu/music.

Financial Aid: Visit csul.edu/mailen@csus.edu.

Scholarships: Visit csul.edu/mailen@csus.edu.

Apply by: Priority Filing, Oct. 1 – Nov. 30.

Contact: Dr. James Ford, Coordinator of Jazz Studies, jford@calstatela.edu.

California State University, Los Angeles, California
-
Student Body: 30 jazz students, 10 undergraduate Jazz Studies majors.
-
Tuition: $3,396.
-
-
Faculty: Tina Raymond, Gary Fukushima, Matt Harris, Ben Williams, David Robaire, Wayne Bergeron, Howie Shear, Shai Golan, Michael Mull, Ido Meshulam, Scott Whitfield, Erin Bentlage, Jamie Rosen, Jason Harnell, Gene Coye.

Jazz Bands: A Band, B Band, Faculty Directed Combos, Latin Jazz Band, Nu’veau Ensemble, Jazz Trombone Ensemble, Jazz Guitar Ensemble, Vocal Jazz Ensemble, Mariachi Band, Studio Ensemble.

Auditions: CSUN general application due Dec. 1. Music department application due Jan. 15. Pre-screen videos due in January, and live auditions in February and March by invitation. For more information, visit calarts.edu/music.

Financial Aid: Visit calarts.edu/apply.

Scholarships: Visit calarts.edu/scholarships.php#divC.

Contact: Tina Raymond, Director of Jazz Studies, kristina.raymond@csun.edu.

California State University, Northridge

Northridge, California
-
Student Body: 40,381; 60 jazz students.
-
Tuition: In-state, $7,314 in-state; Out-of-state, $20,000.
-
-
Faculty: Tina Raymond, Gary Fukushima, Matt Harris, Ben Williams, David Robaire, Wayne Bergeron, Howie Shear, Shai Golan, Michael Mull, Ido Meshulam, Scott Whitfield, Erin Bentlage, Jamie Rosen, Jason Harnell, Gene Coye.

Jazz Bands: A Band, B Band, Faculty Directed Combos, Latin Jazz Band, Nu’veau Ensemble, Jazz Trombone Ensemble, Jazz Guitar Ensemble, Vocal Jazz Ensemble, Mariachi Band, Studio Ensemble.

Auditions: CSUN general application due Dec. 1. Music department application due Jan. 15. Pre-screen videos due in January, and live auditions in February and March by invitation. For more information, visit calarts.edu/music.

Financial Aid: Visit calarts.edu/financialaid.

Scholarships: Visit calarts.edu/financialaid.

Apply by: Priority Filing, Oct. 1 – Nov. 30.

Contact: Dr. James Ford, Coordinator of Jazz Studies, jford@calstatela.edu.
MUSIC IN THE CITY OF ANGELS

The USC Thornton School of Music is located in the heart of Los Angeles, one of the world’s most vibrant music centers.

From left to right:
Saxophonists Ennis Harris and Jordan DeTiege with trombonist Nick Crane outside USC Tower in downtown Los Angeles.
Admissions Counselor, smelnick@calarts.edu.
Apply by: Dec. 1, priority; Jan. 5, regular deadline.
Contact: David Roitstein, Jazz Program Director, roit@calarts.edu or Sarah Melnick, Music Admissions Counselor, smelnick@calarts.edu, (661) 255-1050.

Contra Costa College
San Pablo, California
Student Body: 7,975, 50-50 music majors.
Tuition: In-state, $46 per unit; Out-of-state, $346 per unit.
Jazz Degrees: A.A. in Music, Emphasis on Jazz Piano, Jazz Guitar, Jazz Bass, Jazz Composition.
Faculty: Dr. Stephanie Austin Letson, Fred Randolph, Clinton Day.
Jazz Bands: Jazz Singers, JazzaNova, JAZZ-ology.
Auditions: Audition for instructors.
Financial Aid: Contact the Office of Financial Assistance Student Services Center, financialaid@contracosta.edu, 510.215.6026 or 510.215.2810.
Scholarships: Contact Dr. Stephanie Austin, saustin@contracosta.edu.
Apply by: Contact Dr. Stephanie Austin, saustin@contracosta.edu.
Contact: Dr. Stephanie Austin, saustin@contracosta.edu.

Fullerton College
Fullerton, California
Student Body: 18,000 total, 50 jazz students.
Tuition: $46/unit.
Jazz Degrees: A.A. in Music with Emphasis on Jazz Studies.
Faculty: Bruce Babad (Coordinator of Jazz Studies), Jamie Shew, Mike Scott, Jeremy Siskind, Lyman Medeiros, Matt Johnson.
Jazz Bands: 2 Jazz Bands, 3 Combos, 2 Vocal Jazz Ensembles.
Auditions: Held during the first week of the fall semester.
Apply by: Open enrollment.
Contact: Mike Scott, mscott@fullcoll.edu.

Herbie Hancock Institute of Jazz at UCLA
Los Angeles, California
Student Body: 6-8.
Tuition: Full scholarship program.
Jazz Degrees: Master Degree.
Faculty: Herbie Hancock, Wayne Shorter, Terri Lyne Carrington, Dick Oatts, Billy Childs.
Jazz Bands: 1 ensemble.
Auditions: Application including recorded submission followed by second round live audition.
Financial Aid: N/A – Full scholarship program.
Scholarships: N/A – Full scholarship program.
Apply by: Dec. 1.
Contact: Daniel Seeff, dseeff@hancockinstitute.org, 310-206-9700.

Long Beach City College
Long Beach, California
Student Body: 25,000, 40-50 music majors.
Tuition: $46/unit.

Los Angeles College of Music (LACM)
Pasadena, California
Student Body: 350.
Tuition: Quarterly Rate of $8,150.
Jazz Degrees: Guitar, keyboard, drum, bass, brass and woodwinds, others.
Faculty: Jerry Watts Jr., Key Kim, Mark Browne, Tim Landers.
Jazz Bands: Various.
Alumni: Joseph E-Shine Mizrachi, Mayu Wakisaka, Debi Nova, Jean Dolabella, Alberto Albis.
Auditions: Visit lacm.edu/apply.
Financial Aid: Visit finaid@lacm.edu.
Scholarships: Visit finaid@lacm.edu.
Apply by: Priority Application Deadline, Nov. 15; Regular deadline, Feb. 15.
Contact: Ask for our admissions team member: admissions@lacm.edu.

Lower Columbia College
Longview, Washington
Student Body: 2,200.
Tuition: $4,000.
Jazz Degrees: Associate of Arts for Transfer (AAT).
Faculty: Ryan Meagher, Tim Wilcox.
Jazz Bands: Jazz Ensemble, Improvised Music Ensemble.
Alumni: Krist Novoselc (Nirvana), Ian McTamaney, Beau Wood.
Auditions: Zoom only.
Scholarships: Contact Rob Davis, rbdavis@lowercolumbia.edu, (360) 442-2680.
Apply by: Aug. 7.
Contact: Ryan Meagher (pronounced Marr), rmeagher@icc.ctc.edu, 917-971-2775.
APRIL 19-22
2023

We’re breaking new ground.
Come celebrate Lionel Hampton’s 115th birthday with us in our brand-new, beautiful ICCU Arena in April 2023!

Lionel Hampton Jazz Festival participants and fans from around the world will enjoy an immersive experience that includes student performances, artist workshops, educational clinics with Lionel Hampton School of Music faculty, and exciting concerts featuring some of the brightest stars in jazz.

Join us in continuing the legacy of jazz education in honor of our namesake, the great jazz musician, Lionel Hampton.

uidaho.edu/jazzfest
Metropolitan State University of Denver
Denver, Colorado
Student Body: 200 music, 50 jazz.
Tuition: In-state, $4,082; Out-of-state, $11,074.
Faculty: Dawn Clement, Dave Devine, Shane Endsley, Mark Harris, Adam Bartczak, Greg Garrison, Dru Heller, Joslyn Ford Keel, Patrick McDevitt, Carmen Sandim.
Jazz Bands: MSU Denver Big Band, jazz combos.
Auditions: Pre-recorded auditions accepted on a continuous basis or sign up for an in-person audition during our Audition Days: Jan. 7, Feb. 11 and Aug. 12.
Scholarships: All auditionees are considered for a Music Talent Award scholarship (potentially a full tuition award), with priority consideration given to those who perform or submit an audition before March 1. Also merit-based music scholarships to current and incoming students during the application window of Dec. 1, 2022 to March 1, 2023. More information at msudenver.edu/music/students/music-scholarships.
Apply by: July 1.
Contact: Christine Devine, Music Department Admissions, collinch@msudenver.edu; msudenver.edu/music.

MiraCosta College
Oceanside, California
Student Body: 100 music students, 30 Jazz/Commercial.
Tuition: $46/unit (approx. $1,997/year for full-time student).
Jazz Degrees: A.A. in Music Performance (Jazz/Commercial), A.A. and/or Certificates in Recording, Sound Reinforcement and Music Business.
Faculty: Steve Torok, Matt Falkier, Dan Siegel.
Jazz Bands: MiraCosta Oceanside Jazz Orchestra (big band), Jazz Collective (combo), Frequency Vocal Jazz (jazz choir).
Alumni: Graduates have transferred and completed bachelor’s degrees at Berklee School of Music, New England Conservatory, Oberlin Conservatory, USC, CSU Northridge, CSU Long Beach, CSU Fullerton, San Diego State University, University of Western Michigan.
Auditions: Visit miracosta.edu/music or email music@miracosta.edu.
Financial Aid: Visit miracosta.edu/music or email music@miracosta.edu.
Scholarships: Visit miracosta.edu/music or email music@miracosta.edu.
Apply by: Aug. 1.
Contact: Professor Steve Torok, playjazz@miracosta.edu, 760-575-2121, ext. 6438.

Mt. Hood Community College
Gresham, Oregon
Student Body: 30,000; 90 music majors.
Tuition: In-state, $125.50/credit hour, Out-of-state, $233/credit hour.
Jazz Degrees: A.G.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 or more jazz combos.
Auditions: By appointment. Contact Dan Davey, daniel.davey@mhcc.edu.
Apply by: Visit mhcc.edu/register.
Contact: Dan Davey, Director of Jazz Studies, Daniel.Davey@mhcc.edu, 503-491-7010.

Mt. San Antonio College
Walnut, California
Student Body: 60,000; 60 Jazz Students.
UNC Jazz is an Identity

1:1
With 13 jazz faculty, one-on-one instruction is the norm

200+
Concerts per year in our new Campus Commons Performance Hall

18 Award Winning Jazz Ensembles

8
Jazz Degree Programs

Undergraduate
Bachelor of Music - Jazz Studies
Bachelor of Music - Music Business
Bachelor of Music Education

Graduate
Master of Music - Jazz Performance
Master of Music - Jazz Composition
Doctor of Arts - Jazz Studies

UNC Jazz Students garnered 8 DownBeat Awards in 2022 and have received over 150 awards overall

UNC is an All Steinway School

UNC Greeley Jazz Festival
April 20-22, 2023

Pictured: Drew Zaremba, Assistant Professor of Jazz Composition

Jazz.Unco.EDU
Tuition: $46 per unit.

Jazz Degrees: A.A. in Music, A.D.T in Music.

Faculty: Bruce Rogers, William McIntosh, Cynthia Dicken, Austin Byrd, Jeff Ellwood, Joe LoPiccolo, Dr. Dhiren Panikker, Katie Thioux, Dean Koba, Barbara Laronga, Dr. Karen Marston.

Jazz Bands: Singcopation, Frontline, Jazz Ensemble, Laboratory Band, Jazz Combo.

Alumni: Avi Kaplan, Maria Schafer, Lia Booth, Andrea Calderwood, Marisa Bradfield, Tama Shutts, Zakaria Solotoff, Tim Talavera, Dan Delgado, Kevin Abdella, Jaden Kim.

Auditions: Contact Bruce Rogers for vocal jazz, brogers@mtsac.edu or Jeff Ellwood for instrumental jazz, jellwood@mtsac.edu.

Financial Aid: Visit mtsac.edu/financialaid.

Scholarships: Contact Jeff Ellwood, jellwood@mtsac.edu.

Apply by: Any time before the semester begins.

Contact: Bruce Rogers, brogers@mtsac.edu; Jeff Ellwood, jellwood@mtsac.edu.

Riverside City College Coil School for the Arts
Riverside, California

Student Body: 400 music majors, 60 students in the jazz program.

Tuition: $46 per unit.

Jazz Degrees: A.A. in Music, Jazz Performance Certificate.

Faculty: Charlie Richard, Kevin Mayse, James Rocillo, Steven Schmidt, Peter Curtis, Rick Shaw, Bob Dominguez, Joel Paat, Jeff Benedict, Jodi Fisher, Alex Henderson, Steven Ragsdale, Brian Mantz.

Jazz Bands: 6 Jazz Ensembles, 3–6 Combos each semester.

Alumni: Saul Miller Jr., Jeff Ellwood, Bill Brendle, Jim Honeyman, Mark Masters, Kelly Corbin, Marcus Wilcher, Brian Mantz, Drew Sullivan, Mark Green, Carlos Villa, Alex Henderson, Roger Myers, Jessica Ragsdale, Steven Ragsdale, Charlie Richard.


Apply by: Aug. 22.

Contact: Charlie Richard, charles.richard@rcc.edu, 951-222 8331.

San Diego State University
San Diego, California

Student Body: 33,778; 40 jazz students.

Tuition: In-state, $7,720; Out-of-State, $19,600.

Jazz Degrees: B.M. Jazz Studies Performance, M.M. Jazz Studies, Performance, Jazz Minor, Jazz Performance Certificate.

Faculty: Karl Soukup, Anthony Smith, Bill Yeager, Richard Thompson, Christopher Hollyday, Bob Magnusson, Tim McMahon, Louis Valenzuela, Markus Burger, Derek Cannon.

Jazz Bands: 2 large jazz ensembles, 5 jazz combos.

Alumni: Christopher Hollyday, Anthony Smith, Mike Holguin, Brad Steinwehe, Louis Valenzuela, Mackenzie Leighton, Alex Ciavarelli, Ian Harland, Matt Hall, Charlie Arbelaez.

Auditions: Visit sacd.sdsu.edu/financial-aid.

Scholarships: Visit sacd.sdsu.edu/financial-aid.

Apply by: Applications accepted between Oct. 1 and Dec. 15.

Contact: Karl Soukup, Director of Jazz Studies, ksoukup@sdsu.edu.

San Francisco Conservatory of Music: Roots, Jazz and American Music Program
San Francisco, California

Student Body: 450; 40 jazz.

Tuition: $51,300.

Jazz Degrees: B.M. – Jazz Performance, B.M. – Jazz Composition, Professional Studies Certificate.

Faculty: Joshua Redman (Artistic Director) Matt Wilson, Chad Lefkowitz-Brown, David Sanchez, Helen Sung, Andre Hayward, Warren Wolf, Clairdee, Tiffany Austin, Matt Brewer.

Jazz Bands: 6 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 fifth year.

Auditions: Live auditions (after pre-screening) on campus in January and February.

Financial Aid: Kellie Gaines, Director of Financial Aid, finaid@sfc.edu.

Scholarships: 99% of students receive SFCM Scholarship.

Apply by: Dec. 1.

Contact: Office of Admission at apply@sfc.edu.

San Jose State University
San Jose, California

Student Body: 31,000 total; 400 music majors; 50 jazz majors.

Tuition: $7,700 per year.

Jazz Degrees: B.M. Jazz Studies; M.M. with emphasis in Jazz Studies.

Faculty: Dr. Aaron Lington (Coordinator), Jeff Lewis, John Gove, Rick Vandivier, Dahnveed Behroozi, Dan Robbins, Jason Lewis, Ren Geisick, Jon Dryden, Tom Langan.

Jazz Bands: 2 big bands, Afro-Latin Jazz Band, numerous jazz combos.

Alumni: Matt Finders, Jeff Cressman, Hristo Vitchev, Frank Sumaures, Ed Neumeister.
Jazz at Pacific

FACULTY

Patrick Langham saxophone
Director of Jazz Studies

Joe Mazzaferro trumpet
Associate Director of Jazz Studies

Jamie Dubberly brass

Melissa Fulkerson vocals

Brian Kendrick percussion

Gerry Pineda bass

Alexander Reyes saxophone

Apply

Pacific.edu/JazzStudies
209.946.2418

Marwan Ghonima '23
BM, Jazz Studies
Pacific Jazz Ambassador

UNIVERSITY OF THE PACIFIC | Conservatory of Music
Auditions: Visit sjsu.edu/music/admissions/how-to-apply.php.
Apply by: Nov. 30. Visit sjsu.edu/admissions.
Contact: Dr. Aaron Lington, aaron.lington@sjsu.edu, 408-924-4636.

Santa Rosa Junior College
Santa Rosa, California
Student Body: 31,000, 32 jazz students.
Tuition: $46/unit.
Jazz Degrees: A.A. in Jazz Studies, A.A. in Digital Media.
Faculty: Bennett Friedman, Jerome Fleg, Pete Estabrook.
Jazz Bands: 1 big band, 3 combos.
Alumni: David Balakrishnan, Jeff Carney, Eric Crystal, Ben Mckee, Liberty Elman.
Financial Aid: aid@santarosa.edu.
Scholarships: Available by audition, Jody Benecke, Scholarship Chair, jbenecke@santarosa.edu.
Apply by: Aug. 15
Contact: Bennett Friedman, bfriedman@santarosa.edu, santarosa.edu.

Sonoma State University
Rohnert Park, California
Student Body: 7,500, 30 jazz.
Tuition: $8,000/year.
Jazz Degrees: B.M. in Jazz Studies; B.M. in Music Education Instrumental Jazz Track.
Faculty: Doug Leibinger, Ian Carey, Raffi Garabedian, Randy Vincent, Ken Cook, Andrew Emer, George Marsh, Kendrick Freeman.
Jazz Bands: Jazz Orchestra, combos, Latin Band.
Alumni: Liberty Elman, Adam Theis, David Lechuga-Espadas.
Apply by: November.
Contact: Doug Leibinger, douglas.leibinger@sonoma.edu.

Stanford University
Stanford, California
Student Body: 7,083.
Tuition: $57,693.
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.
Apply by: Early action with arts supplement, Oct. 15; Early action with no arts supplement, Nov. 1; Regular decision, Dec. 1.
Contact: Rowen Leigh, Undergraduate Student Services Officer, musicinfo@stanford.edu, 650-725-1932.

University of Colorado Boulder
College of Music
Boulder, Colorado
Student Body: 550; 340 undergraduate, 50 jazz.
Jazz Degrees: All types and genres of jazz studied.
Faculty: Brad Goode, John Gunther, Bijoux Barbosa, Clare Church, David Corbus, Paul McKee, Victor Mestas, Hugh Ragin, Paul Romaine, Heath Walton, Tim Wendel.

Jazz Bands: Concert Jazz Ensemble, 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.


Apply by: Undergraduate priority deadline, Dec. 1; Final deadline, Feb. 1.

Contact: Sabine Kortals Stein, Director of Communications, 720-339-8583, colorado.edu/music.

University of Denver Denver, Colorado
Student Body: 500 music students.
Tuition: Undergraduate, in-state, $5,670/semester; out-of-state, $14,010/semester.

Jazz Degrees: B.S. in Music with concentration in Music Business, Recording Arts, Singer/Songwriter, Performance.

Faculty: David Bondelevitch, Leslie Soich, Sean McGowan, Paul Musso, Todd Reid, Storm Glover, Erin Hackel.

Jazz Bands: Jazz Combo, Claim Jumpers, Voz de la Clave.


Auditions: Pre-screen audition video through the website.

Financial Aid: Contact 303-315-5969.

Scholarships: Available. One-time audition for entering freshman.

Apply by: April 5.

Contact: Music and Entertainment Industry Studies Dept., meis.dept@ucdenver.edu, caminfo@ucdenver.edu, 303-315-7450.

University of Idaho, Lionel Hampton School of Music
Moscow, Idaho
Student Body: 11,780 total, 130 music majors.
Tuition: In-state, $8,430; out-of-state, $27,540. Western Undergraduate Exchange and Invitation to Idaho

Jazz Degrees: B.M. in Jazz Studies, B.M. in Recording and Production, M.M. in Performance with Jazz Emphasis.

Faculty: Remy Le Boeuf, Peter Stoltzman, Sam Oatts, Mike Abbott, Art Bouton, Al Hood, Bijoux Barbosa, Mike Marlier, Donna Wickham, Michael Schulze.

Jazz Bands: Lamont Jazz Orchestra, Lamont Jazz Ensemble, multiple small groups.

Alumni: Rudy Royston, Shami Fuller, Ron Miles, Ramon Ricker, Jeff Benedict, Paul Romaine, Nate Wooley.


Financial Aid: Visit musicadmission@du.edu.

Scholarships: Merit-based scholarships plus stipend available. Visit du.edu/lamont.


Contact: Remy Le Boeuf, Chair of Jazz Studies, remy.leboeuf@du.edu.

ANNOUNCING
NEW JAZZ DRUMS FACULTY
JONATHAN PINSON!

JAZZ @ CALARTS
ART | CRITICAL STUDIES | DANCE | FILM/VIDEO | MUSIC | THEATER
“I learned how to express myself, not only through jazz, but through many other genres. The California Jazz Conservatory nurtured my talent, strengthened my creativity and opened up new opportunities.”

Sakura Maki
CJC Graduate, 2022

University of Nevada, Las Vegas
Las Vegas, Nevada

Student Body: 400 music students, 80 jazz students.
Tuition: In-state, $8,000.
Faculty: Dave Loeb, Nathan Tanouye, Adam Schroeder.
Jazz Bands: 3 Jazz Ensembles, 12 combos, Latin, contemporary, jazz guitar and jazz vocal ensembles.
Auditions: Contact dave.loeb@unlv.edu.
Scholarships: Contact dave.loeb@unlv.edu.
Apply by: Feb. 1.
Contact: dave.loeb@unlv.edu., 702-895-3739.

University of Northern Colorado
Greeley, Colorado

Student Body: 9,000; 350 school of music; 100 jazz students.
Tuition:
Undergraduate, in-state, $11,000; Western States (WUE) $18,500; Out-of-state, $24,000. Masters program, in-state, $12,000; Out-of-state, $22,000; Western Regional Graduate Program allows residents of Western States to qualify for resident tuition. Doctoral program, In-state, $12,000; Out-of-state, $24,000; Western Regional Graduate Program allows residents of Western States to qualify for resident tuition.
Jazz Degrees: B.M. Jazz Studies; B.M. Business (Jazz Track); B.M. Education (Jazz Track); Graduate Performance Certificate (Jazz); M.M. Jazz Studies; Doctor of Arts in Music, Jazz Studies.
Faculty: Dana Landry (Director of Jazz Studies), Jim White, Erik Applegate, Dr. Socrates Garcia, Steve Kovalcheck, Dr. Brian Casey, Drew Zaremba, Dr. Shawn Williams, Dr. Brian Claxton, Dr. Andrew Janak, Marion Powers, Gonzalo Teppa.
Jazz Bands: 3 Big Bands, 1 Studio Orchestra, Funk/Soul Band, 12 Combos, 3 Vocal Jazz Ensembles.
Alumni: Bill Frisell, Steve Owen, Connaire Miller, Ryan Middagh.
Auditions: Visit arts.unco.edu/music.
Scholarships: Contact: Kendra.Schneider@unco.edu.
Apply by: Open admissions, but auditions are in November, January and early March.
Contact: Dana Landry, dana.landry@unco.edu.

University of Oregon
Eugene, Oregon

Student Body: 23,546 total, 75 in jazz.
Tuition: Undergraduate, in-state, $15,054; out-of-state, $41,697.
**University of the Pacific Conservatory of Music**

**Stockton, California**

**Student Body:** 260, 25 jazz.

**Tuition:** $52,918.

**Jazz Degrees:** B.M. Jazz Studies (performance track), B.M. Jazz Studies (composition track), B.M. Jazz Studies Honors (3-year accelerated). Minor in Jazz Studies available. Visit pacific.edu/jazzstudies.

**Faculty:** Patrick Langham, Joe Mazzaferro, Jamie Dubberly, Melissa Fulkerson, Aaron Garner, Brian Kendrick, Gerry Pineda, Alex Reyes.

**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. 3 (early action), Jan. 29, Feb. 4, Feb. 11. Live auditions preferred, recordings accepted.

**Financial Aid:** Visit pacific.edu/financial-aid.

**Scholarships:** Need- and merit-based.

**Contact:** Jessica Siena, jsiena@pacific.edu, 209-946-2418.

---

**USC Thornton School of Music**

**Los Angeles, California**

**Student Body:** 49,500; 1,000 music students, 90 jazz students.

**Tuition:** Undergraduate, $63,468/year. Graduate, $34,192/year.

**Jazz Degrees:** Undergraduate, B.M. (instrumental and vocal) Graduate. M.M., Graduate Certificate, Doctor of Musical Arts.

**Faculty:** David Arnay, Peter Erskine, Bruce Forman, Sara Gazarek, Jason Goldman (Dept. Chair), Kathleen Grace, Jon Hatamiya, Alphonso Johnson, Tim Koubza, Edwin Livingston, Andy Martin, Ronald C. McCurdy, Roy McCurdy, Vince Mendoza, Molly Miller, Bob Mintzer, Darek Oles, Alan Pasqua, Frank Potenza, Aarón Serfaty, Bob Sheppard, Richard Smith, Michael Stever, Nick Stoubis, Katie Thiroux, John Thomas and Steve Trovato. Visit music.usc.edu/faculty.

**Jazz Bands:** Jazz Orchestra, Concert Jazz Orchestra, ALAJE (Afro Latin American Jazz Ensemble), CreSCendo Vocal Jazz Ensemble,

---

**OCTOBER 2022**

**DOWNBEAT**

Graduate, in-state, $18,495; out-of-state, $34,455.

**Jazz Degrees:** B.M. in Jazz Studies, M.M. in Jazz Studies – Composition, M.M. in Jazz Studies – Performance, Graduate Specialization in Jazz Pedagogy.

**Faculty:** Paul Krueger, Keith Brown, Steve Owen, Toby Koenigsberg, Idit Shner, Tyler Abbott, Joe Manis, Ken Mastrogiovanni, Sean Peterson.

**Jazz Bands:** The Oregon Jazz Ensemble, Jazz Lab Bands II & III, Herbert J. Merker JazzArts Oregon Combo, UO Honors Combos 2, 3 & 4, Combos 5 thru 12, Latin Jazz Ensemble, Guitar Ensemble.

**Auditions:** Visit music.uoregon.edu. Live auditions are preferred but recorded auditions are acceptable for all instruments. Graduate students: Preliminary screening audition (recorded) and standard live audition required.

**Financial Aid:** Available. Visit financialaid.uoregon.edu.

**Scholarships:** Available. Visit music.uoregon.edu/apply/undergraduate-music/financial-aid, or music.uoregon.edu/apply/graduate-music/financial-aid.

**Apply by:** Graduate students, Dec. 10, undergraduates, Jan. 15.

**Contact:** Paul Krueger, Interim Director of Jazz Studies, kruegerp@uoregon.edu; Sara Spicer or Julie Koch (Music Admissions Office), somdadmit@uoregon.edu. 541-346-5268. Visit music.uoregon.edu/about/contact. Learn more at jazz.uoregon.edu.
Jazz Chamber Music.


Auditions: Pre-screen audition due Dec. 1. Live auditions (by invitation only) in January and early February. For pre-screen and live audition information visit music.usc.edu/admission.

Financial Aid: Academic scholarships (undergraduate only), music scholarships are available for most graduate programs, Fed Title IV Aid (grants, loans and work study), and institutional grants. Visit music.usc.edu/admission/finaid.

Scholarships: Visit music.usc.edu/admission/finaid.


Contact: Undergraduate Admission: Brittany Jimenez, seits@usc.edu, 213-740-8986. Graduate Admission, Kit Bellamy, keb@usc.edu, 213-740-8986. Visit music.usc.edu/admission/contact.

University of Utah
Salt Lake City, Utah
Student Body: 371 music students. 26 jazz.


Jazz Degrees: B.M. in Jazz Composition or Jazz Performance, M.M. in Jazz Studies.

Faculty: Josiah Boorman, Director of Jazz Studies, Brian Booth, David Halliday, Chris Hough, Reed LeCheminant, Donn Schaefer, Patrick Terry, Dan Waldis, Kelly Wallis.

Jazz Bands: Jazz Ensemble, Jazz Repertory Ensemble, Jazz Guitar Ensemble, Jazz Small Groups.

Alumni: Denison Angulo, Dave Chisholm, Kelly Eisenhour, David Halliday, Christoph Luty, Steve Lyman, Melanie Shore.


Apply by: Undergraduate, priority deadline,
Dec. 1; Need-based scholarships, Feb. 1; transfer students, Feb. 1 for scholarship priority; Final deadline, April 1. For international admissions, visit admissions.utah.edu/apply/#international. Graduate admissions, Feb. 15; visit music.utah.edu/students/admissions-scholarships.php; international graduate applicants, Jan. 15.

Contact: Josiah Boornazian, Director of Jazz Studies, josiah.boornazian@utah.edu.

University of Washington
School of Music
Seattle, Washington
Student Body: 47,000; 300 music majors.
Tuition: Visit admit.washington.edu/costs/coa.
Faculty: Cuong Vu, Marc Seales, Steve Rodby, Ted Poor.
Jazz Bands: Small ensembles, Modern Band, Big Band.
Auditions: Auditions held in January and February for admission the following autumn. Visit music.washington.edu/undergraduate-graduate-auditions.
Apply by: Undergraduate, Nov. 15; Graduate, Dec. 1.
Contact: School of Music Admissions, somadmit@uw.edu.

University of Wyoming
Laramie, Wyoming
Student Body: 200 music students, 40 jazz students.
Tuition: In-state, $18,682, Out-of-state, $33,832.
Jazz Degrees: B.M. – Jazz Studies, M.M.
Faculty: Ben Markley, (Director of Jazz Studies), Andy Wheelock, Seth Lewis, Heath Walton, Ryan Fourt.
Jazz Bands: 4 combos, 2 big bands.
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: February.
Contact: Ben Markley, bmarkley@uwyo.edu.

Washington State University
Pullman, Washington
Student Body: 19,900; 50 jazz students.
Tuition: In-state, $11,266; Out-of-state, $26,950.
INTERNATIONAL

Capilano University
North Vancouver, British Columbia, Canada

Student Body: 150 jazz students.
Tuition: CA$10,000/year.
Jazz Degrees: B.M. in Jazz – Performance Composition, B.M. in Jazz – Education.
Faculty: Brad Turner, Jared Burrows, Steve Kaldestad, Bradshaw Pack, Dave Robbins.
Jazz Bands: 12 large ensembles, 20 combos.
Auditions: Video Submission to jazz@capilanou.ca.
Financial Aid: Visit finaid@capilanou.ca.
Scholarships: Contact finaid@capilanou.ca.
Apply by: June 4.
Contact: Daniel Hersog, danielhersog@gmail.com.

Amsterdam University of the Arts
Amsterdam, The Netherlands, Europe

Student Body: 1,150, 350 jazz students.
Jazz Degrees: Undergraduate/Bachelor and Graduate/Master.
Faculty: Jesse van Ruller, Martijn van Ierssen, Ben van Gelder, Jasper Blom, Ruud Breuls, Ilja Reijngoud, Bert Boeren, Martijn Vink, Lucas van Merwijk, Rob van Bavel, Harmen Fraanje, John Clayton, Peter Bernstein, Terrell Stafford, Dick Oatts, Aaron Parks.
Jazz Bands: Various jazz and improvisation groups, big bands and choirs.
Alumni: Jesse van Ruller, Tineke Postma, Ben van Gelder, Reinier Baas, Joris Roelofs.
Financial Aid: See scholarships.
Apply by: December.
Contact: Annemieke de Jager, cvastudadmin@ahk.nl, +315277550.

Humber College
Toronto, Ontario, Canada

Student Body: 38,000; 19,000 part-time, 300 jazz students.
Tuition: Canadian resident, CA$7,200; International CA$21,000.
Jazz Degrees: B.M.
Faculty: Mike Downes, Hilario Durán, Jocelyn Gould, Robi Botos, Kelsey Grant, Larneil Lewis, Kirk MacDonald, Lisa Martinelli, Brian O’Kane, Shirantha Beddage, Thomas Francis, Amanda Tosoff, Justin Gray, Hannah Burgel Luviano.
Jazz Bands: 30 large and small ensembles.
Apply by: Encourage applications by the equal consideration deadline of Feb. 1.
Contact: Andrew Scott, Program Coordinator, andrew.scott@humber.ca, 1.416.675.6622, ext. 3444.

Jazz Music Institute
Brisbane, Queensland, Australia

Student Body: 75.
Tuition: AUD$18,000/year.
Jazz Degrees: B.M. in Jazz Performance, Diploma of Music in Jazz Performance.
Faculty: Dan Ougley, Paula Girvan, Ben Hauptmann, Andrew Shaw, Dave Sanders, Dr Rob McWilliams, Josh Hatcher.
Jazz Bands: JMI Jazz Orchestra.
Auditions: Visit jazz.qld.edu.au/how-to-apply.
Apply by: Auditions are held in July, September and December for 2023 entry.
Contact: Nick Quigley, +61 7 3216 1110 or play@jazz.qld.edu.au.

Leeds Conservatoire
Leeds, United Kingdom

Student Body: 1,200
Tuition: £9,250/year for U.K. students, £18,300/year for international students.
Jazz Degrees: B.A. (Hons) Music (Jazz).
Auditions: Fee-free auditions. Visit leedsconservatoire.ac.uk/auditions/ for more information.
Apply by: Oct. 3.
Contact: hello@lcma.ac.uk, +44 (0)113 222 3400.

Lucerne University of Applied Science and Arts
Lucerne, Switzerland

Student Body: 7,000; 150 jazz students.
Tuition: 800 Swiss Francs per semester.
Jazz Degrees: Bachelor’s, Master’s.
Faculty: Gerry Hemingway, Kalle Kalima.
New Music, Global Impact!

NEW CHARTS
NOW AVAILABLE from:

Bobby McFerrin
Peter Herbolzheimer
Andrew Neu
Chick Corea

Bob Washut
Matt Harris
Roger Treece
DIVA Jazz Orchestra
Randy Crenshaw
The Rolling Stones Project
Mike Conrad
Greg Yasinitsky
Pierre Drevet
... and many more!

Available NOW
Instant Download

- Complete Demo Recordings of All Charts
- Music for ALL Levels of Jazz Ensembles


Auditions: Entry exams in April each year.

Financial Aid: Available. Visit jazz@hslu.ch.

Scholarships: No.

Apply by: Jan. 31.

Contact: Michael Arbenz, michael.arbenz@hslu.ch, +41 41 249 26 78.

McGill University
Schulich School of Music
Montreal, Quebec, Canada

Student Body: 900; 125 undergraduate jazz students, 30 graduate jazz students.

Tuition: Undergraduate in Quebec: CA$5,700/year; Out-of-province, CA$10,000; International CA$23,000.

Jazz Degrees: B.M. in Jazz Performance; Licentiate of Music in Jazz; B.M. Jazz Faculty Program; Minor in Jazz; M.M., D.M., Graduate Diploma in Performance.

Faculty: Remi Bolduc, Ira Coleman, Kevin Dean, Darrell Green, John Hollenbeck, Jean-Michel Pic, Joe Sullivan, Camille Thurman, Andre White.

Jazz Bands: Jazz Orchestra I and II, Chamber Jazz Ensemble I, II and III, Vocal Jazz Choir, 25 combos.

Alumni: Darcy James Argue, Anna Webber, Christine Jensen.

Auditions: Screening process for all jazz instruments/voice. Live or recorded auditions.


Scholarships: Music Entrance Scholarships based on merit and in-course scholarships.

Apply by: Undergraduate, Jan. 15; Graduate, Dec. 1.

Contact: Melanie Collins, recruitment.music@mcgill.ca.

Prince Claus Conservatory
Groningen, The Netherlands

Student Body: 450, 100 jazz students.

Tuition: In European Union €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: Visit hanze.nl/admissionpcc.

Financial Aid: Contact prinsclausconservatorium@org.hanze.nl.

Scholarships: Contact prinsclausconservatorium@org.hanze.nl.

Apply by: May.

Contact: Jan-Gerd Krüger, head of Jazz Department, j.kruger@pl.hanze.nl.

Rimon School of Music
Ramat HaSharon, Israel

Student Body: 700 jazz students.

Tuition: $10,000 per year, approx.

Jazz Degrees: Performance.

Faculty: Visit rimonschool.co.il/en/role/department.

Jazz Bands: Rimon Jazz Institute and many jazz-focused ensembles.

Alumni: Tom Oren, Tali Rubenstein.

Scholarships: Only enrolled students are eligible.

Auditions: Visit hanze.nl/admissionpcc.

Financial Aid: Contact prinsclausconservatorium@org.hanze.nl.

Scholarships: Contact prinsclausconservatorium@org.hanze.nl.

Apply by: May 31.

Contact: Darcie Nicole, admissions@rimonschool.co.il.

Royal Conservatoire The Hague
The Hague, The Netherlands


Jazz Degrees: Bachelor’s, Master’s.

Faculty: Rob van Bavel, Wolfert Brederode, Wim Bronnenberg, Chris Cheek, Gulli Gudmundsson, Mark Haanstra, Miro Herak, Eric Ineke, Martijn van Iterson, Robinson Khoury, Anika Koziel, Stefan Kruger, Rik Mol, Tony Overwater, Julia Philippiens, Toon Roos, John Ruocco, Felix Schlarmann, Yvonne Smeets, Juraj Stanik.

Jazz Bands: Royal Conservatoire Big Band, jazz choir and combos.

Alumni: Marius Beets, Peter Beets, Fay Claassen, Ack van Rooyen.

Auditions: Visit koncon.nl/apply.


Apply by: Feb. 28.

Contact: Bart Suèr, head of the jazz department, b.suer@koncon.nl.

The big band at the University of Music and Performing Arts Graz


Auditions: Entry exams in April each year.

Financial Aid: Available. Visit jazz@hslu.ch.

Scholarships: No.

Apply by: Jan. 31.

Contact: Michael Arbenz, michael.arbenz@hslu.ch, +41 41 249 26 78.

UNIVERSITY OF ADELAIDE, ELDER CONSERVATORIUM

Study Jazz Performance in the vibrant coast city of Adelaide, Australia!

The Elder Conservatorium’s Jazz Performance degree program is the first jazz program established in Australia and is now over 40 years strong with winners of multiple DownBeat Student Music Awards!

Head of Jazz: Mark Ferguson (pianist/composer)

Faculty: James Muller (guitar) Dr. Lyndon Gray (horns)
Dusty Cox (Tenor Saxophone) Lauren Henderson (vocals)

Lazaro Numa/Alex Taylor (bass)
John McDermott/Stephen Neville (drums)
Dave Innocente (guitar)

St. Francis Xavier University
Antigonish, Nova Scotia, Canada

Student Body: 100.

Tuition: See stfx.ca/admissions/ tuition-fees.
Join Europe’s largest jazz program!

“The place to be to achieve your goals.”
- John Clayton, Artist in Residence -

www.consam.nl/jazz
Jazz Degrees: B.M. in Jazz Studies.

Faculty: Ryan Billington, Kevin Brunckhorst, Adrean Farrugia, Meghan Gillhespy, Jake Hanlon, Kenji Omale, Tom Roach, Paul Rushka, Paul Tynan.

Jazz Bands: Combos, Chamber Jazz Groups, Vocal Jazz Ensemble, Guitar Ensemble.


Auditions: Visit mystfx.ca/music/admissions-auditions-scholarships.

Financial Aid: Available.

Scholarships: Visit stfx.ca/admissions/scholarships.

Apply by: May 1.

Contact: music@stfx.ca, 902-867-2106.

University of Adelaide
Elder Conservatorium of Jazz
Adelaide, South Australia, Australia

Student Body: 350 music students, 80 jazz students.

Tuition: Visit adelaide.edu.au/degree-finder.

Jazz Degrees: B.M. (Music Performance – Jazz), Honors Degree of B.M. (Music Performance – Jazz), M.M.

Faculty: Mark Ferguson, James Muller, Dushman Cox, Lyndon Gray, Lauren Henderson, Alex Taylor.

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.


Apply by: Domestic applicants, visit satac.edu.au. International applicants, visit international.adelaide.edu.au/apply/deadlines.

Contact: music@adelaide.edu.au.

University of Guelph
Guelph, Ontario, Canada

Student Body: 26,000 undergraduate, 2,800 graduate.

Tuition: Visit uoguelph.ca/Registrar/studentfinance/fees/index.

Jazz Degrees: Bachelor of Jazz Studies, Post Baccalaureate (Jazz Performance), M.M. (Jazz Performance).

Faculty: Daniel Fischlin, Kimberly Francis, James Harley, Howard Spring, Alyssa Woods.

University of Manitoba
Winnipeg, Manitoba, Canada

Student Body: 30,700, 280 music students, 45 jazz studies.

Tuition: Undergraduate, Canadian/permanent resident/residents of Manitoba CA$5,500; International, CA$19,500; Graduate, visit umanitoba.ca/student/records/fees.

Jazz Degrees: Bachelor of Jazz Studies, Post Baccalaureate (Jazz Performance), M.M. (Jazz Performance).

Faculty: Wil Bonness, Jon Challoner, Karly

Amplify What Resonates With You

Train to become a complete and versatile performer in an exceptional setting, where the focus is on your art.

From bachelor’s to doctorate, discover our jazz performance program and enjoy a collaborative, flexible and human approach.

Come and experience our unique Quebec culture. Numerous bursaries are available.*

Admission is under way now! music.umontreal.ca

*Thanks to the support of the Sophie Desmarais Fund for the Université de Montréal Big Band.
Jazz Bands: Small ensembles, jazz orchestra, jazz vocal ensemble.
Auditions: Visit umanitoba.ca/music/ensembles/ensemble-auditions.
Contact: Louella Yambot, Music Admissions Coordinator, louella.yambot@umanitoba.ca, 204-474-9915.

Université de Montréal – Faculty of Music
Montréal, Québec, Canada
Student Body: 650 at the Faculty of Music, including 80 jazz students.
Tuition: Estimated annual cost for full-time international students: first cycle, CA$26,682.26; second cycle, CA$13,583.30; third cycle, CA$9,159.43.
Jazz Degrees: Bachelor’s degree, Jazz performance; Major, Jazz and world music; Minor, Jazz composition and arrangement; Master’s degree, Jazz performance and composition; Doctorate in music.
Faculty: Frédéric Alarie, Luc Beaugrand, Kenny Bibace, Luc Boivin, Paul Brochu, Alain Caron, Reno De Stefano, Ron Di Lauro, Michel Donato, Gilbert Fradette, Michael Gauthier, Tommy Gauthier, Julian Gutierrez, Hélène Martel, John Roney, Darry Roy, Simon Stone, Jean-Nicolas Trottier, Manoel Vieira.
Jazz Bands: Université de Montréal Big Band, Jazz Chamber Orchestra, Jazz Choir, jazz combos, jazz guitar ensembles.
Alumni: David Carbonneau, Jean Fréchette, Felix Leblanc, André Leroux, Patrice Luneau.
Auditions: Live or recorded auditions for international students. Visit musique.umontreal.ca/en/study/auditions.
Apply by: The deadline for international candidates’ admission requests is Feb. 1.
Contact: Ron Di Lauro, associate professor and program head for jazz, ronald.di.lauro@umontreal.ca, (514) 343-6111, ext. 32784.

University of Music and Performing Arts Graz (KUG)
Graz, Austria
Student Body: 2,200, 110 jazz.
Tuition: €750/semester, free for EU-citizens.
Jazz Degrees: B.A., M.A., Ph.D.
Jazz Bands: 10 combos, two big bands, Latin ensemble, pop ensemble, composers ensemble.
Auditions: Two-stage process: submission of video and live audition.
Apply by: March 31.
Contact: Eva Matlschweiger, jazz@kug.ac.at, +43 316 389 3080.

University of Toronto, Faculty of Music
Toronto, Ontario, Canada
Student Body: 900 music students, 125 jazz students.
Tuition: CA$6,100 for domestic Ontario residents, CA$6,280 for domestic non-Ontario residents, CA$41,540 for international.
Jazz Degrees: Jazz Performance, Jazz Comprehensive Studies, Jazz Education. Masters in Jazz Performance, D.M.A. in Jazz Performance.

Faculty: Jim Lewis, Mike Murley, Terry Promane, Chase Sanborn, Andrew Downing, Kelly Jefferson, Rich Brown.

Jazz Bands: Jazz Orchestra, 12Tet, Octet, Vocal Jazz Ensemble, Hybrid, DOG Improvising Ensemble, 20 small jazz ensembles.

Alumni: Kris Davis, Ernesto Cervini.

Auditions: Video Pre-Screening, Live and Video auditions.

Financial Aid: Available.


Apply by: Graduate, Nov. 25; Undergraduate, Jan. 12.

Contact: Jim Lewis, jim.lewis@utoronto.ca; Graduate Office, gradmusic@utoronto.ca; Undergraduate Office, undergradmusic@utoronto.ca; Visit uoftjazz.ca.

Vancouver Island University Music Department
Nanaimo, British Columbia, Canada

Student Body: 16,000, 80 jazz.

Tuition: Domestic, CA$6,000; International, CA$18,500.

Jazz Degrees: B.M. in Jazz Studies, Diploma of Music in Jazz Studies.

Faculty: Ken Lister, Ben Henriques, Sasha Koerbler, James Mark, Rosemary Lindsay, Hans Verhoeven, Brent Jarvis, Tristan Paxton.

Jazz Bands: Big band, jazz combos, vocal jazz ensemble, choir.

Alumni: Ingrid Jensen, Christie Jensen, Pat Steward, Alex Coleman.

Auditions: In-person and electronic video submissions accepted. Visit ah.viu.ca/music/audition-process-and-requirements.

York University
Toronto, Ontario, Canada

Student Body: 100 jazz students.

Tuition: CA$7,000 for Canadian students; CA$32,000 for international students.

Jazz Degrees: B.F.A. and B.A. with pathways in Jazz Studies, M.A. 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, Sheree Marshall, Anthony Michelli, Roy Patterson, Arte 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: On-campus evaluations take place February through April. Online auditions are available for distance applicants.

Financial Aid: Visit futurestudents.yorku.ca/funding.

Scholarships: Visit futurestudents.yorku.ca/funding. Oscar Peterson Scholarship, visit sfs.yorku.ca/scholarships/award-view?awardID=3690.

Apply by: Jan. 15.

Contact: musicprg@yorku.ca, 416-736-5186; Laura Sykes, ampd@yorku.ca, 416-736-2100 ext. 20838.

Jazz Music Institute
Brisbane, Queensland, Australia

Student Body: 80.

Tuition: AU$17,800.

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 2023.

Contact: Nick Quigley, +617 3216 1110, nquigley@jazz.qld.edu.au.

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, Heidi Kaenzig, Nat Su.

Jazz Bands: Big band, performance bands, composition performance, band coaching, free improvisation ensembles.

Auditions: Entry exams in April each year.

Financial Aid: Available. Visit jazz@hslu.ch.

Scholarships: Not available.


Contact: Michael Arbenz, michael.arbenz@hslu.ch, +41 41 249 26 78.
Early Bird Registration Now Open!

Jazz Education Network

14th Annual Conference

Orlando, Florida
January 4-7, 2023

Sunny Side of the Street

Register now at jazzednet.org/register
For Rates: call (630) 941-2030. All ads are prepaid, no agency commission. Check, money order, and all major credit cards are accepted. Deadline: Ad copy and full payment must arrive 2 months prior to DB cover date. Send your advertisement by MAIL: DownBeat Classifieds, 102 N. Haven Road, Elmhurst, Illinois, 60126, EMAIL: gracebi@downbeat.com, FAX: (630) 941-3210.

**DB Buyers Guide**

**ALBUMS & VIDEOS**

<table>
<thead>
<tr>
<th>Label</th>
<th>Address</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candid Records</td>
<td>59</td>
<td>candidrecords.com</td>
</tr>
<tr>
<td>Cannonball Music</td>
<td>7</td>
<td>cannonballmusic.com</td>
</tr>
<tr>
<td>Carnegie Hall</td>
<td>102</td>
<td>carnegiehall.org</td>
</tr>
<tr>
<td>Casio</td>
<td>27</td>
<td>casiomusicgear.com</td>
</tr>
<tr>
<td>Catfood Records</td>
<td>55</td>
<td>catfoodrecords.com</td>
</tr>
<tr>
<td>Chicago Symphony Orchestra</td>
<td>42</td>
<td>csso.org</td>
</tr>
<tr>
<td>Columbia College Chicago</td>
<td>123</td>
<td>columbia.edu</td>
</tr>
<tr>
<td>Conservatorium van Amsterdam</td>
<td>163</td>
<td>conservatoriumvanamsterdam.nl</td>
</tr>
<tr>
<td>Cuyahoga Community College (Tri-C)</td>
<td>136</td>
<td>tri-c.edu</td>
</tr>
<tr>
<td>Dan Siegel Music</td>
<td>4</td>
<td>dansiegelmusic.com</td>
</tr>
<tr>
<td>DePaul University</td>
<td>141</td>
<td>music.depaul.edu</td>
</tr>
<tr>
<td>Doug Munro Music</td>
<td>55</td>
<td>dougmunro.com</td>
</tr>
</tbody>
</table>

**DB Music Shop**

WE BUY OLD RECORDS! WE MAKE HOUSE CALLS ANYWHERE IN THE USA CALL US TOLL FREE 888-993-4673... No Collection is too Large!

**Jazz DVD’s / Video**

1,300 Concerts, Documentaries, TV, Instructional. DVDs, Videotapes or Laserdiscs. FREE CATALOG: JAZZ WEST, Box 3515 (DB), Ashland, OR 97520

**INSTRUMENTS & ACCESSORIES**

SERIOUS CD STORAGE

Save space by replacing bulky jewel boxes with the Jewelsleeve. Call for a free sample at 1-800-863-3312 or visit www.jewelsleeve.com

**LESSONS**

**JAMEY AEBERSOLD JAZZ**

World famous play-a-longs, books, CDs, and DVDs for every improvising musician from novice to pro.

**MusiCity.com**

Jazz ensemble music stands, music folders, sheet music transport cases, orchestra library storage boxes, stand lights. International shipping.

WEB-BASED SINCE 1998.

800-777-7871 info@musicity.com

www.MusiCity.com

**ONLINE JAZZ LESSONS.**

Study all styles & aspects of jazz improvisation and saxophone with Jeff Harrington, Berklee Professor, MIT Affiliated Artist, Harvard University MLSP Instructor.

www.jeffharrington.com

Email: lessons@jeffharrington.com.

617-332-0776.
Yellowjackets, Part II

In Part I of DownBeat’s collective Blindfold Test with the Yellowjackets (see DB September 2022), pianist and group co-founder Russell Ferrante, saxophonist-arranger Bob Mintzer, bassist Dane Alderson and drummer Will Kennedy opined and dialogued pungently over Zoom on selections by Branford Marsalis and Joe Henderson. The fun continues in Part II.

Wayne Shorter and Jazz at Lincoln Center Orchestra with Wynton Marsalis


Bob Mintzer: Wayne Shorter, and that’s one of his compositions. He’s an amazing saxophonist and composer, but also a wonderful arranger and orchestrator.

Ted Panken: He didn’t arrange or orchestrate this, though.

Will Kennedy: I was trying to listen to individual players and thinking of all the bands that Wayne put together, and I couldn’t recognize any distinct characteristic of the drummer, and I couldn’t really hear the bass player. Maybe it’s some sort of special event that featured Wayne. I know of one that happened in Los Angeles.

Panken: You’re half-right. It was a special event, but it wasn’t in Los Angeles.

Kennedy: I’ve heard that song before, and this arrangement was really well done and well-orchestrated. The players were stellar. Of course, we love Wayne. Everything he’s done has been historic. He’s the man!

Mintzer: Gorgeous composition. I have this composition on a recording of Wayne’s from the 1980s. 5 stars for the tune and the playing — and the arrangement was excellent.

Dane Alderson: 5 stars. Beautiful tune. I’ve never heard it before, though I might have seen the name “Three Marias” on an album. I loved the shift between the 6/8 and 3/4 grooves.

Russell Ferrante: Wayne is at the top of the mountain. There is no filter on him. He goes anywhere at any moment, and it’s perfect, because it’s so genuine. I had a chance to play with his band for a time, and hang at his house and rehearse with him.

Ahmad Jamal

“I’m in the Mood For Love” (Saturday Morning—La Buissonne Studio Sessions, Jazz Village, 2013) Jamal, piano; Reginald Veal, bass; Herlin Riley, drums; Manolo Badrena, percussion.

Mintzer: Maybe it should be called “I’m Not Really In the Mood For Love.”

Ferrante: I can tell you all the people that wouldn’t be, but — as a wild guess — it could be someone like Ethan Iverson or ...

Mintzer: It seems like an older recording.

Ferrante: I don’t think it’s older. I think it’s a contemporary recording.

Panken: Within the last decade. But it is an older musician.

Mintzer: Ahmad Jamal? That’s who I thought of.

Ferrante: Yes.

Kennedy: It is? I never would have guessed. I was completely on the other side. I was relating it to a funny story that Bob has shared with us about picking up a percussion instrument while performing with Tito Puente. Needless to say, if you’re not in the clave, not completely grounded or rooted in the spirit of the style, you’ll likely be challenged to successfully pull it off. I gathered that this musician was perhaps not even American! I heard all the phrasing and characteristics of the jazz style and harmony, but the rhythm — the production decision of even having percussion on a jazz ballad — I thought was something foreign from America.

Panken: Well, it was recorded in France.

Mintzer: With French musicians, maybe?

Panken: No, it’s his band. Reginald Veal, Herlin Riley and Manolo Badrena.

Mintzer: Great musicians. To me, the arrangement was distracting. It was disjointed — I’m assuming intentionally. A lot of stops and starts. If you consider what the song “I’m In The Mood For Love” is about, it didn’t sound like that. It sounded more like an argument than something loving. A lot of conflict. I guess it could be construed as somewhat interesting, but not in keeping with the spirit of the tune.

Ferrante: I haven’t listened a lot to Ahmad Jamal. In my mind, he’s always been to the side of the jazz mainstream, even though I know he was totally influential to musicians like Miles Davis, and they’d check out and borrow from his arrangements — because he’s a very creative musician. It was really interesting: You hear this incredible harmonic knowledge, and the history of jazz, and his left-hand Art Tatum-esque technique and virtuosity. But it is disjointed — maybe intentionally. He’s a great artist. It doesn’t speak to me, but I wish I could do that.

Alderson: I loved the piano intro; I thought that was wild. The Ahmad Jamal Trio album, Live At The Pershing, was influential to me — the tunes “But Not For Me” and “Surrey With The Fringe On Top.”

Dafnis Prieto Big Band

“The Triumphant Journey” (Back To The Sunset, Dafnison, 2018) Mike Rodriguez, trumpet; Nathan Ecklund, Alex Sipiagin, Josh Deutsch, trumpet, flugelhorn; Román Filíu, alto sax; Michael Thomas, alto sax, soprano sax, flute, piccolo; Peter Apfelbaum, tenor sax, soprano sax, melodica; Joel Frahm, tenor sax, soprano sax; Chris Cheek, baritone sax; Tim Albright, Alan Ferber, Jacob Garchik, trombone; Jeff Nelson, bass trombone; Manuel Valera, piano; Ricky Rodriguez, bass; Roberto Quintero, congas, bongos, percussion; Prieto, drums.

Mintzer: That was an adventurous arrangement.

Ferrante: Great writing. I have no idea again. I was going to guess something in the ilk of Miguel Zenón and the SFJAZZ Collective.

Mintzer: Arturo O’Farrill? Then I don’t know who it is. The arrangement was very textured and interesting. I loved the beginning and the end; the saxophone layering was really interesting-sounding. It was all sort of full-on, which is a little different than what I do.

Ferrante: The trumpet player was incredibly virtuosic.

Mintzer: That stood out to me, too. [afterwards] Did Dafnis do all the writing? That’s impressive.

The “Blindfold Test” is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.
MARCUS STRICKLAND

'The Universe's Wildest Dream' is available January 2023 wherever you access your music.

www.pmauriatmusic.com
Family is Everything

Proudly presenting our newest addition

The HR* CUSTOM DARK Baritone
from JodyJazz

The HR* CUSTOM DARK series has been embraced by players from all styles of music. The Baritone now completes this family of extraordinary mouthpieces. If you want to sound beautiful and play with ease, look no further. Pick a horn ... any horn ... a mature, complete sound is yours for the taking.