DARCY JAMES ARGUE

DOWNBEAT®

Jazz, Blues & Beyond



JOSHUA REDMAN TAKES A STAND

AARON PARKS

TONY BENNETT, A TRIBUTE

Endea Owens Blindfold Test

2024 COLLEGE GUIDE

180+ School Listings
Careers for Jazz Students
How to Choose a School
March Toward Equity

OCTOBER 2023 U.K. £6.99

$7.99US $8.99CAN

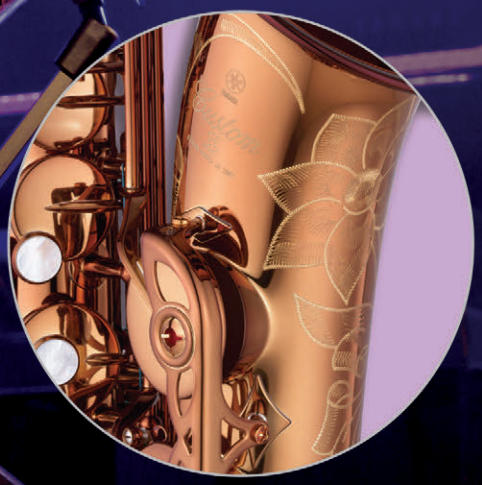
10

0 74851 01493 6

DOWNBEAT.COM

YAMAHA
Make Waves

SAME CUSTOM Z BOLD NEW LOOK



Give yourself or someone you love the gift of Yamaha with the Custom Z alto and tenor saxophones. The stunning new amber finish adds a touch of vintage charm, while the hand engraving creates a striking contrast against the underlying brass color.

This holiday season, enjoy a rebate of up to $100 on any qualifying Yamaha wind instruments, including a selection of saxophones like the YAS-82ZIIA or YTS-82ZIIA. Offer only valid from an authorized participating Yamaha dealer, between October 2, 2023 and January 2, 2024.

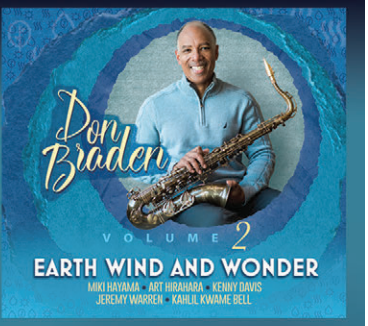
© 2023 Yamaha Corporation of America. All rights reserved.



© 2023 Vandoren SAS. www.vandoren.com Imported to the U.S. by DANSR,
818 W. Evergreen, Chicago, IL 60642, 888.707.4455, www.dansr.com

NEW CD ON CREATIVE PERSPECTIVE MUSIC AVAILABLE NOW!!

THIS NEW CD FEATURES MORE UNIQUE MODERN JAZZ ARRANGEMENTS OF SONGS BY EARTH, WIND & FIRE AND STEVIE WONDER.



CHECK OUT THIS MUSIC ON SPOTIFY BANDCAMP, APPLE MUSIC, AMAZON AND OTHER MUSIC SERVICES

Also check out the first Earth Wind and Wonder CD:



CREATIVE PERSPECTIVE MUSIC

WWW.DONBRADEN.COM
FOR BOOKING: GAILBOYD@GAILBOYD.COM
PROMOTION: LYDIA LIEBMAN PROMOTIONS

DON BRADEN PLAYS ANTIGUA SAXOPHONES, AZUMI, R.S. BERKELEY & SONARE FLUTES, JODY JAZZ MOUTHPIECES, D'ADDARIO REEDS AND LIGATURES

D'Addario · Antigua · WWW.JODYJAZZ.COM

ozella music the Sound

Our Sense of JAZZ ...
Unser Gespür für JAZZ ...







HELGE LIEN TRIO | TORE BRUNBORG
FUNERAL DANCE

OZ106CD | OZ1106LP (Gatefold)
Street date: September 8 (CD)
Street date: September 22 (LP)

"Music is about singing, dancing, life, and death."

Helge Lien – piano
Johannes Eick – bass
Knut Aalefjær – drums
Tore Brunborg – saxophone

ANDERS AARUM TRIO
OSLO PUZZLE

OZ105CD
Street date: 2023 October 6

After 15 years of waiting: Audio portraits of Oslo's tragic heroes by Norway's least Nordic piano trio.

Anders Aarum – piano
Jens Fossum – double bass
Hermund Nygård – drums

HILDE LOUISE ASBJØRNSEN & KABA ORCHESTRA
A SWING OF ITS OWN

SW521CD | SW1521LP
(Gatefold sleeve double vinyl includes bonus track: "The Hours")
Street date: 2023 October 6

Hilde Louise Asbjørnsen – vocals | Håvard Fossum, Atle Nymo, Lars Frank – woodwinds | Jørgen Gjerde, Kristoffer Kompen – trombone | Erik Eilertsen, Marius Haltli, Kåre Nymark – trumpet | Hermund Nygård – drums | Jens Fossum – double bass | Anders Aarum – piano | Svein Erik Martinsen – guitar

Available at your local MUSIC STORE or FAVORITE WEBSTORE

ozella · ozella lounge · SongWays
OZELLA MUSIC · phone +49 (0) 5251 38509 · mail@ozellamusic.com
WWW.OZELLAMUSIC.COM · FACEBOOK: ozellamusic · INSTA: ozella.music

Distributed by MVD entertainment group
Serving Artists & Audiences

DOWNBEAT

OCTOBER 2023

VOLUME 90 / NUMBER 10

President	Kevin Maher
Editor & Publisher	Frank Alkyer
Contributing Editor	Ed Enright
Reviews Editor	Michael J. West
Creative Director	Žaneta Čuntová
Assistant to the Publisher	Sue Mahal
Bookkeeper	Evelyn Hawkins

ADVERTISING SALES

Record Companies & Schools
Jennifer Ruban-Gentile
Associate Publisher
630-359-9345
jenr@downbeat.com

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

Record Companies & Schools
Dan Kulasik
Advertising Sales Associate
630-359-9338
dank@downbeat.com

OFFICES

188 W. Industrial Dr., Ste. 310, Elmhurst, IL 60126
630-941-2030
http://downbeat.com
editor@downbeat.com

CUSTOMER SERVICE

877-904-5299 / service@downbeat.com

CONTRIBUTORS

Senior Contributors:
Aaron Cohen, Howard Mandel, John McDonough

Atlanta: Jon Ross; **Boston:** Frank-John Hadley, Allen Morrison; **Chicago:** Alain Drouot, Michael Jackson, Jeff Johnson, Peter Margasak, Bill Meyer, Paul Natkin, Howard Reich; **Indiana:** Mark Sheldon; **Los Angeles:** Earl Gibson, Sean J. O'Connell, Chris Walker, Josef Woodard, Scott Yanow; **Michigan:** John Ephland; **Minneapolis:** Andrea Canter; **Nashville:** Bob Doerschuk; **New Orleans:** Erika Goldring, Jennifer Odell; **New York:** Herb Boyd, Bill Douthart, Philip Freeman, Stephanie Jones, Matthew Kassel, Jimmy Katz, Suzanne Lorge, Phillip Lutz, Jim Macnie, Ken Micallef, Bill Milkowski, Allen Morrison, Dan Ouellette, Ted Panken, Tom Staudter, Jack Vartoogian; **Philadelphia:** Shaun Brady; **Portland:** Robert Ham; **San Francisco:** Yoshi Kato, Denise Sullivan; **Seattle:** Paul de Barros; **Washington, D.C.:** Willard Jenkins, John Murph, Michael Wilderman; **Canada:** J.D. Considine, James Hale; **France:** Jean Szlamowicz; **Germany:** Hyou Vielz; **Great Britain:** Andrew Jones; **Portugal:** José Duarte; **Romania:** Virgil Mihaiu; **Russia:** Cyril Moshkow. **Contributor Emeritus:** Fred Bouchard.

Jack Maher, President 1970-2003
John Maher, President 1950-1969

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

DOWNBEAT (issn 0012-5768) **Volume 90, Number 10** is published monthly by Maher Publications, 188 W. Industrial Dr., Ste. 310, Elmhurst, IL 60126. Copyright 2023 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719.407. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: $34.95 for one year, $59.95 for two years. Foreign subscriptions rates: $56.95 for one year, $103.95 for two years.

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

POSTMASTER: Send change of address to: DownBeat, P.O. Box 11688, St. Paul, MN 55111–0688. **CABLE ADDRESS:** DownBeat (on sale **Sept. 26, 2023**) Magazine Publishers Association.

MPA

PRINTED IN U.S.A.



JOSHUA REDMAN
WHERE ARE WE

Saxophonist's Blue Note debut is his first-ever vocal project featuring singer **Gabrielle Cavassa** with **Aaron Parks**, **Joe Sanders** & **Brian Blade** plus special guests.



JOHNATHAN BLAKE
PASSAGE

Drummer reconvenes Pentad with **Immanuel Wilkins**, **Joel Ross**, **David Virelles** & **Dezron Douglas** for album dedicated to his father jazz violinist **John Blake Jr.**



CAUTIOUS CLAY
KARPEH

On his Blue Note debut the singer, songwriter & multi-instrumentalist reveals a new side of his artistry with a jazz influenced album featuring **Julian Lage** & others.



CHRIS BOTTI
VOL. 1

Trumpeter gets back to the jazz essence of his artistry on his Blue Note debut which features beautiful small group ballad renditions of classic standards.



ARTEMIS
IN REAL TIME

Supergroup returns with dynamic new line-up featuring **Renee Rosnes**, **Ingrid Jensen**, **Allison Miller**, **Noriko Ueda** & new members **Nicole Glover** & **Alexa Tarantino**.



HAROLD LÓPEZ-NUSSA
TIMBA A LA AMERICANA

Cuban pianist's Blue Note debut produced by **Michael League** & featuring **Grégoire Maret**, **Luques Curtis**, **Bárbaro "Machito" Crespo** & **Ruy Adrián López-Nussa**.



FRANCIS WOLFF COLLECTION
FINE ART PHOTOGRAPHY

Limited-edition fine art photography collector's pieces featuring Wolff's iconic photographs of **John Coltrane** at the recording session of his masterpiece *Blue Train*.



TONE POET AUDIOPHILE
VINYL REISSUE SERIES

All-analog 180g vinyl produced by **Joe Harley**, mastered by **Kevin Gray** from original master tapes, pressed at **RTI**, & packaged in **deluxe gatefold tip-on jackets**.



BLUE NOTE CLASSIC
VINYL REISSUE SERIES

180g vinyl reissues of classics spanning all different eras and styles of Blue Note mastered by **Kevin Gray** from original masters & pressed at **Optimal**.

GET OFFICIAL BLUE NOTE MERCHANDISE AND EXCLUSIVE RELEASES AT

STORE.BLUENOTE.COM

twitter.com/bluenoterecords
facebook.com/bluenote
instagram - @bluenoterecords

BlueNote.com

© Blue Note Records

OCTOBER 2023

inside

ON THE COVER

26 Joshua Redman
Finding Bridges
BY GARY FUKUSHIMA

When tenor saxophonist Joshua Redman recorded "I Left My Heart In San Francisco" for his new album, *where are we*, he had no idea Tony Bennett would pass right before the album was released. The album is Redman's 16th as a leader, but a first in several ways — his debut on Blue Note Records and the first time he's included a vocalist.



"This double album, on such a major label for the first time, is an opportunity for me to reintroduce the public to my work," said Darcy James Argue of his new recording, ***Dynamic Maximum Tension*** **(Nonesuch).**

Cover photo by Zack Smith

FEATURES

32 Darcy James Argue's Walk Through History
BY SUZANNE LORGE

38 Aaron Parks Back From the Edge
BY PHILLIP LUTZ

44 Goodbye, Tony Bennett
An Homage to the Legend
BY PHILLIP LUTZ

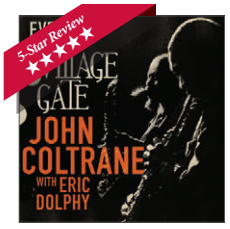
64 Indie Life
64 Michael Blake
66 Gabriela Martina
68 Ryan Meagher



49 Ambrose Akinmusire



52 Matthew Halsall



58 John Coltrane



59 Aja Monet

THE COLLEGE GUIDE

83 Where to Study Jazz 2024
84 Tips on Using This Guide
86 Career Options for Jazz Graduates
112 Selecting the Right School
128 The March Toward Equity

DEPARTMENTS

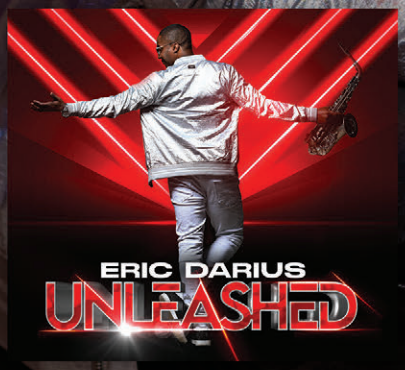
8 First Take
10 Chords & Discords
13 The Beat
49 Reviews
70 Master Class
II–V Chord Progressions
74 Pro Session
Two Songs in One Day
76 Transcription
Joe Lovano on "Portrait Of Jenny"
78 Toolshed
P. Mauriat PMB-185
Baritone Saxophone
80 Gear Box
178 Blindfold Test
Endea Owens

CANNONBALL

CANNONBALL MUSICAL INSTRUMENTS

www.cannonballmusic.com

ERIC DARIUS



AVAILABLE NOW ON:

APPLE MUSIC, AMAZON MUSIC,
SPOTIFY, PANDORA, BANDCAMP,
QOBUZ, DEEZER AND TIDAL

WWW.ERICDARIUS.COM



A BIG BAND ALBUM BY COMPOSER / PRODUCER LENNIE MOORE

Featured soloists:
Alex Iles - *Essence*
Andy Gravish - *The Kid*
Andy Martin - *The Mardini Effect*
Andy Suzuki - *The Mardini Effect, Smoke & Mirrors, Two Peas In A Pod*
Dimitris Mahlis - *The Mardini Effect, Planetary Misalignment*
Nick Manson - *Smoke & Mirrors, Two Peas In A Pod, Intentionality*
Peter Erskine - *Manic, Intentionality*

"Every composition on this album is dedicated to mentors who have influenced my life as an artist. With each work, I've reflected on who they are, what they taught me, and elements of their artistry that were inspirational. This album is a tribute to them, and to mentors everywhere."
– Lennie Moore

AVAILABLE EVERYWHERE
songwhip.com/lennie-moore/mentors

First Take 〉 BY FRANK ALKYER


MARC NORBERG
Joshua Redman from a 1995 Warner Bros. publicity sho



PETER MICHAEL DUFORE
Redman in 1991

Redman Comes Full Circle

THERE IS SOMETHING TO BE SAID FOR THE generations of jazz and the multiple communities within each generation; the serendipitous associations jazz artists make through living in the same place, or playing on the same festival or just showing up at the right place at the right time. It's a nomadic life for sure, one that takes twists and turns that no one could imagine, and maybe that's what makes chronicling these lives, reading about these lives and hearing this music so interesting.

Our cover artist this month is Joshua Redman, one of our greatest living tenor saxophonists. It's ironic that he is on the cover of the same issue that features our annual College Guide for Jazz Education, because he is, perhaps, the only person featured in this issue who didn't go to music school, instead opting for a degree in urban studies from Harvard. But as the son of the great saxophonist Dewey Redman, Joshua practiced saxophone intensely on the side, and he had a date with destiny.

He was on the radar of many in the jazz world, but Redman was considering going to law school at Yale. Still, he kept one foot in the music world, wondering if he had what it takes, and in 1991, he entered the Thelonious Monk Institute of Jazz International Saxophone Competition.

Thoughout the semifinals and the finals, he proved that he could play with the best at breakneck speeds, but he melted the collective heart of the audience and judges when he played ballads. He won in a year that saw Chris Potter, Eric Alexander and Tim Warfield in the finals.

There was a definite buzz.

The next morning, Shelby Fischer, the competition's producer at that time, asked this writer if I wanted to ride along with her and Joshua for a bit as he was shuttled to meet the media for interviews around Washington, D.C.

It was a great ride of small talk and an after-competition high — Where are you from? How'd you get here? What do you do next?

And Redman said he was thinking about deferring his admission to Yale to take a shot at jazz. "I've got a contract from Blue Note sitting on my dresser at home, but Warner Bros. approached, too," he said.

Blue Note was really just restarting with the legendary Bruce Lundvall at the helm. Warner Bros. had recently hired a young, hungry executive named Matt Pierson to run its jazz division. That's the same Matt Pierson who just produced Samara Joy's last recording — she who won Grammys for New Artist and Jazz Vocal Album last year.

"What would you do?" Redman asked me from the back seat of the car.

Employees for DownBeat are not supposed to give career advice on what label to sign with. It's bad for business. Between hems and haws, the best I could come up with was to tell him to sign with whoever he thought would promote him best. If they made a name for him, he could at least tour for the rest of his life on some level.

He signed with Warner Bros., and it worked out. But now it's come full circle, as he finally signed with Blue Note. It's something that makes Don Was, Blue Note's president, smile. And somewhere Bruce Lundvall is smiling, too. **DB**

CASIO



PRIVIA PX-S5000

With its Smart Hybrid Hammer Action keys, incredible sound quality and award-winning slim design, the Privia PX-S5000 delivers piano sound and feel that defies all expectations.

Scan To Learn More

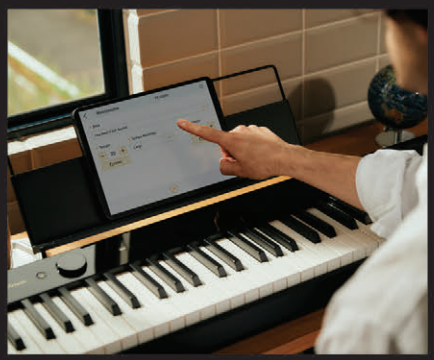
Privia



Enjoy 23 inspiring Tones including a stunning German concert grand with string resonance, damper resonance and subtle mechanical sounds.



Spruce key construction with advanced counterweights and dampening material deliver a rewarding, balanced, and quiet response.



Use the included Bluetooth MIDI & audio adapter to connect to a whole world of devices and software, including the free Casio Music Space app.



Immanuel Wilkins - *New York Model Alto*



Seamus Blake - *Tonamax Hard Rubber*



Mark Turner - *Florida Model Hard Rubber*


Abraham Burton - *New London Model*


Nicole Glover - *New London Model*

Those who play them, know!

www.tedklum.com
tedklummpc

Chords & Discords

Tyshawn's Diversity

Thank you for the excellent and extensive article on Tyshawn Sorey. I was amazed by the diversity of projects he has done and has upcoming. I have only caught Tyshawn live several times with Vijay Iyer and a solo drum concert. His drumming was excellent and memorable.

I was also pleased to read the brief but excellent article on Warren Wolf. I knew he played the vibraphone and drums, but didn't realize he was fluent on more instruments. I have seen him many times with his own group and other bands. Always a great show and one of my favorite vibraphonists.

Last night I caught Isaiah J. Thompson performing with the John Pizzarelli Trio. In the July DownBeat, Frank Alkyer's review of Isaiah


Tyshawn Sorey
PLAYS IT HIS WAY
BY TED PANKEN PHOTOS BY JOHN ROGERS
When Tyshawn Sorey turned 40 a few months into the pandemic lockdown, he decided henceforth to focus on more explicitly foregrounding hardcore jazz roots within his musical production.

stated, "The 26-year-old Thompson has all the heart, skill and swagger of a budding superstar." I couldn't agree more based on the performance I witnessed last night.

MARC NEBOZENKO
EVANSTON IL

All About Alice

Frank Alkyer's letter on the artistry of recent Hall of Fame inductee Alice Coltrane was marvelous. The piece surprisingly pointed out the fact that she had never appeared on the cover nor discussed in any major feature during her heyday speaks volumes. Often described by journalists of the era as being "avant garde" (which could be a blessing or otherwise depending on the perspective), her music encompassed many elements, I'm not sure what it says about DownBeat in the '70s for her to be so ignored, but those who have long appreciated her artistry are jubilated that today she's represented alongside her husband.

D. DAVENPORT
RICHMOND, VIRGINIA

Mehmet Sanlikol Correction

While I am grateful to DownBeat for including my new album, *Turkish Hipster: Tales From Swing To Psychedelic*, within the September issue, I am also quite disappointed with the errors and misleading remarks found in Mr. McDonough's review. Here are some of the issues: My name is spelled wrong; He wrote that Miguel Zenón plays on "A Capoeira Turca," but the soloist on that track is Anat Cohen; He wrote that "Abraham Suite" was reduced to the big band format but what happened was the exact opposite; He claimed that "A Capoeira Turca" is a five-part piece featuring Miguel Zenón. Neither "A Capoeira Turca" nor the piece that actually features Mr. Zenón, "Times Of The Turtledove," is in five sections; He referred to the Islamic Tawhid (oneness of God) as "a tedious protest chant." The Tawhid is one of the most sacred tenets of Islam, and I incorporated it into my music following Sufi practice. Referring to the Tawhid as "a tedious protest chant" is not only misleading for the readers who may not be familiar with Islam but it is also offensive to Muslims.

I am convinced that Mr. McDonough neither read the liner notes nor the press release. I can understand when my music does not "speak" to a critic and believe that a critic should be able to state their opinions freely. However, a review nearly half of which contains false information is disrespectful both to the artist and the readers.

MEHMET SANLIKOL
COMPOSER

Editor's Note: John McDonough responded to Mr. Sanlikol with a 2,500-word letter. He and DownBeat regret any errors. As to being offensive to Muslims, McDonough responds: "I review music, not religion. I never thought of Stan Getz or Denny Zeitlin as Jewish musicians — although musicologists may usefully probe Gershwin's 'I Got Rhythm,' or, better still, Porter's 'My Heart Belongs To Daddy,' for their Jewish influences. I am a product of a period when jazz converged with the American popular song and a secularization of Jewish culture. That's enough religion for me. Mid-Eastern and Muslin influences had no comparable presence in U.S. life at that time. This is why I know nothing of The Tawhid, only that the soft chant you referenced in one of the pieces translated in my ear to the simple rhythm Americans hear often in news coverage of protest marches. No offense need be taken of my ignorance and a religious reference that failed to clear the no-man's-land of translation. My apologies, nevertheless, for my clumsiness."

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

EASTMAN

INTRODUCING

Ultimate 52nd Street Sound

With the Precision of DS Mechanism



ETS852
Designed in
collaboration with
Bob Mintzer

eastmanwinds.com



Dee Dee Bridgewater & Bill Charlap

Fri, Nov 3 @ 7:30PM

The legendary vocalist and brilliant pianist unite for a cabaret of jazz standards and American Songbook classics, from Duke Ellington to Cole Porter to Stephen Sondheim and beyond.

Grupo Niche & Héctor Acosta "El Torito" *Tropicaliente*

Sat, Nov 4 @ 8PM

Dance the night away with the hot tropical sounds of Colombian salsa band **Grupo Niche** and Dominican merengue and bachata singer **Héctor Acosta "El Torito."**

Ranky Tanky with very special guest Ms. Lisa Fischer

Nov 9 @ 7:30PM

Get in a Gullah groove with GRAMMY®-winning band **Ranky Tanky** and very special guest **Ms. Lisa Fischer** (*Twenty Feet from Stardom*).

Omara Portuondo

Fri, Nov 10 @ 7:30PM

An original member of the Buena Vista Social Club, the legendary **Omara Portuondo** performs a retrospective of her life in music.

Take 6 with Hillary-Marie

Sat, Nov 11 @ 7:30PM

A cappella vocals, beatbox and tap dance unite in this compelling showcase of the human instrument and all its creative possibilities.

Abdullah Ibrahim Trio

Sun, Nov 12 @ 3PM

An intimate performance with the **Abdullah Ibrahim Trio**, South Africa's most distinguished pianist and NEA Jazz Master.

Gladys Knight with special guest Davell Crawford

Sun, Nov 12 @ 7PM

National treasure **Gladys Knight** shares songs and stories from her incredible 50+ year career. Opening the show is singer and pianist Davell Crawford, the "Piano Prince of New Orleans."

The Sound of (Black) Music

Nov 16 @ 7:30PM

The Sound of (Black) Music reimagines Rodgers & Hammerstein through an Afrofuturistic lens combining jazz, soul, funk and hip hop.

NJMEA All-Star Jazz Band and All-Star Jazz Choir with Stefon Harris

Fri, Nov 17 @ 7PM

Hear the next generation of jazz artists perform with special guest Stefon Harris.

When You Wish Upon a Star A Jazz Tribute to 100 Years of Disney

Fri, Nov 17 @ 7:30PM

Jazz interpretations of your favorite **Disney** tunes ("Someday My Prince Will Come," "He's a Tramp" and "The Bare Necessities") performed by the house band of Jon Batiste and Christian McBride's National Jazz Museum in Harlem.

Dave Grusin *A Life in Music*

Featuring Dave Grusin, Lee Ritenour, Jane Monheit, Will Downing, Randy Brecker and the New York Voices

Fri, Nov 17 @ 8PM

The jazz pianist and award-winning film/TV composer (*St. Elsewhere*, *On Golden Pond*, *Tootsie*) performs with an all-star ensemble.

Dorthaan's Place Jazz Brunch The Steve Turre Generations Sextet

Sun, Nov 19 @ 11AM & 1PM

Join us for Dorthaan's Place, the legendary jazz brunch series at NICO Kitchen + Bar — with **The Steve Turre Generations Sextet**.

Sarah Vaughan International Jazz Vocal Competition

Sun, Nov 19 @ 3PM

Hear the next generation of powerhouse jazz vocalists with judges **Jane Monheit**, **Christian McBride**, **Madeleine Peyroux**, **Al Pryor** and **Lizz Wright**.

Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.

Buy tickets today at njpac.org or call 1.888.MY.NJPAC! · For full jazz lineup visit njpac.org/jazz
New Jersey Performing Arts Center · One Center Street · Newark, NJ



"I wanted it to be a continuous celebration of life," Rodriguez says of his new album, *Coral Way*.

Alfredo Rodriguez Taps Miami's Latin Lifeblood

In 2019, a decade after moving from Cuba to Los Angeles on Quincy Jone's invitation, Havana-born jazz pianist Alfredo Rodriguez moved to Miami to be closer to family living in Florida. In the process of settling into his new home, the pandemic set in and Rodriguez, who'd been on the road for nearly a decade solid, came home to stay.

Though the pause in performing was "very sad" for the pianist, it had its silver linings. Along with being able to spend quality time with his new baby daughter, lockdown gave him more time for composing than he'd had in ages, and he found himself wanting to write an uplifting album at a very divisive and heavy time. And, like so many during the pandemic, he felt a drive to get back to his roots. Quickly, Rodriguez's triumphant new record — *Coral Way* (Mack Avenue), which weaves the festivity, rhythmic syncopation and instrumentation of Latin styles with the harmony and spontaneity of jazz — began to come to life.

"I remember composing the music [while] walking the streets of Coral Way, which by the way, is the street where I live in Miami. And then everything was empty. You know, I didn't see people, I couldn't see people. I couldn't play music; I couldn't do much with other people [but] I always find myself looking for hope with my music. And I knew that whenever I had the opportunity to share this music with my audience, I wanted it to be a continuous celebration of life."

As he approached the album, Rodriguez also set out to do something that isn't being done by many composers at the moment: Bridging mainstream Latin sounds — like the Latin pop, timba, salsa, bachata, tango, reggaeton and bolero he considers to be part of the collective sound of Miami — with jazz. According to Rodriguez, he sees a bridge between North American popular sounds and

Riffs



Fine Art Trane: Blue Note Records launched a new series of limited-edition, fine-art photography celebrating the legacy of Francis Wolff, the label's founder and photographer. The series began with iconic photos of John Coltrane from the 1957 recording session for *Blue Train*. The prints include a high-definition cradled metal print with custom acrylic embossment, archival fine art prints and a framed Blue Train Diptych as well as a *Blue Train* lithograph print set. bluenote.com


COURTESY OF THE HANCOCK INSTITUTE

Ambrose Akinmusire

Hancock Institute News: Ambrose Akinmusire has been named artistic director of the Herbie Hancock Institute of Jazz Performance at UCLA. A 2007 graduate of the program, the trumpeter and composer will return to guide and encourage the next generation of jazz artists. Akinmusire said, "Having been a student and later a judge, mentor and teacher in this program, I look forward to sharing my knowledge and continuing the legacy." hancockinstitute.org

Collaborators in Praise: Jazz pianist Kenny Werner and Rabbi Alon Michael have collaborated on a trilogy of new albums that fuse Hassidic music, jazz harmonies and lieder performance for voice and piano. The first album released in the series is titled *Fire And Praise*.



Final Bar: Harriett Choice, the first jazz critic for the Chicago Tribune, died on July 13. She was 82 years old. Choice wrote a weekly column for the Tribune called Jazz By Choice that ran for 13 years. She was a co-founder of the Jazz Institute of Chicago.

jazz, but not as much with mainstream Latin music, a diverse and popular category that, in the U.S. alone, grew 55.29% in album consumption between 2020 and 2022, according to Billboard.

"Robert Glasper is a good example," said Rodriguez, referring to the jazz and pop worlds. "Why? Because Robert is someone who plays jazz music and then at some point, he started mixing it with mainstream hip-hop and R&B and all of that, and still is someone who can be on both sides. So, I was thinking about this, we don't really have anyone in the Latin world … right now that [is], exploring that cross-pollination. It's really an empty spot."

Digging into Rodriguez's past, it's easy to see how he is uniquely equipped to fill this vacancy. His father, Alfredo "Alfredito" Rodriguez, is a famous Cuban pop singer — the Elvis Presley of Cuba, as Rodriguez said. So, Rodriguez grew up attending his dad's rehearsals and concerts and playing drums or any items he could reach. By the age of 6, Rodriguez's parents put him in a school for classical music in Havana, where he began studying piano.

"I was going to the classical school of music in the mornings and the afternoon. And then I was playing with my dad. I started playing with my dad professionally when I was 12 or 13 years old," said Rodriguez. "The classical school is very rigorous … and then I had the popular music school with my dad playing shows, big theaters and stadiums. It was a very positive situation for me because I could see music in many different ways."

At 13, he was first exposed to jazz when his uncle gave him a recording of *The Köln Concert*, a historic 1975 performance by pianist Keith Jarret at the Opera House in Cologne, Germany. It was a rare find in Cuba, where recordings of American music have been scarce since ties between the two nations broke down during the Cuban Revolution in the 1950s.

"I can tell you that before the revolution in the '40s, we had a really good link with the states and … I remember my dad telling me that people like Nat 'King' Cole, even Quincy [came to play]," said Rodriguez. "But after the revolution, everything fell apart. And then, you know, I was born in '85. So, I didn't grow up with any of those connections."

Hearing that recording of an iconic American jazz pianist changed everything for Rodriguez; through that Jarret record, he discovered Thelonious Monk, Bill Evans and many other artists that inspired him to study jazz. It paid off. In 2006, when he was 21, Rodriguez was invited to represent Cuba at the Montreux Jazz Festival. Quincy Jones heard him there, and the legendary producer was so impressed he invited Rodriguez to move to the states to work with him.

"I said to my dad, my mom, everyone, I'm going to go to the states and cross the border from Mexico because Quincy Jones is telling me that if I make it there, Quincy Jones Productions will help me with my career," he said. "So that was what I did."

Since officially arriving in the U.S. in 2009, Rodriguez has been signed with Quincy Jones Productions and has released six albums, including *Coral Way*. And all along, even as he's immersed himself in American culture and the jazz industry, he's infused Latin musical ideas into his rhythmically exploratory and lyrical jazz approach.

But there is no album that combines his two musical worlds more completely and ambitiously than *Coral Way*. The nine-song set, which Rodriguez wrote at home over a three-year period, is the first that he's self-produced and the first of his records to feature major mainstream Latin acts — like Cuban rock star Cimafunk and Spanish singer-songwriter Alana Sinkëy.

The record begins with the light, airy "Coral Way," which layers melodic piano and guitar over punctuated brass and spacious bass and drums. From there, the album proceeds to draw from a diverse collection of Latin and jazz sounds — alto saxophone and guiro percussion, improvisation and mariachi brass, "Für Elise" and piano montuno — melded together in a fresh way.

"This is not an album where I said, I'm just going to go a little more pop," Rodriguez explained. "This has been a natural process for me. The way I've been arranging my music for live shows for many years now, it's been going into [the sound] of *Coral Way*. I've been exploring more and more with mainstream [Latin] music styles and rhythms that I didn't [find] that attractive maybe 10 years ago."

Rodriguez says his voracious and wide listening, as well as his social media presence, played a part in his decision to soak *Coral Way* in Latin polyrhythms, handheld percussion, guitar, dance beats, brass and more. He finds that his audiences on Instagram really respond to his infusion of jazz with music like timba, for example, a Cuban salsa style that people in North America are less exposed to.

But, most importantly, Rodriguez feels more emphatic than ever about showing the intersections between all these styles and cultures, to foster connection and hope.

"That is always my goal," he said. "I've always been trying to [collaborate] with [artists] from different parts of the world because … I learn from those cultures that I am not a part of. For me, recording an album is something I enjoy so much because I [get to] bring people together." —*Alexa Peters*

Versatility



1600iL - Medium Bore B♭ Trumpet w/Reverse Leadpipe



1602S-LTR - Medium-Large Bore Bb Trumpet w/Reverse Leadpipe and Lightweight Bell



1624RS-R - Large Bore C Trumpet w/Reverse Leadpipe and Rose Brass Bell



1700RS - B♭/A Piccolo Trumpet w/Rose Brass Bell



1602S - Medium-Large Bore B♭ Trumpet



1646RL - B♭ Flugelhorn w/Rose Brass Bell

Your Choice.

See available configurations at www.xobrass.com


MARIAGRAZIA GIOVE

Mark Ribot drove two beautiful, wide-ranging solo guitar sets at the intimate Galleria Nazionale Dell'Umbria.


MARIAGRAZIA GIOVE

Paolo Fresu on flugelhorn and Marco Bardoscia on bass perform the music from Fresu's Lawrence Fehrlingetti project at the beautiful Teatro Morlacchi.


MARIAGRAZIA GIOVE

Gianluca Petrella's Cosmic Renaissance project proved "nimbly transfixing."


MARIAGRAZIA GIOVE

Rhiannon Giddens turned in an inspired set with multi-instrumentalist Francesco Turrisi.

Umbria's 50th Blow-out!

IN A SENSE, THE UMBRIA JAZZ FESTIVAL has been such a formidable and evolving part of the international jazz festival landscape for so long, it was almost surprising to find that this year marked only its 50th anniversary — despite the singularity of the milestone. Other festivals in Europe have scaled the half-century mark, including this year's edition of Norway's Vossa Jazz festival, joining the elite 50-plus club that includes Newport, Monterey, the Molde Festival in Norway and the New Orleans Jazz & Heritage Festival.

What gives the Umbria festival's 50th a special distinction is the fact that it is still run by its stalwart founder, Carlo Pagnotta (with help from an avid team, including the New York-based Enzo Capua).

For 10 days each July, the UJF takes over the scenic hill town of Perugia, bringing its strong roster of acts from Italy, America and elsewhere to three main concert stages: by night, the 1780-vintage Teatro Morlacchi, and by day, the intimate Sala Podiani venue in the Galleria Nazionale dell'Umbria. The Sala Podiani was the site of many an engrossing solo set this year, from numerous pianists (my favorite being inside-outside adventurer Cuban-in-New-York David Virelles) to Marc Ribot's vibrant and rough-hewn solo guitar work — a decidedly inward/outward-bound venture. Alice Coltrane acolyte harpist Brandee Younger's trio also enlivened and enlightened the museum venue.

Meanwhile, free stages around the old town with roots going back to the Etruscan era B.C. and buskers all along the main boulevard kept the town in a constant state of musical/sonic action from roughly noon to midnight every day.

Over the years, Pagnotta has made sure to use the Umbria fest as a ripe forum for the riches of Italian jazz, sometimes overlooked in the international community. Pianists were strongly accounted for this year, including Stefano Bollani, Danilo Rea, Dado Maroni and the underrated veteran Rita Marcotulli (featured on the immaculate Italian-crafted Fazioli instruments). Sometimes, these players' abundant technical and extroverted expressive gifts seemed overstated or diluted by crowd-baiting tendencies, from the otherwise serious Bollani's comedic clowning to the cheeky name-that-song gaming in Rea's wandering setlist of pop tunes and standards.

Trumpeter Paulo Fresu is a regular here, and his Ferlinghetti program at the Morlacchi lavished in his customary romantic and lyric-minded eloquence, while robust trumpeter Fabrizio Brosso aims a more mainstream path.



MARIAGRAZIA GIOVE

The Branford Marsalis Quartet tore it up on the Arena Santa Giuliana stage.

Mainstream ideas are of scant interest to the wily and inventive trombonist Gianlucca Petrella, whose acoustic-electric-elastic groove vehicle Cosmic Renaissance proved nimbly transfixing.

Among the Italian contingent, some of the most memorable music-making came from a group we can unofficially dub "the three Enricos." Pianist Enrico Pieranunzi's noon solo set demonstrated his eminence as a lyrical soul-searcher in the post-Bill Evans mode, a virtuoso with no pressing need to show it. Trumpeter Enrico Rava, the ever-young veteran, fashioned subtle and compelling phrases on flugelhorn alongside pianist Fred Hersch. And drummer Enrico Morello's Cyclic Signs quartet — sans choral instrument — made one of the festival's boldest left-of-center impressions, with echoes of Ornette Coleman, Henry Threadgill and a signature sound and malleable probity all its own.

Pop music makes its way regularly into the program, as a measure for bringing crowds into the 4,000-seat arena, but always with curatorial care in check. It can be safely reported that the "pop" portion of this year's festival slipped in the side door of jazz festival compatibility through their embrace of improvisational tactics and genre-blurring instincts, opening with Bob Dylan and closing with blues-rocker Joe Bonamassa, with jazz-poppy Snarky Puppy somewhere in its own special idiomatic midzone. Also in the mix was Ben Harper, ever flexible in terms of where he fits on the genre spectrum, as composer, soul-fueled singer and especially as a natural wonder on lap steel.

Two orchestra-festooned projects failed to register artistic rewards: Kyle Eastwood's "Eastwood Symphonic" setting of music from father Clint's filmography scored few points, partly because the music that suited the films so neatly didn't translate well to the expanded orchestral/jazz band context. A funked-up arrangement of Ennio Morricone's classic theme to *The Good, The Bad And The Ugly* leaned mostly towards the latter two adjectives.

Drummer Stewart Copeland's "Police Deranged For Orchestra" — with orchestra mostly providing window dressing services — managed primarily to remind us of Sting's brilliance as a songwriter, and the notable lack of his signature voice on the Police songbook.

Among the strongest arena fare on the menu came from surefire artists such as Brad Mehldau (sounding supremely present and always in search mode) and Branford Marsalis' crack quartet, but also powerful, distinctive vocalists with causes related to the African-American experience. The gifted singer Somi is a young up-and-comer deserving ever greater attention for her refreshing blend of jazz, West African leanings and R&B with a twist or three, her mission effectively abetted by an ace band featuring guitarist Liberty Ellman.

What to say about the national American treasure that is Rhiannon Giddens? She appeared in expansive duo format with her Italian life-partner and musical collaborator Francisco Turissi in a striking arena set, winning new admirers while validating the already-devoted among us. To call her a roots musician misses several other cultural facets and creative avenues, which make her flexibly suited to this jazz festival setting — and just a month after she headed up the respected classical/contemporary music Ojai Music Festival in California.

Surprise treats of UJF 2023 included Virelles' fascinating hour-long solo piano adventure, from abstraction to structural focus to traditional Cuban melodic roots and back, and the startlingly fine and innately inventive German vocalist-pianist Olivia Trummer, in duet with Italian drummer Nicola Angelucci (also Bosso's drummer).

Some of the most memorable shows transpired at the Morlacchi, including Bill Frisell's engrossing and limber new Four band (with supple saxophonist Greg Tardy), Kenny Barron's trio and the innovative cross-stitchery of Danilo Pérez's trio with John Pattitucci and Adam Cruz. During that bracing set, the musicians' late, great former "boss" Wayne Shorter's spirit seemed to somehow lurk in the wings.

As a fortuitous, festival-related coup de grace, vocalist of the moment and Grammy-crowned Samara Joy closed out the fest's jazz portion (before the Bonamassa blowout), having rightfully elevated from smaller stages in previous years to a prime valedictory spotlight. Her set's highlight was a sparklingly kinetic version of Charles Mingus' "Reincarnation Of A Lovebird" with new lyrics that she remembered starting to write a year earlier, in her room at the festival-centralized Hotel Rosetta. She nailed it — both on paper and onstage.

Suffice to say, the UJF, at 50, is in a fine state of health, with prospects for a bright future."

—Joe Woodard


CAMILLE LENAIN

Wendell Brunious brings the joyful spirit of New Orleans music to countries around the world.

Wendell Brunious Named First Preservation Hall Musical Director

WHEN YOU ENTER PRESERVATION HALL, it's like stepping back in time. The small no-frills room looks pretty much like it did when Allan and Sandra Jaffe first opened the now-legendary French Quarter venue on St. Peter Street in 1961. Bare unvarnished floors serve as the stage, surrounded by wooden chairs where the audience sits — until, as often happens, they are moved to get up and march around with a band that celebrates the living past of New Orleans jazz.

At the center of all the action is master trumpeter Wendell Brunious, the band's exuberant long-time leader, who's just been named Preservation Hall's first-ever musical director. A tall, sharply dressed gentleman, his domain extends far beyond the walls of this tiny "hall." As Pres Hall's ambassador to the world, he brings the joyful spirit of New Orleans music to far-flung countries around the world. He's also a born storyteller who lards his tales with pithy one-liners, as he did for an interview on his home turf.

Spiffy as ever, in a cream-colored suit and elegant brown-and-white spectator shoes, he was accompanied by Caroline Brunious, his Swedish wife of 23 years, who blows a sizzling hot clarinet in the Preservation Hall All-Stars. The scion of legendary trumpeter John "Picky" Brunious — who, like his son, was educated at Juilliard as well as by the brass bands of New Orleans — he's also the brother of the late John Brunious Jr., who preceded him as Pres Hall's bandleader.

Our interview ranged from his boyhood memories of Louis Armstrong to close encounters with jazz masters like Dizzy Gillespie, as well as the vitality of the music he passes on to future generations.

Cree McCree: I've been to Preservation Hall performances, but I've never been back to this room. It feels like a sacred space.

Wendell Brunious: It's called the Library and it's got a lot of beautiful old things, like the largest collection of miniature tubas in the world. New Orleans is a living library of music and rhythms, and just being born here is a great advantage. Because you grew up with the music.

McCree: You picked up the trumpet when you were 11, right?

Brunious: That's when I got serious. But before that I would just take the mouthpiece and make these little duck-call sounds. Sounds kind of like a kazoo. [*Grabs a mouthpiece and starts to blow.*]

McCree: Wow! [*laughs*] That's even better than a kazoo.

Brunious: Then, when I was 10, Louis Armstrong came to town and my dad took us all out to the airport. About a hundred musicians had gone there to meet him, and Louie was one of the last ones off the plane. We thought maybe he missed it [*laughs*]. Then, suddenly, there he was. The air got thick enough you could cut it with a butter knife, and the whole gang started playing "When The Saints Go Marching In."

That was magic. God put him here for a specific purpose to teach and influence all of us. If you're a guitar player, you think you don't owe something to Louis Armstrong, think again. He revolutionized the whole art of music, especially American music.

McCree: What a thrill that must have been for a kid just starting out on the trumpet. Did your dad give you any specific tips about the trumpet?

Brunious: Not really, because he was always working. He played on Bourbon Street at night, and during the day he worked as a truant officer at Milne's Boys Home. But on Sunday, when my dad was off, he'd tell everybody go get your horn. There were eight brothers and sisters in our family, and though just me and my older brother John got to the level of playing professionally, everybody played. Dad would say you hit this note, you hit that note, and it'd be this real crazy chord. And he'd say, see, that's the kind of stuff I like. It was wonderful growing up with that.

McCree: You were still pretty young when you joined Preservation Hall.

Brunious: Yep, 23. I was the youngest person ever to be on the payroll, and it was strange how I came to play here. One night I was playing around the corner on Bourbon Street, blowing my brains off for $88, and my car was parked here. So as I came down the street, I passed right by the gate. I'd never been inside, but it wasn't but $1 to get in, and when I went inside there was nobody playing trumpet. I said, "You need a trumpet player?" [*laughs*] And the drummer said, "Man, we don't let people sit in." I said, "I'm not sitting in, I come to play, man." And I took my horn out and played a couple of songs. Allan Jaffe was there,

and Kid Thomas [Valentine], and they came up front to see who the heck was playing that trumpet. Kid Thomas had this scowl on his face, and I felt like, "Oh, my God, I had violated something." But he wasn't angry, that's just the way he looked. Then Kid put his hands together and the whole audience started clapping. And I sat down next to him and played the rest of the night.

But I was still playing on Bourbon and barely squeaking out a living. Then one morning my phone rang. It was the great trumpet player Wallace Davenport, who said, "I got a gig for you playing with Lionel Hampton. They need an extra trumpet player tonight." I must have done OK because after that gig, I went up to New York and joined the Lionel Hampton Band for a while.

McCree: Is that where you met Dizzy Gillespie?
Brunious: No, that was when Dizzy played the New Orleans Jazz Fest.

'God put him here for a specific purpose to teach and influence all of us.'

—Wendell Brunious on Louis Armstrong

There's a picture of Dizzy, Mahalia Jackson and Duke Ellington outside Municipal Auditorium. I wasn't in the picture, but I was sitting there, and Dizzy was holding court. He said, "Man, Charlie Parker told me, keep one foot in the future and keep one foot in the blues." And I've continued to spread that message. Because the blues is not 1, 4 and 5 or 1, 4, 2, 5, 1. You could wake up with a flat tire or a headache this morning, that's the blues, man. When you hear Charlie Parker playing "Laura," that's not a blues. But you hear the blues all through there, that's what makes your individual voice.

McCree: Circling back to Preservation Hall, I was very surprised to learn you weren't just the youngest musical director but the first musical director. Why was there never a musical director before?
Brunious: The world has gotten more complicated [*laughs*]. A lot of our older people have passed on, so I'm gonna help channel the music in the right direction. Kids have so many options today that we gotta bring their focus back to where they need to be to play this kind of music. Back in the 1990s, Ellis Marsalis called me up one day, said, "Would you come teach 'em how to play?" So I made up a class, 40 forms of the blues. Hey, man, you really know how to play the saxophone, but are you delivering the message I want to hear?

McCree: And what is the message you want to hear?
Brunious: You want to speak to someone's heart, not just befuddle their brain. 'Cause there are enough things that do that, anyway.

—Cree McCree




RAY NEUTRON

"One of my hopes is that we find new and different versions of and possibilities for community," Pinderhughes says of The Healing Project.

Samora Pinderhughes Project Fosters Healing

IN HIS HARLEM APARTMENT, SAMORA Pinderhughes presides over his contradictions. Handwritten pages splay across his Yamaha piano as his face fixes on a thought. He smiles, then winces.

"Living is being inside of seven different things at once," says the pianist, singer and composer. "Society is built around [each of us] being one thing, having one emotion, relating to another person in one way, and also — and this is key — being a 'type' of person that possesses certain qualities and could never possess other qualities."

Pinderhughes has been living music and activism since before he can remember. A Bay Area native, he has collaborated with Common, Lalah Hathaway, Robert Glasper, Emily King, Herbie Hancock and Sara Bareilles, always seeking inroads to effect change through his artistry. Raised by social and environmental justice scholars whose work often engages participatory-action research, the Harvard doctoral candidate can't separate the music from the message. Nor can he separate himself from the many calls to many actions.

"Building collective models, you have to invent and reinvent," says Pinderhughes. "Oftentimes collectives have to choose between [working to] dismantle the larger system of oppression, or materially helping out people that are actually being oppressed by those systems."

With $1 million in grant support from The Mellon Foundation, The Healing Project — his ambitious research-driven gesture comprising a digital archive, an exhibition and the full-length album *Grief* — attempts to tackle both missions at once.

The grant supports, among other initiatives, the project's Transformative Impact Fund, which allows "selected formerly and currently incarcerated artists to receive support, partnership and seed funding to create their own artistic projects and healing infrastructures." Its inaugural recipient, the artist, teacher and death row prisoner Keith LaMar, recently received a reprieve of execution from Ohio Governor Mike DeWine until 2027. But Pinderhughes and his cohorts continue fighting for his exoneration and release, at the same time deploying a national campaign for freedom.

The following interview with Pinderhughes has been edited for length and clarity.

Stephanie Jones: ***The Healing Project takes a one-person-at-a-time approach to an en masse issue. Can you discuss your strategies for promoting institutional change one person, one situation at a time? How does social media play a role?***

Samora Pinderhughes: We're an artistic project and in our artistic mission, we're an abolitionist organization aimed at dismantling the prison industrial complex and providing tools for people around the country to come together and heal. We're also building an infrastructure to be a direct service organization that creates strategic impact campaigns to get people out of prison. Just as we want to expand the reach of the artwork and messaging, we have to be able to invent models in which the people that are participating can be transformed.

Transformative work requires a consistent level of engagement, which is hard to do with social media. So we're trying to build an audience community that wants to [invest] over time — both physical and digital versions. People get that collective sense when they're in the room together … but social media allows us to engage people from other cities and countries. It's also how I reach people who are participating.

Jones: ***"Sweet," your new collaborative track with Keith LaMar, reminds me of "Masculinity" from* Grief*, which features an introspective yet emotive gesture from saxophonist Immanuel Wilkins. How do the pieces relate to each other?***

Pinderhughes: Those pieces share a lot in common. One of the things [the project tackles] is exhibiting vulnerability, specifically in the context of people that rarely are allowed to [express it]. A big narrative component of The Healing Project is that so many people, growing up, are conditioned to be hard — for survival, but also because that's how you are taught to be a man. "Sweet" came about from me asking Keith, "What's one aspect of yourself no one's ever asked you about?" He said, "My sweetness. I've never talked about that."

Part of why we did interviews with no visuals is that audio-only forces people to release their assumptions. A lot of that, for me, is about race. We are trying to provide a counter-narrative to the history of criminalizing people of color.

We need to return to a context in which [we let someone be a] full, complex human being — both in terms of ourselves and those who we other. So "Masculinity" came from me holding myself to task, and "Sweet" is the other side of it, me trying to bring that in through my interaction with another person who, in other situations, would be otherized. I do try to reflect these [concepts] in the sonics. I believe in beauty as an entrance point for people to move through emotions, and the music tries to mirror that vulnerability.

Jones: ***This project is an emotionally wrought undertaking. In the midst of sadness, anger, depression, anxiety and despair, what have been your strategies to center healing?***

Pinderhughes: Most of these experiences — prison, detention, deportation, certain kinds of loss — are not my experience. So [my approach was to] take myself out of it. But what I found, through the process, is that I needed healing just as much as everybody else. I also needed community.

One of my hopes is that we find new and different versions of and possibilities for community, that we're able to build these frameworks ourselves in the midst of these structures that are problematic. One of the privileges of being an artist is that you find so much community in other artists. But we're so often doing it inside these histories and spaces that are so toxic and exploitative that we end up inheriting some of that stuff, and also creating it.

The Healing Project [has allowed me] to participate in and benefit from the making of new community. It is very difficult work, and there's a sacrificial element to it [*laughs*], but it is sustaining. There are so many ways to show up.

—Stephanie Jones

NEW!

LARGO SERIES

LIGHTWEIGHT BEGINNER CASES



GATORCASES™



SHERVIN LAINEZ

Pascal and Remy LeBoeuf have been described as "impressive musically and, most importantly, impressive as people," by Tim Jackson of the Monterey Jazz Festival.

Le Boeuf Brothers Find a Quiet Place Together

PASCAL AND REMY LE BOEUF'S NEW QUIN-tet album, *Hush*, came out of a conversation about what to listen to in the car.

"We realized we both just wanted to listen to some music that was relaxing," explains Pascal Le Boeuf, in a recent tandem Zoom call with his brother. "Something that felt like Bill Evans, that wasn't so aggressive and in your face. So we decided to just make something like that."

It's a surprising left turn for the 37-year-old twins — Pascal, piano, and Remy, alto saxophone — who since 2009 have released a striking string of fiercely eclectic mashups of jazz, modern classical and indie-rock. Recorded at exceptionally low volume, with instruments pushed close to microphones cranked high, the album creates a space of hyper awareness, as brushes shush a snare drum, air — or spit — rushes through a horn, or a finger taps a dampened piano key.

Several of Pascal's short pieces, including the opener, "Arrivals," and the closer, "Departures," were inspired by performance artist Meredith Monk, whose music he turned to for solace during the pandemic. Meditations of a sort, they dovetail nicely with Remy's two "Vignettes," part of a series of elegantly virtuosic solo alto saxophone compositions he has released in two books. The delicately elegiac "Susie Song" celebrates an aunt who recently died; "Gaia" conjures the childlike mood of the brothers' 3-year-old niece.

Yet much of the album steps lively, too. On the spritely "Wedding Planning," a reference to Pascal's marriage last year to fellow composer Molly Herron, Dayna Stephens' tenor saxophone dances counterpoint with Remy's alto. "Apollo" swells with a two-saxophone melody as drummer Christian Euman's brushes subtly swing. Linda May Han Oh's deep arco bass animates flapping saxes on "Revolving Doors."

"I'm also still impressed by aggressive, angular, macho stuff," says Remy, "but when everything is aggressive, angular and macho, you start looking for other things to explore. This is music."

The brothers have been looking for other things to explore most of their lives. Growing up in the California redwoods, they eagerly took advantage of nearby jazz resources such as Santa Cruz's Kuumbwa Jazz Center (where their mother is a lifetime member and active volunteer), Monterey Jazz Festival's education program (both played in the all-star youth band now called the Next Generation Orchestra), Stanford Jazz Workshop and SFJAZZ. They also received formative instruction from ex-Stan Kenton trumpeter and arranger Ray Brown, at Cabrillo College, in Aptos, and the late classical guitarist, Gene Lewis.

Both were stellar prodigies.

"They used to set up downtown with a keyboard and a saxophone and pass the hat," recalls Monterey Jazz Festival and Kuumbwa chief Tim Jackson, who watched the twins grow up. "They are outstanding young men on all levels — impressive musically and most importantly, impressive as people."

Remy's first instrument was oboe, and he brings the severe focus of that double reed to his clarion sound and crisp articulation on alto saxophone. Pascal's keyboard turns on a dime from athletic pyrotechnics to crystalline dream states, with a side dish of electronics. From Santa Cruz, they relocated to New York, attending the Manhattan School of Music. Since then, awards, commissions and grants have streamed their way, including, for Pascal, a 2023 Guggenheim Fellowship, and, for Remy, four Grammy nominations. Currently, they each hold academic posts, Pascal at the Vanderbilt University's Blair School of Music,in Nashville, and Remy as director of jazz studies at the University of Denver.

Though best known for their collaborative albums — *House Without A Door* (2009), *In Praise Of Shadows* (2011), *Remixed* (2013) and *Imaginist* (2016) — the brothers have produced significant bodies of work as individuals.

Pascal recently finished his Ph.D. dissertation after course work at Princeton University, an experience that led to his 2023 release, *Ritual Being*. The album creates a riveting intersection of jagged contemporary classical and jazz rhythms, featuring jazz band (with Remy) and three string ensembles. Bristling with glissandos, tremolos, pregnant pauses and jackhammering staccatos, the piece also sports passages of breathtaking beauty. One piece, "Wanderlust," is a cinematic homage to Dave Brubeck. Though "Ritual Being" suggests the influence of 20th century composers Edgar Varese and Igor Stravinsky, Pascal says his major inspirations are actually living composers such as Elliot Cole, Gabriella Smith, Steven Mackey, Donnacha Dennehy and Juri Seo.

Remy, for his part, has been exploring the modern jazz orchestra with his ensemble Assembly of Shadows, most recently on the Grammy-nominated *Architecture Of Storms* (2021), which shows the influence of Charles Mingus, among others.

"I never intended to be a jazz orchestra composer; I wanted to be more modern," Remy says. "But I was hearing these big, grand things, and I was trying to fit them into a quintet. Somebody commissioned me to write music for their ensemble at Keio University (in Japan), and I had so much fun writing it, it just became a more comfortable place to be creative."

Remy also currently serves as chief conductor of the Nordkraft Big Band in Denmark, which will record an album of his compositions this fall. Next spring also sees the release of a peppy new rock- and dance-influenced project, *Heartland Radio*, spurred by listening to local stations on the cross-country trip that took him to his new job in Denver.

Though their paths have diverged, the brothers say their hard-won individuality has made it even easier to work together.

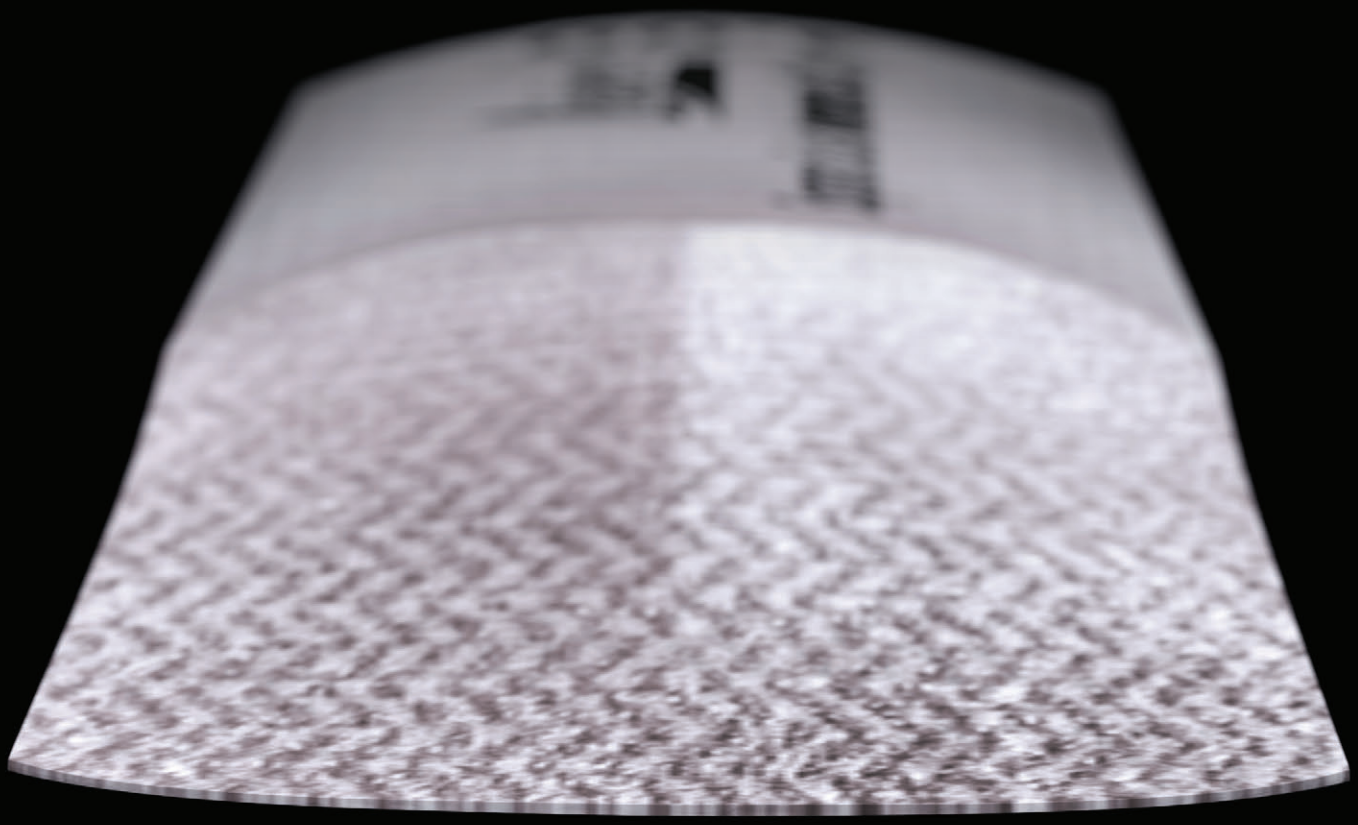
"It's because we have different ideas that we've become better collaborators," says Remy. "When we started out, we were more similar. We've found this understanding and respect."

Adds Pascal, "When we first were making records together, there was a lot more pressure to make a statement that was representative of a broad, collective identity. Now we can kind of explore a corner of our interests."

A follow-up to *Hush* is in the works for 2024, but with "a different concept," says Remy, "more exciting, showcasing the members of the group."

—*Paul de Barros*

We don't make mouthpieces, ligatures, or instruments.



We spend our time making the world's best synthetic reeds.



legere.com

Légère™
REEDS LTD.
FREEDOM to PERFORM



"Charlie Christian with the Benny Goodman Sextet on record, that was it!" said Freeman of his early influences.

George Freeman, Guitar Royalty, at 96

VISIT CHICAGO GUITARIST GEORGE Freeman, whose new album *The Good Life* (High Note) featuring Joey DeFrancesco and Christian McBride, among others, dropped on his 96th birthday — April 10, 2023 — and be charmed.

Comfortably ensconced on a couch in the grand piano-dominated living room of his longtime South Side home, dapper in an open-collared, white shirt and tan suit, Freeman is a model of contentment. He gives a hearty welcome, directs attention to the photos of his family's historic musical legacy crowding his walls, and leans into telling stories from back in the day as well as the present moment, in which he takes great pleasure.

"My new album? I love it," Freeman exults, as well he should. The Good Life comprises seven tracks from two trio sessions recorded in 2022, Freeman performing mostly his original tunes either with bassist McBride and drummer Carl Allen, or with organist DeFrancesco — in what proved to be his last studio date — and drummer Lewis Nash. "I listen to it every day!"

Freeman's self-satisfaction is well-earned, as he's honed his unique style of jazz guitar for 70 years, essentially since the instrument first plugged in. Its earliest adopters showed Freeman what his future could be.

"Charlie Christian with the Benny Goodman sextet on record, that was it!" he recalls, citing their classic cuts like "Flying Home" and "Seven Come Eleven." "And when I was a schoolboy, my friends and I used to gather on the sidewalk outside the Rhumboogie club to listen, since we were too young to go in. One night someone playing guitar knocked me out! 'Who is that?' I found out — T-Bone Walker!"

Swing and blues, the soundtrack of the '30s and '40s as embodied by Christian, Goodman, Walker, Count Basie, Ella Fitzgerald, Tommy Dorsey and others, became keystones of Freeman's personal vocabulary, but he didn't stop there. "I always listened to the horn players," he says, "And Charlie Parker changed everything. Before him it was all swing, music for dancing. But when Bird played, the dancing stopped. The young people wanted to hear what Charlie Parker was playing. They understood what he was saying."

Freeman understood, too. He'd been immersed in music since birth. His father, one of Chicago's first Black police, befriended Louis Armstrong, who lived with the Freemans for a time. His mother was an amateur singer; his older brothers (both now deceased) were Eldridge "Bruz" Freeman, a drummer, who eventually pursued jazz in California, and Earle Lavon "Von" Freeman, tenor saxophonist, community mainstay and NEA Jazz Master.

One night in 1950 at Chicago's Pershing Hotel Lounge, George demonstrated directly to Parker how he'd absorbed bebop's fleet lyricism, irregular phraseology and improvisational daring. The alto saxist led George, Bruz and Von (long mis-identified), bassist Leroy Jackson and pianist Chris Anderson through jams on "There's a Small Hotel," "These Foolish Things" and "Fine and Dandy" issued in 1970 as *An Evening At Home With The Bird* (Savoy Records).

Parker seldom played with guitarists — few were up to bop's challenge. "Freddie Green and the other guitarists in big bands were strictly rhythm men," Freeman says. "There was Tiny Grimes, Oscar Moore, Les Paul, Barney Kessel, Mary Osborne. But the best was Tal Farlow, who played with the red-headed vibist, Red Norvo. He was a monster. And Wes Montgomery. He was a natural."

When George Freeman joined that rarified jazz guitar cadre, he'd already made a mark in the other new genre of the 1940s: rhythm 'n' blues.

Let's back up: The Freemans attended Chicago's DuSable High School, known for its rigorous jazz program run by self-styled Captain Walter Dyett — who wouldn't accept George in it. Undeterred, the guitarist teamed up with one of Dyett's most illustrious students, tenor saxophonist Johnny Griffin, in a band led by trumpeter Joe Morris that was leaning on riff-tunes, laying into the beat and going for the gusto. On "Boogie Woogie Joe," Morris's hit of 1947, George Freeman played explosive breaks and a hot chorus that has been called the first electric guitar solo in rock 'n' roll.

Freeman wrote another song for Morris, "The Hulk" (heard on *The Good Life*, retitled "Lowe Groovin'"), but was denied composer credit. Unhappy about the slight, George traveled to New York City with Morris and Griffin, found Harlem disappointing, and the Apple unpleasant. He says he realized that "in New York you have to really want what they got there. You have to be ambitious, more than I am. I wasn't raised like that."

Back in Chicago, Freeman established a low-

key local career, often with his brothers, working out of the Pershing. But by the end of the '50s, he'd become restless and took to the road with saxophonist Sil Austin, soul-man Jackie Wilson, organists Wild Bill Davis and Richard "Groove" Holmes and Jimmy McGriff. He anchored tenorist Gene Ammons' band for five years, and released his debut as a leader, *Birth Sign*, helmed by then-fledgling record producer Michael Cuscuna (whose liner notes grace *The Good Life*).

An underacknowledged soul-jazz classic, *Birth Sign* introduced five of George's tunes (including "Mama, Papa, Brother," "Cough It Up" and "My Scenery," which is still in his book). Von played tenor, two organists alternated duties, little-known Billy Mitchell drummed perfectly, AACM members Kalaparusha Maurice McIntyre on tenor and Lester Lashley on trombone sat in on a Robin Kenyatta blues, and the program was rounded off by a tender reading of Kurt Weill's "My Ship." Cuscuna spent three years shopping the tape; finally Chicago's Delmark Records released it.

Since then, Freeman's recordings have been intermittent yet embraced by a coterie of connoisseurs. They've ranged from *Man & Woman* and *New Improved Funk* from Groove Merchant (both issued in 1974), to a run from Chicago's Southport Records that started with *Rebellion* in 1995 and has continued with *George Burns!* (1999), *All In The Family* with Chico Freeman (George's nephew, Von's son, 2015), *George The Bomb* (with blues harmonica avatar Billy Branch, 2019) and *Everybody Say Yeah!* (2022) Each album is imbued with George's slyly understated personal touch, quirky open-ended lines, peerless sense of dynamics and timing, and hints of dry humor — as is *The Good Life*.

A celebratory project, *The Good Life* was initiated by George's circle of devoted fans, who thought he rated a birthday treat. Jazz Museum of Harlem founder Loren Schoenberg was producer, supervising the sessions; bassist McBride brought in Allen and invited DeFrancesco, who brought Nash; Sirius XM jazz director Mark Ruffin connected with High Note (whose sister label Savant issued Freeman's *At Long Last George* in 2001).

The players' buy-in gratifies George. "I love these musicians," he asserts. "Those guys played like it was their own date, like they were the leaders."

Well, not quite. The four accompanists do indeed give their all to the tracks, Joey D. being particularly creative and expressive. (An aside: "George wanted to record with an organist, and wanted the best," says his friend Jeff Shaw. "Joey usually visited Chicago in October, but changed his Chicago booking to early August. He died three weeks later"). However, everyone remains deferential to George throughout, alert to the hushed moods and simmering themes he sets, responsive to his nuances and inflections. They make music as a true group effort, which makes their real leader happy.

At 96 he's in decent health and lives independently, getting help when needed from family and fans. He's been honored with a proclamation by former Chicago Mayor Lori Lightfoot, appeared on the Chicago Jazz Festival main stage and the Museum of Contemporary Art's prestigious Tuesday on the Terrace concerts, and been a font of information on Chicago's South Side jazz for research conducted in pursuit of an advanced University of Chicago degree by guitarist Mike Allemana, who often backs up George on gigs. He composes at his piano, performs on either the red Gibson ES 335 that Groove Holmes bought for him in the late '60s or an Ibanez Artcore, using a metal cabinet knob for a pick. "A pick is the most important thing about your sound," he advises.

George Freeman has exemplified the good life. He's played it his own way and it's gotten better over time. "Yes," says the guitarist, massaging his graceful hands one with the other, a daily habit he says keeps his long fingers spry. "I see everything opening up now!" —*Howard Mandel*





Joshua Redman

FINDING BRIDGES

By Gary Fukushima Photo by Zack Smith

"It just occurred to me just the other day," said Joshua Redman, a bemused expression forming over his face on the computer screen. "It's actually somewhat ironic that it's the iconic song about San Francisco, and it actually doesn't have a bridge. There's no bridge to the song, you know? It's 'A/A-prime,'" explaining the sections of a beloved tune. "And I guess the lyrics don't actually ever mention the bridge."





ZACK SMITH

For Redman's first recording with a vocalist he called on Gabrielle Cavassa, and he pulled together the most melodic band he could think of: from left, Aaron Parks, Redman, Cavassa, Brian Blade and Joe Sanders.

The song in question was, of course, "I Left My Heart In San Francisco," introduced to the world by Tony Bennett. (See our tribute on page 44.) Despite their deep connection to jazz and to the City by the Bay, the two would never meet, for Bennett passed away in July at age 96, making prescient Redman's decision to record that singer's signature song.

"I had no idea when we were recording it he would pass right before the album was released," said Redman, a truism that would be shocking if it wasn't. Rather, the tenor saxophonist included the song in line with a theme of songs about places on his latest album, *where are we* (Blue Note).

It's Redman's 16th as a leader, but a first in numerous ways. It's the first time he's included a vocalist, in the person of Gabrielle Cavassa. The 29-year-old singer resides in New Orleans, but she went to college in San Francisco and began her career there. "She has a connection to the place, too, so it made sense for us to do it," said Redman.

Cavassa, a co-winner of the 2021 International Sarah Vaughan Jazz Vocal Competition, was "discovered" by Redman through his manager, who heard Cavassa singing at a social gathering in New Orleans, and immediately texted him. "We had talked about maybe someday doing something with a vocalist," he recalled, nonetheless amused that his business manager was offering music recommendations. He's glad she did.

"She just draws you in," said Redman of his new bandmate. "It's kind of an intimacy and a vulnerability that she has, in her expression, in her sound, that is captivating and unique." The two spent months texting each other during the COVID lockdown, laying the groundwork for the new album.

"I was surprised and excited to discover that Joshua was very interested in collaboration," said Cavassa. "He could easily have made all the decisions and just called me to sing the tunes. But that was not at all our process — he empowered me to be involved in every aspect of the creative journey."

Where are we is also Redman's debut album as an artist for Blue Note Records. "From day one, Joshua was high on our secret wish list," said Don Was, Blue Note president, in an email to DownBeat. "But he was in the middle of a long and very successful relationship with Nonesuch — a label that I have tremendous respect for. However, when his management informed us that he was out of contract and wanting to have a discussion, we jumped at the opportunity and never looked back. It's a great honor to finally be able to work with him."

Redman added, "I was blessed to have been on Nonesuch, had an amazing run there … but I guess it's just part of the journey. … Blue Note music has been such an integral part of my musical and life experience for so long. … It's surreal to be a part of this lineage."

Another first for Redman is creating a concept album. "I came up with this idea of songs about places in America … it's a somewhat contrived concept," he admitted. "We needed something nonmusical to be what I thought was just a starting point."

Redman also thought to do what he calls "mashups," fitting two distinct songs together somehow, connected to each other only by the name of a locale. This is why Thelonious Monk's "San Francisco Holiday" intermingles with "I Left My Heart In San Francisco," or why Charles Ives' composition "Three Places In New England" morphs into "New England," an obscure standard made less so by Betty Carter.

Perhaps the most successful is the unlikely pairing of "Goin' To Chicago Blues," originally performed by Count Basie and Jimmy Rushing, with "Chicago," the alt-rock anthem by indie musician Sufjan Stevens. Redman figured out how to adapt the original triadic sequence in the Stevens song to work harmonically over a blues form. Cavassa was then able to sing the original melody from the Basie/Rushing blues, while Redman coun-

tered on saxophone with Stevens' melody. It's a clever blues reharmonization that simultaneously captures two very different Chicago moods.

"It's got a certain kind of poignancy and melancholy that comes from that kind of folk-rock, alternative thing," offered Redman. "And then the poignancy and melancholy that comes from the Black blues thing. And, somehow, they fuse." It's a blues that speaks to multiple cultures, a true multicultural blues.

What seemed a whimsical experiment began revealing another layer. "[Gabrielle] thought that 'Stars Fell On Alabama' would be a nice one to sing," said Redman. "Immediately after we decided to do it, I thought about doing [John] Coltrane's 'Alabama,' putting them in juxtaposition, in dialogue with one another."

Let's pause to contemplate this juxtaposition: A romantic evening in the genteel, Antebellum South during the Leonid meteor shower of 1833, a lovely (and fair) couple kissing underneath the falling stars … alongside Coltrane's impassioned response to the heinous murder by the Ku Klux Klan of four Black girls from the bombing of the 16th Street Baptist Church in Birmingham, Sept. 15, 1963.

"They obviously are two very different representations of the American South," Redman conceded, "and two very different kinds of, in a way, representations of America." In every way, except where.

Redman contributed one original composition to this collection of emotionally charged songs. His composition "After Minneapolis (face toward mo[u]rning)" begins:

Knee on neck, near naked night, colors cleave
Fear forms hate in faithless fight, love that leaves

And later:

Arc that bends forever long
Will it even stretch past this song?
Turn right from a wrong?

Redman's poetry alludes to a killing in 2020 that the world watched together, yet alone, in our isolation during the pandemic. Joshua Redman watched, too, alone with his thoughts.

A few weeks later, he was outside his house, basking in the warm Bay Area sun, peering through darkened glasses into his phone at this same interviewer. He unveiled what had been on his mind.

"It made me think more than ever before about my own role as an artist, or lack of a role," Redman said then. "I've always been someone with pretty strong political and moral, social convictions, but … I've never really been a musician who has put those convictions front and center as an artist. I haven't used whatever platform I've had to make explicit political or social statements. Is that on some level an abdication of responsibility? Have I been complicit in this horrific system by not actively using whatever platform I have to explicitly condemn it or speak out against it?"

Hearing those sentiments read back to him now, he reflected. "Those are some heavy words, you know? Heavy and heady times — not just heady times but bodily. … I felt like I could feel in my body a certain sort of anguish and suffering and tumult, but also maybe some sense of hope and optimism, and also just gratitude for being able to breathe," he said. Unsaid in the earlier interview was the fact that those feelings had already prompted him to write "After Minneapolis," only five days removed from those terrible moments.

Redman had a melody then, but no words. Like Coltrane, the music was still an abstract expression of a literal event. "You know, even after I put it to lyrics it, [the song] doesn't ever

Miho Hazama's
m_unit
beyond orbits
WEST COAST TOUR

Saturday 10/28 : Costa Mesa
Segerstrom Center for the Arts
Monday 10/30 : Santa Cruz
Kuumbwa Jazz Center
Wednesday 11/1 : Oakland
Yoshi's
Thursday-Saturday 11/2, 3, 4 : UC Davis
Mondavi Center for the Performing Arts
Tickets: www.mihohazama.com

The new album
09/29/23
Ltd Vinyl/CD/DL
editionrecords.com



Celebrating 10 years together, Miho Hazama's 13-piece jazz chamber orchestra m_unit represents new music including the 63rd Monterey Jazz Festival Commission piece 'Exoplanet Suite'. Encapsulating intra-planetary musical exploration, their upcoming album 'Beyond Orbits' exemplifies Hazama's prowess as one of the most innovative and exciting composers of her generation.


MARK SHELDON

Redman and Christian McBride performing this summer at the Newport Jazz Festival with Redman Mehldau McBride Blade.

specifically mention the murder of George Floyd, so it's not just about that," he cautioned, "but it's obviously grappling with a lot of ideas and emotions and questions that came out of that [act]."

Redman continued, "Obviously, the song does address social and political concerns in a way that no other song I've written has, and I suppose one theme of the album is a sort of questioning, an examination of America. … You know, the American reality versus the American dream."

Redman illuminated this in "After Minneapolis" with another mashup — prefacing the song with a solo version of Woody Guthrie's "This Land Is Your Land," his saxophone intoning irony over affirmation.

This is new and uncomfortable territory for Redman; it's understandable if he wouldn't allow himself to enter it fully. He cautioned, "This idea of creating music that explicitly and directly addresses or makes a certain sort of explicit statement about social justice or about politics … I feel like I haven't done that here." And yet, "After Minneapolis" is the first track on the new album, the first notes he composed while thinking about these weighty issues in isolation, the first we hear of the new music he'd written since the pandemic. Implications are enough.

That front-loading of heaviness is counter-balanced with "Alabama" as the penultimate moment of the album. Regarding this symmetry, Redman, draped in his ever-present cloak of humility, demurs, "I am not in any way trying to insert myself into or make an argument that I belong in the pantheon of — well, first of all, great tenor saxophonists, in general, let alone the greatest, John Coltrane. … It's not like this is my 'Alabama.'"

Myriad valid arguments exist to place Redman somewhere in that pantheon, but, regardless, it should be noted that 60 years to the month of that fateful Birmingham bombing, another prominent saxophonist is playing a sorrowful melody for Black lives that didn't matter enough, for a hope that is sensed but still, still unseen. It begs the question: Where are we, truly, along the long arc of history, and does it bend toward justice?

This album, however, is hardly a dour discourse on the ills of society. Redman and Cavassa handpicked songs that reflect many facets of life and love, encompassing the breadth of human experience, a mirror of Redman's own viewpoint.

"Most of the music that I love has at its core a sense of both joyfulness and exultation, but also poignancy and melancholy," he said. "This is kind of what the blues is for me. … It engages with hardship and suffering, but it's also ultimately an affirmative experience, an uplifting experience and a joyful experience."

Redman also finally feels able to express those things more fully through his horn. "This album probably represents the strongest and the most lyrical and melodic playing that I've done. … It's somewhat ironic that at the time where I feel like I've finally found [that], I kind of step aside and cede that authority to a vocalist."

Redman's interactive chemistry with Cavassa evokes another, historic saxophone-vocal pairing, that of Lester Young and Billie Holiday. "I'm [usually] the lead voice," he said, "and it's liberating not to be that anymore, and yet somehow by not being that, I was able to have a stronger lyrical presence."

Redman's willingness to relinquish the lead was not lost on Cavassa. "Joshua took a huge creative risk in not only making a vocal record, but in trusting a relatively unknown singer — me — with such a huge role," she

said. "He is extraordinarily open-minded and collaborative. … This, I realized, is how you become prolific."

In addition to Cavassa, Redman sought others with that same lyricism. "I wanted to get the most melodic jazz musicians I could think of, and each one of these musicians is," he said about pianist Aaron Parks, bassist Joe Sanders and his longtime friend, drummer Brian Blade. Redman has worked with all three in different settings but was surprised to learn Parks and Sanders had never played with Blade. "I felt like it would be instant chemistry," he said.

Redman also enlisted a few guest artists who would represent the cities of the songs they selected: vibraphonist Joel Ross (Chicago), guitarists Kurt Rosenwinkel (Philadelphia) and Peter Bernstein (Manhattan), and trumpeter Nicholas Payton (New Orleans).

Redman also was looking for those who "generate a deep, natural, organic groove" for the songs in particular that tread outside the jazz canon. In addition to Stevens' "Chicago," they include the Bruce Springsteen hit "Streets Of Philadelphia"; "Baltimore," by eclectic pianist-singer-songwriter Gabriel Kahane; and the Glen Campbell heart-render "By The Time I Get To Phoenix," suggested by Parks, who, having first played with Redman more than a decade ago in their collaborative band James Farm, was glad for another opportunity.

"Josh is a seeker," the pianist said in an email exchange. "He has a way of cultivating challenges for himself, choosing to put himself in situations that create the necessary conditions for evolution. What I notice now in his playing more than ever is an 'at-homeness,' an embodied wisdom, a trust in his own lyricism."

Parks also delighted in playing with Blade, noting, "The hookup with him and Joe was so easeful and natural."

"The amazing thing about Brian, you just know he's just going to come up with the perfect groove," said Redman of Blade, who utilizes that ability frequently with another Blue Note artist, Norah Jones. Strikingly, Redman's pop/rock-adjacent leanings with the rapturous voice of Cavassa is in the mold of what Jones has done in helping Blue Note to expand into new forms of artistry.

Of course, Redman's pedigree as a straightahead jazz musician is unquestioned, but Don Was learned early on of Redman's capacity to cross over when Was first tapped Redman in the late 1990s to play on a Garth Brooks record he was producing. "We both share an enthusiasm for defying genre-based expectations, and he was clearly undaunted by the unfamiliar," said Was.

Those sentiments are why an album like this can exist — where Basie, Coltrane, Guthrie, Glen Campbell and Sufjan Stevens all co-exist, how a murder in Minneapolis or Baltimore can be reflected on while basking in the warm Bay Area sun or the glow of sunset over Golden Gate. That bridge seemingly doesn't exist in Tony Bennett's musical homage, but perhaps the bridge is Redman himself.

He has bridged the generation gap to uplift an up-and-coming vocalist, their album a bridge to talented musicians who had yet to play together. He has bridged cultures and genres of music that cross over unto themselves, and he found a way to bridge the tragic events of history with our current tragedies. He has even become a bridge for Blue Note, between the monuments of the label's past jazz heroes to the wide-open field of its emerging artists.

Conversely, he laments the frequent absence of a bridge between the American dream and the American reality. And, ultimately, Redman would have us learn to bridge the different aspects of our lives — the joys, the challenges, the romance, the heartbreak, life, death, memories, visions, stars, streets … we cross all of it on our own bridge, on the long arc to somewhere, where we were to where are we, to where we will be. **DB**





DARCY JAMES ARGUE'S

WALK THROUGH HISTORY

BY SUZANNE LORGE PHOTO BY LINDSAY BIERSTEIN

In 2010, when Darcy James Argue wrote "Dymaxion," a masterstroke for large ensemble, he knew it was the beginning of something bigger — a series of musical portraits, each celebrating a forward-looking 20th-century thinker. This September, the Vancouver-born composer realized this vision with the release of *Dynamic Maximum Tension* (Nonesuch), a two-disc recording of 11 compositions constellated around these largely underappreciated historical figures.


LINDSAY BIERSTEIN

"There's a lot of untapped potential in that classic big band literature," Argue says, noting it serves as inspiration to grow as a composer.

"'Dymaxion' was really the beginning of the concept for this album, of my looking to figures from the past who represented something exciting and optimistic in their day, for inspiration in the present day," Argue said in an interview from Brooklyn, where he now lives.

These compositions are more than paeans to yesterday's thought leaders, however. In crafting the works, Argue conscientiously studied each figure and fashioned the music to reflect the ethos of their lived experience.

For instance, architect and inventor R. Buckminster Fuller (1895–1983) served as the catalyst for "Dymaxion" — and hence the entire album — with his futuristic designs and humanitarian aims; Argue borrows the track's title from Fuller's own shorthand for "dynamic, maximum, tension," his concept of maximum advantage through minimal expenditure of energy. Like Fuller's geometric images, Argue's streamlined use of space and motion (spinning horns, percussive thrust) incites the imagination.

This composition has held a regular spot in the live performances of Secret Society, Argue's superb 18-seat big band, since its inception, though it would be more than a decade before Argue released a studio version of the track. During these years, his career was advancing rapidly: three highly lauded albums for indie label New Amsterdam Records; multiple nominations for Grammy and JUNO Awards; legions of commissions and grants, including a Doris Duke Performing Artist Award and a Guggenheim Fellowship; and teaching posts at prestigious institutions like Manhattan School of Music, Princeton University and The New School.

The latest record adds two milestones to this list of accomplishments. Not only is Argue making his label debut on Nonesuch, an imprint whose curatorial vision he has long admired, but he's adjusting his artistic trajectory.

"This double album, on such a major label for the first time, is an opportunity for me to reintroduce the public to my work," he said. "It's really the first album of material not related to multimedia since my debut, *Infernal Machines* [2009]. The two albums that follow that up, *Brooklyn Babylon* [2013] and *Real Enemies* [2016], were both documentations of the music for productions at the BAM Next Wave festival. That's music that I'm extremely proud of, of course, but this album is a great opportunity to give everybody a peek at all of the other music that I've been working on for the past 10-plus years."

Importantly, it's through Argue's "other music" that one can track his ever-deeper immersion into big band as an art form. These days, he asserts, big band composers might avoid certain stylistic conventions in a bid for innovation. For his part, however, compositional innovation derives from an evolving fluency in that traditional big band language.

"There's a lot of untapped potential in that classic big band literature," Argue pointed out. "And as I have grown more experienced as a composer, I'm getting more comfortable in finding ways to reach further back and draw on that history."

A prime example from the album is "Codebreaker," a commission for The Jazz Knights, an elite big band ensemble with the U.S. Military Academy. In writing this piece, Argue said, he wanted to capture the intensity of a 1940s swing band without replicating its expected harmonic constructs and rhythmic templates.

"I tried to build something that had the feeling of a classic band flag-waver but with a contemporary sensibility, using an almost algorithmic mathematical process that, hopefully, feels organic to the listener," he said.

These compositional twists speak to the life and work of Alan Turing (1912–'54), the British scientist who broke the purportedly indecipherable Nazi war codes and, by so doing, hastened the end of World War II. Later, he was prosecuted for his sexual orientation, underwent state-imposed chemical castration and died by what British authorities deemed a suicide. Argue took exception to the cruel mistreatment of the brilliant mathematician.

"Turing is the father of modern computing and also the philosophical father of artificial intelligence," Argue said. "It's interesting that his story is taking on more and more salience as we move further and further into the future."

One might make a similar observation of the stage and screen dramatist Mae West (1893–1980), another of Argue's subjects. He became interested in her story after reading the sonnet "Mae West's Advice," by poet Paisley Rekdal. He based his composition by that name, with its neo-standard feel, on these 14 lines.

"As I learned more about Mae West, it was clear that she was someone who belonged in the category of inspiring mid-20th century pioneers who are reflected in this album," Argue said, citing the star's doggedness in challenging social hypocrisy, her keen business sense and her tremendous power in Hollywood as aspects of her persona that often go unremarked.

Significantly, too, Argue discovered that West was one of the first mainstream stars to film with Duke Ellington (1899–1974) and his Orchestra. In her *Belle of the Nineties*, a Western from 1934, she fronts the Ellington band on "My Old Flame," the tune that provided the stylistic touchstone for Argue's lone vocal composition on the release (with guest singer Cécile McLorin Salvant).

Argue's fascination with Ellington's work receives more direct expression on "Tensile Curves," a 35-minute opus that rejoins Ellington's 1937 "Diminuendo And Crescendo In Blue." Commissioned by the Hard Rubber Orchestra and the Newport Jazz Festival in 2014, "Tensile Curves" arose out of Argue's systematic deep-dive into Ellington's oeuvre and his growing enthrallment with the intricacies of the tune that so galvanized the 1956 Newport Jazz Festival.

With this track Argue also wants to set the record straight about that tune's formal structure — which, he contends, has been wrong-

ly analyzed. Part of this correction is his own application of Ellington's devices in "Tensile Curves," which migrates through the same five keys, the same harmonic pattern, as the Ellington tour-de-force. Instead of a diminuendo, however, Argue uses a decelerating tempo to generate the requisite excitement. This technique is his own version of what he calls Ellington's masterful use of "misdirection."

"The kind of games that Ellington plays with the listener on 'Diminuendo In Blue' are unlike anything I've ever heard, even in Ellington's entire catalog," Argue said. "The way he leads you down one path and then swerves to another — it's just astounding."

From among the original big band luminaries like Ellington, Argue was also drawn to Cab Calloway (1907–'94) and his trove of swing-era hits; Argue especially admired the singer/bandleader's popular dance number "Jitterbug," by trumpeter Edwin Swayze (1906–'35). Alluding to Calloway's arrangement of the tune, Argue wrote "Single Cell Jitterbug," a fresh (albeit noir) understanding of the now-familiar big band tropes that Calloway popularized in the 1930s.

"There are some direct quotes from 'Jitterbug' in the piece — some pretty obvious ones," Argue said. "A lot of that came from listening back to that original Cab Calloway recording and thinking, 'This feeling is so great and the band's playing so amazing. What does this mean in 2023? What does it look like to take those elements and find a way to make them make sense in a contemporary context?'"

Not all of the pieces invoke mid-century inventiveness, however. The moody, wailing "All In," for instance, memorializes trumpeter Laurie Frink (1951–2013), an early member of Secret Society, who passed from cancer a decade ago. An influential instrumentalist and educator, Frink played under several notable big band leaders, among them Gerry Mulligan, Benny Goodman, Bob Mintzer and Maria Schneider.

"Laurie is still very, very deeply missed. It certainly meant a lot to me to pay tribute to someone who gave me and the band a direct connection to the history of this music," Argue said. "When I was thinking of people who were trailblazers, ahead of their time, Laurie is one of the first people I thought of."

And "Ebonite," another Hard Rubber Orchestra commission, acknowledges Argue's interest in Argentinian culture — specifically, the chacarera style of folk music, from the north of the country, with its engaging metrical ambiguity. He brings this same rhythmic fluidity to this track's tilting, percussive angles and florid, melodic choruses.

But Argentina sparks Argue's interest for a second, more personal reason: One of its global industries is the production of ebonite, a type of hard rubber formed through the vulcanization of latex from tropical rubber trees.

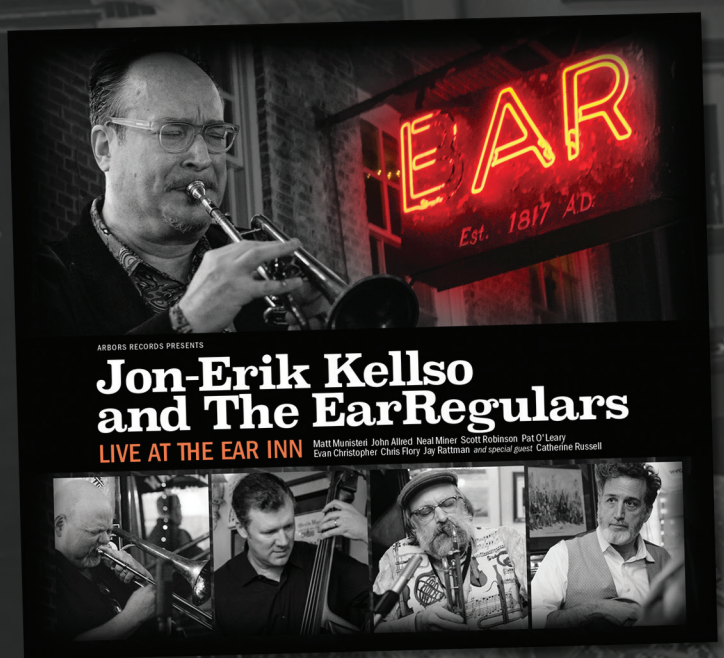
"Ebonite is used for many different things, but most important for our purposes are saxophone mouthpieces and hockey pucks," he said. "So, the title is a bit of a joke on the Argentinian contribution to Canada's national pastime."

Argue alludes to another Canadian pastime in "Last Waltz For Levon," a loping country ballad dedicated to Levon Helm (1940–2012), drummer for the beloved Toronto-based musical group The Band. Helm was its sole American member.

"When Levon passed, I was thinking about his open-eared, musical omnivorousness," he said. "That was a big part of his drumming, growing up in the deep South, listening to Black radio, incorporating the New Orleans influence into his own style. [He brought] that into this group, one of the most famous Americana groups of all time. Even though they're mostly Canadian."

Argue himself left Canada in 2000 to study at the exclusive New England Conservatory of Music under Bob Brookmeyer (1929–2011), the pre-eminent trombonist and composer. As a commission for NEC's 150th anniversa-

JON-ERIK KELLSO
AND THE EARREGULARS
LIVE AT THE EAR INN



FEATURING A ROTATING CAST OF IMPROVISED COOLNESS PERFORMED AT ONE OF THE HIPPEST BARS IN NYC

JON-ERIK KELLSO
MATT MUNISTERI
JOHN ALLRED
SCOTT ROBINSON
JAY RATTMAN
EVAN CHRISTOPHER
CHRIS FLORY
NEAL MINER
PAT O'LEARY
with special guest
CATHERINE RUSSELL

ARBORSRECORDS.COM | DISTRIBUTED BY MVD

ARBORS RECORDS arbors JAZZ


LUIS GODINHO

Argue conducts his 18-seat big band Secret Society.

‘THE KIND OF GAMES THAT ELLINGTON PLAYS WITH THE LISTENER ON “DIMINUENDO IN BLUE” ARE UNLIKE ANYTHING I’VE EVER HEARD.’

ry, Argue wrote “Wingèd Beasts,” a sophisticated contemporary selection that premiered at a 2018 concert honoring Brookmeyer.

“As I was writing the piece, there was an insistent chromatic line that happens throughout,” Argue recalled. “When I tried [the figure] as a bass line, I realized that it was the bass line to Bob’s piece ‘The Nasty Dance.’ I just decided to embrace it. It felt like Bob was looking over my shoulder and [telling me] to use it. So, the middle half of the piece is a heart-on-my-sleeve tribute to Bob in general, and ‘The Nasty Dance’ in particular, which remains one of the greatest pieces of big band music ever written, in my opinion.”

Curiously, both the oldest and the newest compositions on the album flow from Argue’s empathic reaction to modern wars that have stunned the world. The first of these, “Ferromagnetic,” he wrote out of “anger, shock and horror” at the Nisour Square massacre in 2007, during the Iraq War, when Blackwater International military contractors “slaughtered Iraqi civilians with impunity,” he said.

“It’s a piece that is reflective of the darker side of this mid-century optimism that otherwise infuses the album. I felt that there needed to be some recognition of that side of progress,” he said. “The role that that tune plays is [to add] some bracing reality to what is otherwise a very hopeful album.”

Similarly, the recording’s newest composition, “Your Enemies Are Asleep,” gives voice to Argue’s dismay over the Russian invasion of Ukraine that began in 2022. He found inspiration for the 16-bar blues — spare and direct in its sorrow — in the timeless Ukranian folk song “Nich Yaka Misyachna,” often sung as a lullaby.

“I was really taken by this song — it’s one of those old-world melodies that is very haunting,” he said. “I was able to fill in some of the cultural context, about Stalin’s purges of the Ukrainian bandura players in the 1930s, including Vasyl Ovchynnikov, one of the composers of the song [with kobzar Andriy Voloshchenko], who was almost certainly executed by Stalin in one of those purges. That added a whole other layer of meaning to it.”

In Argue’s quest for such “layer(s) of meaning” in others’ lives, he reminds us of the existential anxiety that gripped mid-century society — a disquietude that has yet to abate. Through his music, he offers a response.

“In that society, there was a feeling of tremendous optimism and progress,” he observed. “There was the idea that the future is something that we shape ourselves — it’s not something that happens to us.

“So, really, the unifying idea behind the music on this album is that the future is something that we make.” **DB**

music group
CELLAR

JAZZ AT ITS FINEST – SINCE 2000



A stunning album of hymns and spirituals, highlighting two of the great voices in jazz & soulful music, with an all-star supporting band.

Features vocalists Dee Daniels and Denzal Sinclaire with guests John Clayton, Herlin Riley, Isaiah J. Thompson, Bobby Floyd & more.
Arrangements by John Clayton.
Produced by John Clayton & Scott Morin.



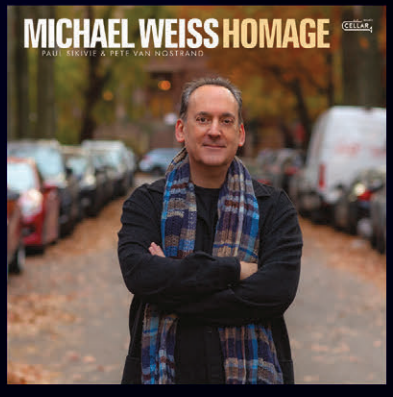
"The attention to details is why **Open Spaces** (*Folk Songs Reimagined*) is a jazz album you could buy for a diehard folk music fan".
-Vancouver Sun

One of Canada's shining lights in composition & arrangement releases his sophomore album.
Featuring Kurt Rosenwinkel, Scott Robinson, & many more.



The soulful debut from vocalist Imogen Moon, reimagining music from her grandfather Doug Randle's cult-classic release from 50+ years ago.

Featuring members of the legendary Dap-Kings.
Produced by Ian Hendrickson-Smith (The Roots).



"His inventions... display how comprehensively he's assimilated the language of Bud Powell via Barry Harris in his own argot and tonal palette". - *Downbeat*

Homage is a heartfelt collection of compositions & arrangements accumulated over several years of Michael Weiss's trio repertoire.



"A master sculpter... craftsman at work" - *Downbeat*

The second 'Little Big Band' release from label founder Cory Weeds is his 20th release as a leader featuring an 11 piece orchestra of BC's finest musicians burning through 'superior straight-ahead jazz' (All About Jazz) with arrangements from Bill Coon and Jill Townsend.

CHECK OUT THE 200+ ALBUM CATALOGUE FROM CELLAR MUSIC AND REEL TO REAL RECORDINGS AT CELLARLIVE.BANDCAMP.COM

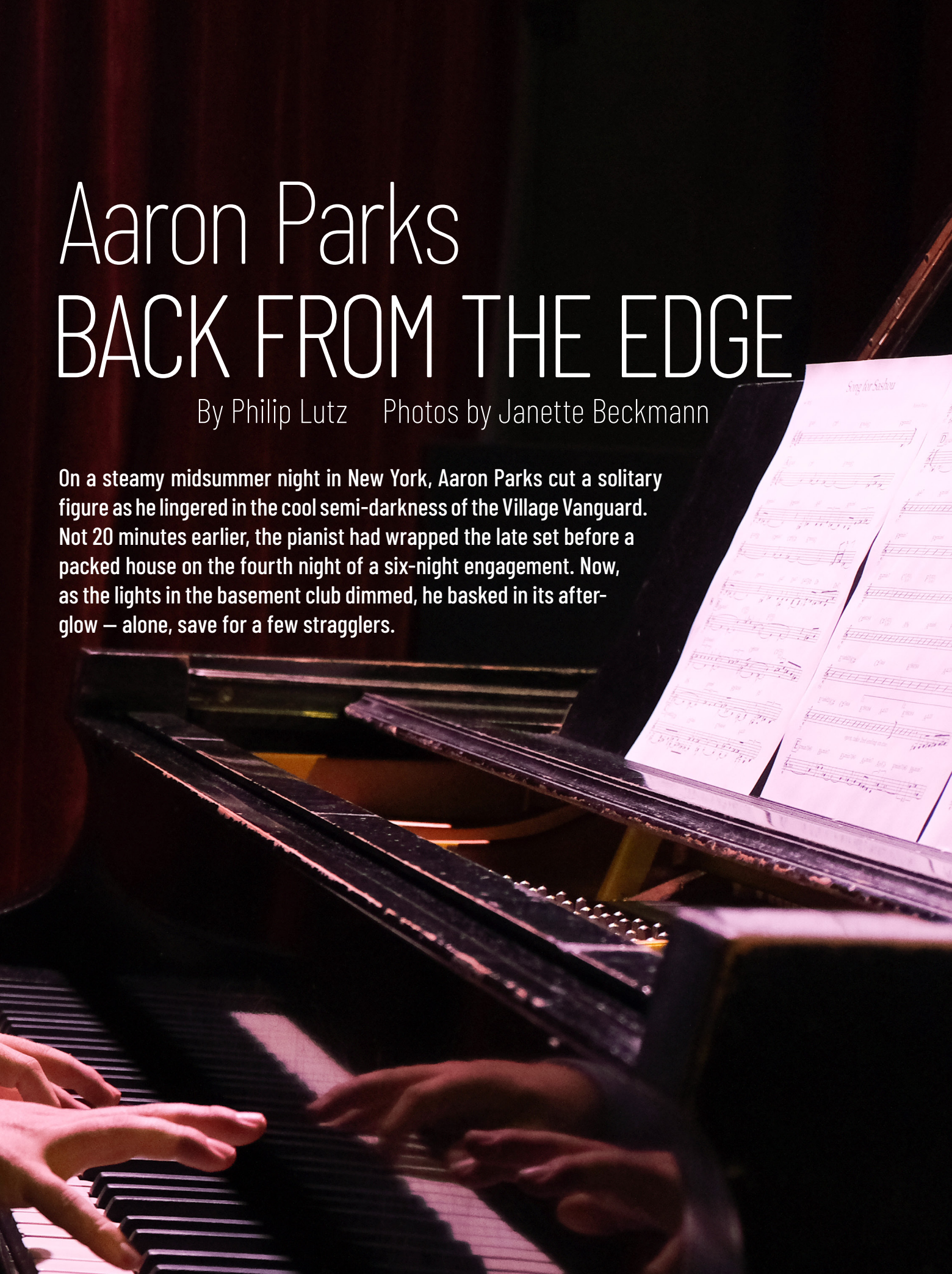
FACTOR
THE FOUNDATION ASSISTING CANADIAN TALENT ON RECORDINGS
WITH SUPPORT FROM CANADA'S PRIVATE RADIO BROADCASTERS
This project has been made possible in part by the Government of Canada. Ce projet a été rendu possible en partie grâce au gouvernement du Canada.
Canada
Canada Council for the Arts
Conseil des arts du Canada
CREATIVE BC
BRITISH COLUMBIA



Aaron Parks
BACK FROM THE EDGE

By Philip Lutz Photos by Janette Beckmann

On a steamy midsummer night in New York, Aaron Parks cut a solitary figure as he lingered in the cool semi-darkness of the Village Vanguard. Not 20 minutes earlier, the pianist had wrapped the late set before a packed house on the fourth night of a six-night engagement. Now, as the lights in the basement club dimmed, he basked in its after-glow — alone, save for a few stragglers.





Parks has battled and triumphantly come back from bouts of manic behavior that left him "getting pretty abstract," he said, to the point that he had to cancel a tour and seek help.

The set, he said, had been the gig's best so far, filled mostly with originals that built to a roiling climax with the emblematic "Little River," a minor-key, pandemic-era waltz written after the birth of his son, Lucas. Making full use of his foil, the young tenor saxophonist Ben Solomon, and his redoubtable comping partners, bassist Ben Street and drummer Billy Hart, Parks engineered a 10-minute-plus treatment that swung from peaceful to turbulent before settling into a delicate equilibrium.

"It's a little lullaby that can get to be ferocious," he said, clearly still feeling the charge of emotion even as he worked to contain it.

A pianist of deep passion and profound conviction, the onetime prodigy is — now on the cusp of turning 40 — riding high. The Vanguard gig is one of many credits he is collecting as a leader in top clubs, as a core member of Terri Lyne Carrington + Social Science, as a recipient of writing commissions and as a recording artist of distinction. This fall will see activity on most of those fronts.

But, for all the activity, he is careful not to ride too high. Last November, while playing with his quartet Little Big at the Blue Note in Milan — the sixth stop of a planned 17-stop European tour that was to include dates at Ronnie Scott's in London, Zig Zag Jazz Club in Berlin and Bimhuis in Amsterdam — his musical life came crashing down. Parks, long diagnosed with bipolar disorder, was spinning out of control.

"I was getting pretty abstract," Parks recalled four months after the episode as he eased into a couch in a cozy room on the second floor of his home in Beacon, New York. "I was talking a lot on the bandstand, sometimes taking large portions of the set to make philosophical observations of the world, sometimes dancing around stage like Monk, another person with bipolar disorder."

The erratic behavior was, he said, accompanied by grandiose thinking.

"I was becoming convinced of some sense of over-literalizing metaphors." In his mind, "Dreams Of A Mechanical Man" — the title track of Little Big's most recent album and a brilliant act of musical rebellion against bloodless conditioning — increasingly existed outside the realm of mere symbolism.

The music transformed accordingly. As he began to entertain the delusion that "maybe I'm actually a robot, maybe I was made, not born," the rebellion against conditioning became a surreal pantomime.

"I was taking a solo with my left hand instead of my right hand, sort of playing intentionally things that were corny and not musically sophisticated, taking the whole thing not very seriously."

The situation became untenable. "He was clearly in a manic state," said Greg Tuohey, the band's guitarist and a trusted friend Parks credited with helping bring things under control. "He texted us: 'We can't go on.' We knew at the same time it was not safe." So they, along with Parks' wife, mother and manager, decided to cancel the rest of the tour.

Parks said his finances took a hit, as did his relationship with some of the club owners left in the lurch. But the outpouring of affection and understanding from colleagues and fans on social media and in person was overwhelming. After he published an essay explaining the situation on Medium, the response, as he wrote on Facebook, "was more supportive than I could have imagined."

His creative life also got a boost. As it happened, he and Philadelphia-based poet, singer and activist Samantha Rise had, during the summer of 2022, already begun shaping ideas for a project combining words and music. Produced under commission from the Hudson Jazz Festival, the project would have a personal dimension — and, he said, his experience on tour would become another of the "mental health reckonings" that informed it.

Rise, for their part, also drew on a cascade of personal tests: death, divorce and a coming out as a nonbinary person of color.

"For each of us," Rise said, "there had been this buildup of personal challenges and heartbreak and grief into the pandemic and also the uprisings of 2020 — the critical mass of racial injustice and systemic inequity in America that boiled over in those windows of time."

As Parks put it: "We'd been having conversations looking at the state of the world and thinking, 'This is the best we can do?'"

The project, *Dreaming Home,* was posited as something of an answer to that question. Joined on a snowy February night by bassist Meshel Ndegeocello, drummer J.K. Kim and flugelhornist Milena Casado on the grand stage of Hudson Hall — perhaps New York State's

oldest surviving theater — Parks and Rise fashioned a work that was seductive but also subversive. Even at its most disharmonious moments, it fell so gently on the ears that its urgent calls to look inward — and face outward — might almost have seemed beside the point. They decidedly were not.

True, the work's opening, "Dream Invocation," suggested that a passive experience awaited the audience, an impression fostered by Parks' trance-inducing central device: an unadorned six-note ostinato he rendered with sublime delicacy using his left hand. But when the sonic context shifted and subtle ambiguities crept into the surrounding harmonies, an odd current of contradictory sensations — a feeling of flow yet stasis, of comfort mixed with unease — portended a more complex experience.

Floating over the proceedings, Rise's words offered up the piece as "an invitation to a place where our attention and our intention meet."

By the time "Dream Invocation" made its climactic return about an hour later, the mood — lifted by moments of musical poetry in which Casado's uninflected flugelhorn doubled with Rise's crystalline vocal atop Ndegeocello's pulsing bass — had grown more pressing. The original offering was now posed as a challenge in the form of a question: "And so, how do we find ourselves, in Hudson, huddled near the edge of oblivion/In the place where our attention and intention meet?"

That challenge, heralded by the signature ostinato's recapitulation as a ghostly presence, jolted the audience. Parks said he sensed the reaction onstage.

"It was something that I felt was going to land pretty hard," he said. "And actually experiencing it in the moment with everybody there I was like, 'Oh, that is really heavy.'"

Despite the success of *Dreaming Home*, he said, a "low-level depression" persisted. The pressure of finishing the piece had taken its toll.

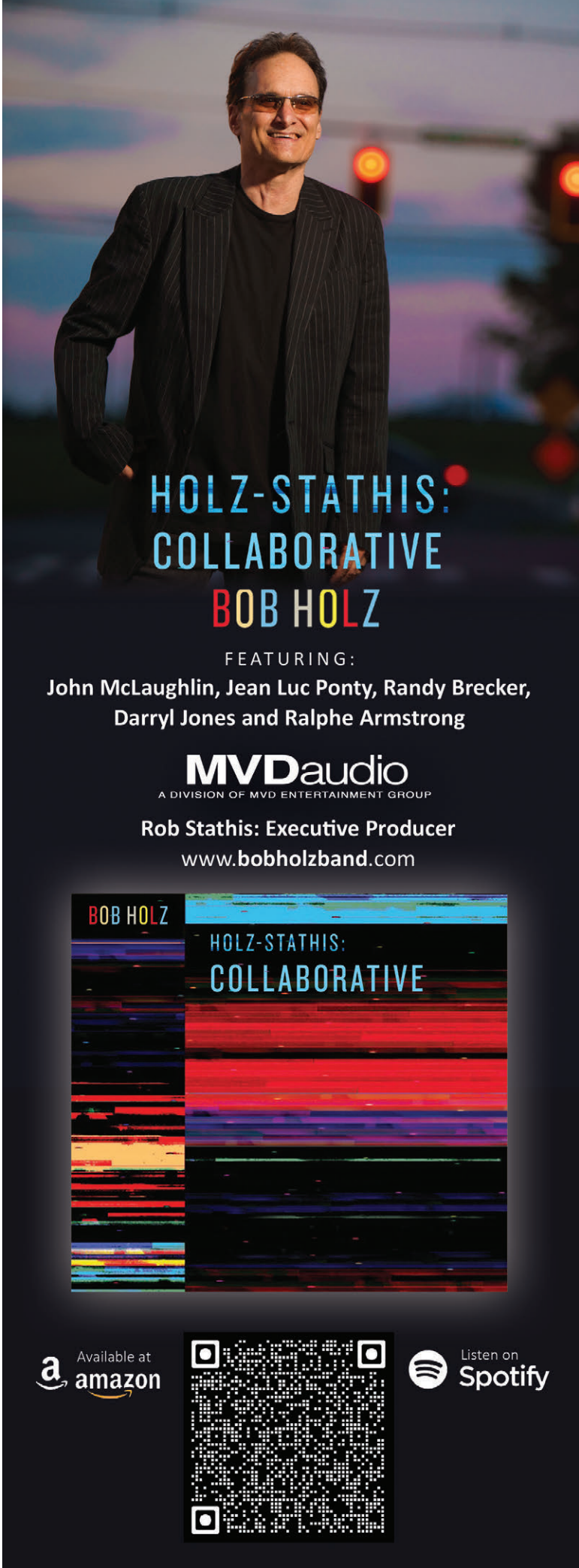
"There were moments when I was wondering, 'How am I going to do this?' I was just feeling overwhelmed," Parks remembered. And he was still in a "pretty depressive state" in early March when he appeared at Bar Bayeux, an overcrowded sliver of a cocktail lounge on a down-market stretch of Brooklyn's Nostrand Avenue. Matched for the first time with Thomas Morgan on bass and Joe Dyson on drums, he found freshness in standards that, in lesser hands, could have seemed well past their due date. The crowd, mostly male drinking buddies, was won over.

Yet Parks, hanging outside and grabbing a quick breath of fresh air between sets, was dissatisfied.

"I was stuck in my head, putting boxes around myself," he said, invoking a metaphor that became a recurring theme, especially as he examined his writing — or, in his estimation, overwriting — of specific piano figures. For Little Big, he said, "I write myself into these little prisons and then I'm trying to break down the doors of them as well." Likewise, in his work for Social Science, "I'm trying to break my habit of writing a cage."

Carrington apparently had no such qualms. Speaking in the days after a March concert with Social Science at Carnegie Hall's Zankel Hall, she recalled wanting to adapt Parks' "Bells (Ring Loudly)" since she first heard Little Big's hypnotic version. She and Parks — who appeared on her radar when he was a teenager in Terence Blanchard's band and who played on her 2012 album *Money Jungle: Provocative In Blue* — agreed to add her lyrics and remove a final section while retaining the melody's integrity. The rethought tune became the cornerstone of the 2019 Social Science release *Waiting Game*.

It also ushered in the Zankel Hall concert's finale. The tune's ringing sonorities and stinging commentary on police brutali-



ty connected with the audience, who cheered when its obliquely harmonized vamp suddenly morphed into a counterintuitive but highly effective bed for the simple, if iconic, melodies of "Lift Every Voice And Sing" and "We Shall Overcome."

"It worked beautifully," Carrington said, noting that Parks was her initial collaborator when she was forming Social Science and producing *Waiting Game*. "Bells," she said, was the first tune to which she put a lyric: "It helped negotiate the direction of the album."

She was effusive about his pianistic gifts; his solos, highly evolved yet easily accessible to the most naïve ears, had proved the point, generating some of the strongest audience reactions at Zankel Hall. And she praised his values, artistic and social.

"There are certain musicians who are in alignment with the future and where things should be and where they're going, Carrington said. "And he's one of those musicians. I feel like we're from the same tribe."

The months after the Zankel concert grew busier. He returned to Europe with Little Big, packing houses at venue after venue. Then came the Vanguard gig, with a wholly different but equally satisfying quartet. The pendulum had swung, he said, toward a possible lifting of his depression.

"Feeling that sense of connection — music finding a home in people's hearts and being well received — is tremendously encouraging," he said.

Little Big, for its part, might be restructuring more as a collective, relieving Parks of some bandleader burdens and encouraging more contributions from its members. Drummer Tuohey, he said, had recently drawn on his rock chops to produce an Afrobeat-inflected "Sports," which Parks labeled "an immediate hit."

The band, contemplating a renaming to avoid confusion with a Russian group of the same name, was eyeing a possible recording this year. It would be the group's third; *Dreams Of A Mechanical Man* was released at the pandemic's start in 2020.

On a wider canvas, Parks was working on a commission from the Miami-based Nu Deco Ensemble, an innovative chamber group he joined on the album *Nu Deco Ensemble + Aaron Parks*, released in 2021. He was aiming to create 15 to 20 minutes of new music based on a folk tune over a six-chord harmonic progression.

"I'm still in the process of boiling it down to its essence and figuring out how to spread it around," he said. "It's just going to require deep dives in the basement of my house."

Though such phraseology conjured images of him toiling and feeling the pressure to produce, as he felt with *Dreaming Home*, Parks seemed more at peace with the prospect. The piece is scheduled to premiere in October. The following month, he is scheduled to take a quintet, with saxophonist Solomon, to Europe.

Meanwhile, back home in Beacon, between moments of dutiful doting on 2-year-old Lucas, Parks called up a recording of two tunes — Bill Evans and Miles Davis' "Blue In Green" and Duke Ellington's "Melancholia" — from a solo concert he held at Timbuktu Studio on a side trip to Lisbon during last fall's ill-fated tour. The concert, he said, was performed "in a bit of a manic state, right before the tour crashed and burned."

To the lay ear, his interpretations revealed little evidence of his being in such a state. Relaxed, thoughtful, at once adventurous in spirit and fully grounded, Parks thoroughly inhabited the tunes. But if he did find his psyche on that slightly elevated plane, one might conclude there is value in being there — in flying high, that is, just not *too* high — and not thinking too much about it.

"I'm letting the music itself work its magic," he said. **DB**

> ‘There were moments when I was wondering, “How am I going to do this?”’



LOGAN KANE'S time has come. On ***Floor Plans***, his sophomore release for Ghost Note Records, one of jazz's most sought-after young bassists and a prominent figure in LA's thriving creative music scene, is proud to present ***Floor Plans***, his first recording at the helm of an acoustic jazz quintet. Featured on this release is David Binney (alto sax), Mark Turner (tenor sax,), Benjamin Ring (drums), John Escreet (piano), Paul Cornish (piano), Jon Hatamiya (trombone)

CAT. NUMBER: GNR1023

ghostnoterecords.com | facebook.com/GHOSTNOTERECORDS
instagram.com/ghostnoterecords I youtube.com/GhostNoteRecordsJazz

GHOST NOTE RECORDS

DISTRIBUTION BY
MVD entertainment group
Serving Artists & Audiences

Infinity by Bari Woodwinds, Inc.



BARI

Infinity is a bright mouthpiece with a broad sound that has great projection. It is easy playing at the altissimo and lower ranges.

www.bariwoodwind.com

ron@bariwoodwind.com
gary@bariwoodwind.com
(941) 212-2122

ECM Fall 2023



Uncle John's Band

John Scofield guitar
Vicente Archer double bass
Bill Stewart drums

ECM 2796/97 2-CD/2-LP (October)



Call On The Old Wise

Nitai Hershkovits piano

ECM 2779 CD/LP (November)



Zartir

The Gurdjieff Ensemble
Levon Eskenian artistic director

Music by Georges I. Gurdjieff, Sayat Nova, Ashough Jivani, Baghtasar Dpir

ECM 2788 CD/LP (October)



Wind And Sun

Sinikka Langeland vocals, kantele
Mathias Eick trumpet
Trygve Seim saxophones
Mats Eilertsen double bass
Thomas Strønen drums

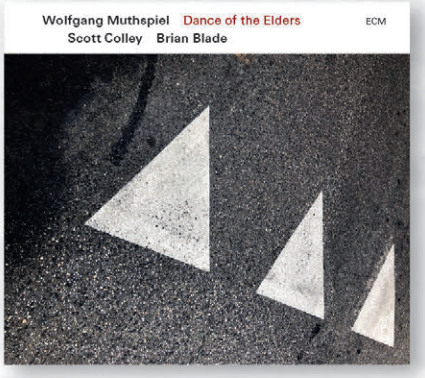
ECM 2776 CD (September)



Frozen Silence

Maciej Obara alto saxophone
Dominik Wania piano
Ole Morten Vågan double bass
Gard Nilssen drums

ECM 2778 CD/LP (September)



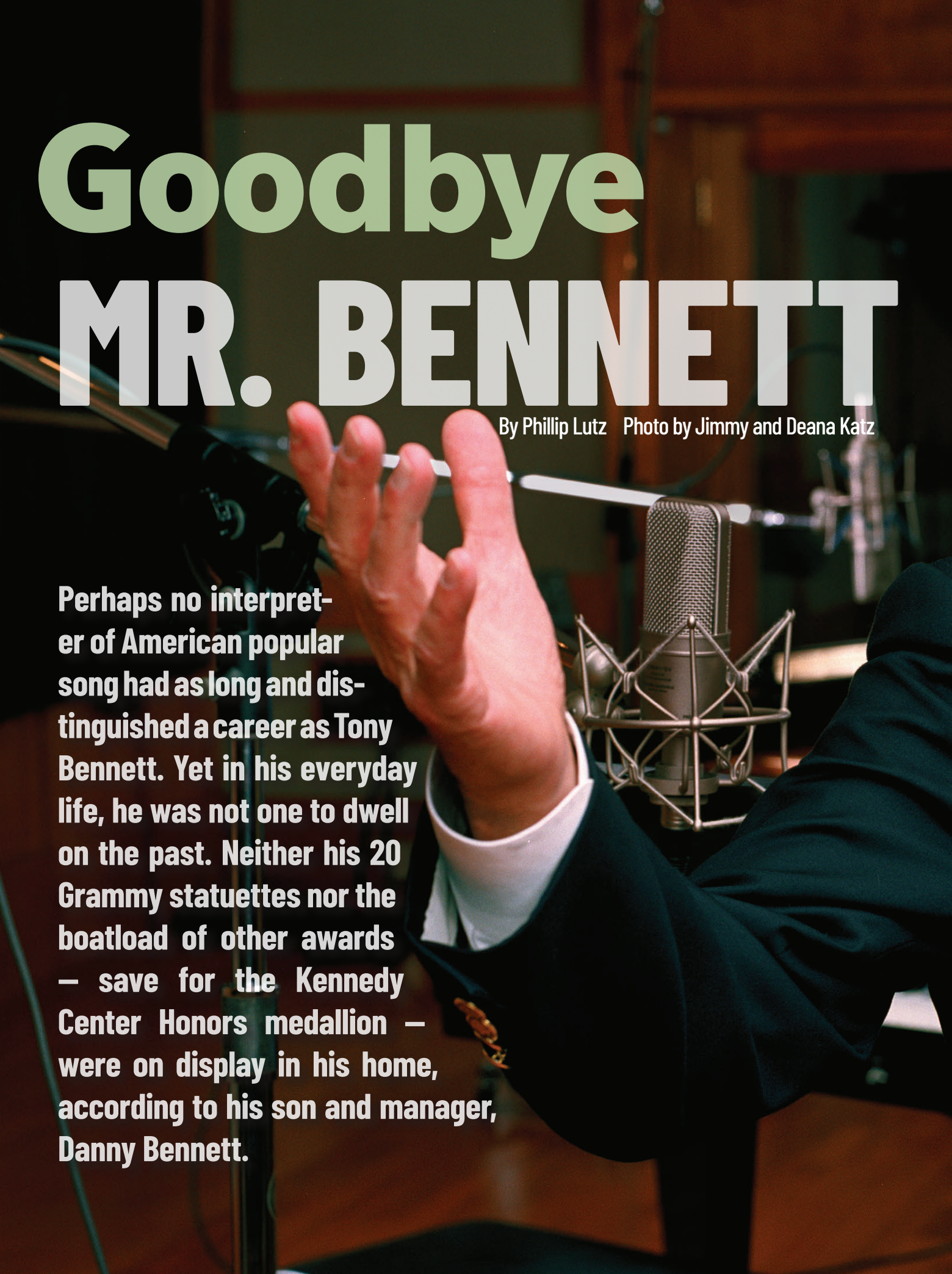
Dance Of The Elders

Wolfgang Muthspiel guitars
Scott Colley double bass
Brian Blade drums

ECM 2772 CD/LP (September)

Goodbye MR. BENNETT

By Phillip Lutz Photo by Jimmy and Deana Katz



Perhaps no interpreter of American popular song had as long and distinguished a career as Tony Bennett. Yet in his everyday life, he was not one to dwell on the past. Neither his 20 Grammy statuettes nor the boatload of other awards — save for the Kennedy Center Honors medallion — were on display in his home, according to his son and manager, Danny Bennett.




STEVEN SUSSMAN

Bennett had a wealth of material to draw upon, and he had a direct association with much of it.

And, he said, his father never regarded his albums as objects of nostalgia. The elder Bennett only listened to them for research purposes.

"He never looked back, was always in the present and hopeful about the future," Danny said by phone after his father's death on July 21 at the age of 96.

So it was all the more unusual that, in a 2018 interview for DownBeat almost exactly five years to the day before he died, the elder Bennett — seated on a well-worn couch in his small, spare art studio 15 stories above New York's Central Park South — eased quite comfortably into a discussion of the past.

True to form, no awards were on display in the studio. And true to form, he looked dapper and spoke lucidly — despite having early-stage dementia — about his classical voice training at the American Theatre Wing, his haunting of jazz clubs on 52nd Street in Manhattan and his friendship with jazz cellist Fred Katz in the army during World War II.

Discussing his days at Columbia Records in the early 1950s, his tone became slightly heated when he recalled his successful battle with label executives to take a more adventurous approach to his interpretations. And it became wistful when he recounted his unsuccessful attempt to become a kind of double act with singer Rosemary Clooney, whose visage gazed out from a framed photo placed prominently on a table in front of the couch on which he now sat.

"I loved her," he said softly, his hand lightly touching the arm of a writer seated next to him.

That he was thwarted in his desire to pair with Clooney is ironic, given that he would later win acclaim for a series of duets with women, among them Amy Winehouse, k.d. lang, Diana Krall, Carrie Underwood and Lady Gaga.

But that was hardly the biggest irony of his career. That may be the outsized popularity of "I Left My Heart In San Francisco," which was expected to be the B-side of a 1962 single but famously emerged as his signature song. Less known is that the A-side, "Once Upon A Time," the melancholy fairy tale with music by Charles Strouse and lyrics by Lee Adams, was once also a staple of Bennett's sets.

"I was sorry to see it go," guitarist Gray Sargent, a member of Bennett's working quartet from 1997 until the singer's last gig in 2021,

said by phone after Bennett's death.

Some of Bennett's most preferred material was not even on his set list. Top of mind, when Sargent was asked, was the Jerome Kern–Oscar Hammerstein II tune "All The Things You Are." The tune had not been on the list during Sargent's 24 years with Bennett despite — or because of — the prominence he gave it elsewhere.

A sublime four-and-a-half-minute rendition of the tune opens his Grammy-winning 2015 album of Kern songs, *The Silver Lining*. His collaborator on that album, pianist Bill Charlap, said that the singer was well aware of the harmonically opulent, lyrically transcendent tune's standing at the apex of the food chain in both the theater and jazz repertoires.

"Tony knew how important 'All The Things You Are' was," Charlap said by phone after Bennett's death.

Of course, Bennett had a wealth of material to draw upon, and he had a direct association with much of it. A set list Bennett's staff provided DownBeat at the time of the 2018 interview included hits like "Just In Time," "Boulevard Of Broken Dreams" and a medley that incorporated "Because Of You" and "Rags To Riches." It also included tunes by the Gershwins and Michel Legrand that Bennett had sung many times.

Of particular interest was the inclusion of Irving Berlin's "Steppin' Out With My Baby." A 1993 music video built on the tune helped Bennett connect with a younger generation when it aired on MTV. Coming after a period of financial and other setbacks, the video was a catalyst in a widely celebrated commercial resurgence — one that reestablished him as a presence on TV, from *Saturday Night Live* to *The Simpsons*, and boosted his profile to epic proportions generally.

Danny Bennett, who is credited with engineering the resurgence, debunked what he said was a misconception about it: "Everyone thinks he reinvented himself. We reinvented the audience."

In the 2018 interview, Tony Bennett was at a loss to explain the phenomenon, though he was obviously pleased with its impact: "It was a way of exposing the Great American Songbook to a new generation."

Singer Kurt Elling, whom some locate in a lineage that includes Bennett — and who, in a 2021 DownBeat interview, said that as an aspiring singer he regarded Bennett as "the guy you want to be" — noted by phone after Bennett's passing that the resurgence was accomplished without pandering.

'IT WAS A WAY OF EXPOSING THE GREAT AMERICAN SONGBOOK TO A NEW GENERATION,' BENNETT SAID OF THE RESURGENCE OF HIS CAREER IN THE 1990S.

"Tony carried the torch," he said. "He sang the songs the way they were meant to be sung. He never deviated from the path. To my knowledge, he never recorded junk just to continue to be a star."

Bennett's uncompromising outlook grew out of a youthful desire to explore the more challenging path that jazz represented. He said he started fashioning himself as a jazz singer when he began listening in as his brother studied the music. Then, as a young man checking out 52nd Street, he was confirmed in his direction.

"I said, 'This is the way to go.'"

Although Bennett never set out to be an improviser in the Betty Carter mold, few seem to argue that, in his freewheeling attitude and freethinking sensibility, he did not measure up to Sargent's declaration: "He was a jazz guy."

Elling took a view that was more nuanced, if no less certain.

"If the voice is willing and the approach is fresh with even the spirit of improvisation in there, then you have a better claim than anybody in the pop world who's there to rearrange everything in a very straightforward fashion, even if they are there to invigorate it as though it were being sung for the first time," he said. "But it's not."

Charlap, for his part, saw Bennett in multiple dimensions — as an artist equipped with a powerful arsenal consisting of "bel canto coupled with jazz phrasing coupled with Judy Garland's way of setting the story." The factors, he said, were a combustible combination, generating a sense of "intense drama" that, in his experience, was evident from their first rehearsal.

Naturally, Bennett felt freer to let his jazz flag fly when working in smaller units, especially partnerships with pianists with whom he could spar eye-to-eye. Notable among them were Bill Evans, with whom Bennett made two acclaimed albums in the 1970s, and Charlap, whose Kern collaboration was followed by one in 2018 focusing on the Gershwins and featuring Krall titled *Love Is Here to Stay* (Verve/Columbia).

Comparative treatments of "All The Things You Are" are telling. In contrast with the version on his 1962 live album *Tony Bennett At Carnegie Hall*, where he is accompanied by a full orchestra, the duo's take included on *The Silver Lining* displays considerably greater breadth musically and, arguably, emotionally.

Granted, the half-century that elapsed between the versions — and the maturity gained — might account for some of the change. Nonetheless, the number and spontaneity of the later version's signature Bennett moves — the primal growls, tremulous glissandi, abrupt shifts in dynamics, risky intervallic leaps, unexpected modulations — are striking, reflecting a fuller expression of his instinct to make every note, every bar, every phrase a fresh one. And that argues for placing him squarely in the jazz tradition, where he wanted to be.

Bennett's last touring gig was at the Count Basie Theater in New Jersey on March 11, 2020, the day the World Health Organization declared a pandemic. After that, he came back in August 2021 for a two-show, televised performance with Lady Gaga at Radio City Music Hall. That was his official swan song.

But he played with members of his band one more time. On New Year's Day 2022, Sargent said, he and bassist Marshall Wood visited Bennett at his New York apartment. Bennett's dementia had progressed, he said, but not to the point where he couldn't sing — and, for 40 minutes, the three of them played as a band again.

"It was a wonderful feeling," Sargent said. "He came out. He looked great. He gave us a big smile. We hung out and told him what a great time it had been making music with him.

"Then, you know it's not going to be like that, but you want to offer just a nice thought." So he did, on what would be his final parting with Bennett:

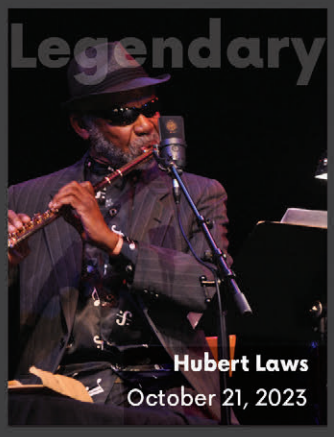
"'Oh, yeah, we'll see you some time.'" **DB**

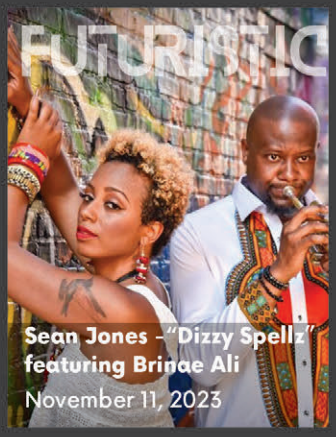
IN THE MOMENT WITH MCG JAZZ

2023/2024 SEASON







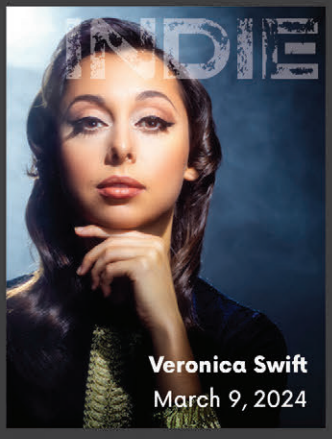








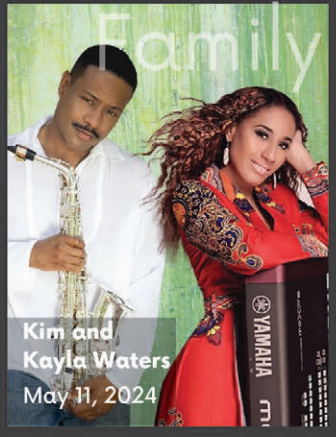












mcg jazz™

MCGJAZZ.ORG
FOR INFORMATION
OR SCAN
THE QR
CODE

Artists and dates subject to change



COURTESY OF MUSIC WORKS INTERNATIONAL

Ambrose Akinmusire

Ambrose Akinmusire
Beauty Is Enough
ORIGAMI HARVEST

★★★

Ambrose Akinmusire's wondrous trumpet playing roams buck-naked throughout this self-released album, recorded at Paris' Saint Eustache Cathedral in 2022 while on tour. He liberates his music from conventional accompaniment other than the capacious acoustics of the enormous Gothic church.

Inspired in part by the solo excursions of elder sonic pioneers Roscoe Mitchell and Wadada Leo Smith, *Beauty Is Enough* is a rite of passage for Akinmusire, who was advised by those aforementioned jazz icons to record a solo album. Given the trumpet's tendency to be one of the more unforgiving instruments when it comes to exposing cracks in one's tone and melodic articulation, this venture is even riskier.

Akinmusire rises to the occasion in the most glorious way. He's never been one to take the easy route by churning out callow renditions of jazz chestnuts. Instead, he powers his expressive musicality on highly personal evocations that pique the imagination and stretch the ears. The 14 originals on *Beauty Is Enough* allow you to luxuriate in his keen sense of spatial awareness, deft control of sonic dynamics, mellifluous timbre and fascinating motivic structures.

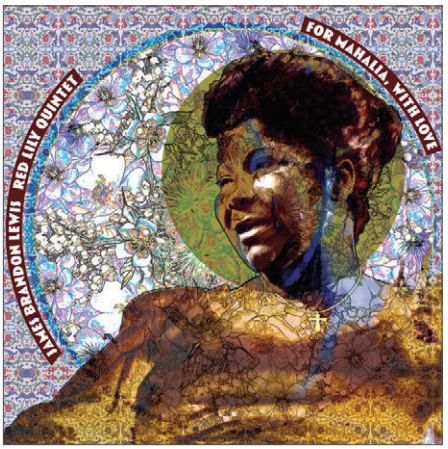
With all those great attributes, *Beauty Is Enough* demands far more concentrated listening than it commands your attention. For those less inclined to listen to elliptical music devoid of hooks, it's a chore. The album sounds like a collective of tone poems that were designed only for a select few. There's an emotional intimacy emanating throughout but seldom does anything manifest into something memorable.

Listening to *Beauty Is Enough* is akin to flipping through a great visual artist's sketch book. Akinmusire's ingenuity is undeniable. Nevertheless, *Beauty Is Enough* amounts to glimpses of a genius at work rather than a lasting stroke of genius. —*John Murph*

Beauty Is Enough: To Taymoor; 2-11<; Carvin; Turns; Launchpad; Olusiji; Off The Ledge; To Shabnam; Achilles; Boots And Jewels; Wallace; Ann; Rio; Self Portrait; Sunknees; To Cora Campbell. (48:44)

Personnel: Ambrose Akinmusire, trumpet.

Ordering info: ambroseakinmusire.com



James Brandon Lewis Red Lily Quintet
For Mahalia, With Love
TAO FORMS
★★★½

Inspired by one of America's most distinctive singers, Mahalia Jackson (1911–'72), this album is reminiscent of earlier tribute recordings that mined the shared fervor of gospel music and free jazz. So ardent is the improvisation on fully half the recording that you can easily forgive some of the more discursive and less-inspired playing that occurs.

At its best — including an especially rollicking section in the middle of "Swing Low" — the quintet sounds like the spirit of Charles Mingus is moving among its members. From a rambunctious prayer meeting, the band begins to shift in and out of rhythm, and by the time the piece rumbles to a close it feels like you've just had a ride on a celestial chariot.

Likewise, "Elijah Rock" moves from William Parker's resonant introduction into a plaintive exchange between Lewis' tenor and Kirk Knuffke's cornet. Best of all is "Calvary," which builds steadily from the dark, dual-arco introduction through a stately lead harmony line for saxophone and cornet.

"Go Down Moses" begins with a similar emotive feel, but loses momentum midway until its swaggering, joyous, final two minutes. Momentum is also an issue on "Wade In The Water," which has an alluring, thorny harmony line, and a very free "Were You There" seems especially slight when compared to the strongest performances here.

—James Hale

For Mahalia, With Love: Sparrow; Swing Low; Go Down Moses; Wade In The Water; Calvary; Deep River; Elijah Rock; Were You There; Precious Lord. (71:36)
Personnel: James Brandon Lewis, tenor saxophone; Kirk Knuffke, cornet; Chris Hoffman, cello; William Parker, bass; Chad Taylor, drums, tambourine.
Ordering info: taoforms.bandcamp.com



Damon Locks & Rob Mazurek
New Future City Radio
INTERNATIONAL ANTHEM
★★★½

Pirate radio might be a phenomenon better associated with developing DIY dancefloor genres like jungle and garage throughout the UK in the '90s, but for Chicago experimentalists Damon Locks and Rob Mazurek it's equally a source of improvisatory inspiration. On their debut album as a duo, *New Future City Radio*, the pair have a weighty concept: fragmented transmissions from a near-future pirate station announcing the collapse of society while punchy electronic samples play beneath snatches of improvised melody.

Over 18 tracks, Locks and Mazurek expand on their playful thesis, traversing the opening, percussive salvo of "Yes!" to the dancefloor electronica of "The Sun Returns," the chopped breakbeats of "Flitting Splits Reverb Adage" and even snatches of reggae on "New Future." Per its theme, *New Future City Radio* skips through its tracks and sounds at pace, barely leaving the listener time to catch up with Locks's artful sonic collages and Mazurek's bursts of trumpet melody. On "Droids!" we hear a welcome snatch of Mazurek wrestling his trumpet into submission over a distorted, dread-filled background of noise loops, yet after two minutes we have already moved on to the modular ambience of the following number.

New Future City Radio is an admirable, experimental project that leaves the listener lacking thanks to its uneven pacing. Explosions of sound like the cacophonous "The Beat" and the glitch melodies of "Polaris Radio" beg to be expanded upon further, highlighting how this is an album bursting with creativity but only given space to breathe in the wrong places.

—Ammar Kalia

New Future City Radio: 5-4-3-2-1; Yes!; The Sun Returns; Breeze Of Time; Your Name Gonna Ring The Bell; New Future; Droids!; The Concord Hour; Future City; 10mins Past The Hour; Support The Youth (With Sound); The Beat; Las Niñas Estan Escuchando (The Children Are Listening); Flitting Splits Reverb Adage; Twilight Shimmer; Suspense In The Grip Of Suspense; Polaris Radio; Drop. (39:52)
Personnel: Damon Locks, voice, sampler; Rob Mazurek, trumpet, sampler, modular synthesisers, voice, flutes; Mauricio Takara, percussion (12, 14); Helado Negro, voice (14); Brandi Augustus, vocals (6).
Ordering info: intlanthem.bandcamp.com

Veronica Swift
Veronica Swift
MACK AVENUE
★★★½

Veronica Swift opens with a cool blast of onomatopoeic hipness, scatting with gleeful precision into the distinctly un-hip gay anthem "I Am What I Am" as if she were tearing into "I Got Rhythm." With only a hi-hat sizzle beneath her prologue, the song appears briefly, then melts away in the shadow of a propelling vocal agility. Ironically, Swift is not quite sure what she is.

She's not the first singer to colonize diverse categories. It took separate labels — Mercury and EmArcy — to contain the expansive swath of Sarah Vaughan, who built dual audiences by making sure neither had to suffer the unwanted preferences of the other. Not here. I don't know a lot jazz people, for example, who are dreaming of the next Nine Inch Nails tour. So what is "Closer" doing here? Swift gives it a lusty power, then tosses it aside for a 4/4 scat flight. It's as if two different singers are having at it. We also get pair of jazz-resistant Queen songs. Even "Moonlight Sonata" is burdened with pop gimmickry.

Swift is clearly a special talent of rare class and presence, evident in "Rainbows" and her comfortably relaxed "Je Veux," seasoned with



delicious Django-isms and a touch of accordion. So if she wants to do jazz, she should do it and not punch below her weight just to prove she can do stuff the jazz world doesn't care about anyway.

—John McDonough

Veronica Swift: I Am What I Am; Closer; Do Nothing Till You Hear From Me; The Show Must Go On; I'm Always Chasing Rainbows; In The Moonlight; Severed Heads; Je Veux Vivre; Chega de Saudade; Keep Yourself Alive; Don't Rain On My Parade [CD/digital only]. (47:58)
Personnel: Veronica Swift, vocals; James Sarno, Benny Benack III, trumpet; Javier Nero, trombone; Troy Roberts, David Leon, reeds; Pierre Blanchard, Antoine Silverman, violin; Ludovic Bier, accordion; Adam Klipple, Randy Waldman, piano, keyboards, organ; Philip Norris, Felix Blanchard, electric bass; Alex Claffy, Antonio Licusati, upright bass; Chris Whiteman, Samson Schmitt, guitar; Brian Viglione; drums, rhythm guitar, vocals; Luisito Quintero, percussion; Mariano Licusati, Carolynne Framil, Austin Patterson, background vocals.
Ordering info: mackavenue.com

The Hot Box

Critics	John Murph	James Hale	John McDonough	Ammar Kalia
Ambrose Akinmusire *Beauty Is Enough*	★★★	★★★★	★★★★	★★★½
James Brandon Lewis *For Mahalia, With Love*	★★★★	★★★½	★★★	★★★★
Veronica Swift *Veronica Swift*	N/A	★★★	★★★½	★★★
Damon Locks & Rob Mazurek *New Future City Radio*	★★★	★★★	★	★★★½

Critics' Comments

Ambrose Akinmusire, *Beauty Is Enough*

By turns ruminative, meditative and passionate, Akinmusire opens a window into his soul, while simultaneously displaying his technical prowess. *—James Hale*

This will get attention. Sixteen solo pieces carefully crafted, never showy, worth hearing. More polished and pensive than profound, they range from meditation to mischief. With patience, interesting to follow. But he gives up a lot. Jazz may be a solo art, but not a solitary one. Like Hitchcock's *Rope* and Coleman Hawkins' "Picasso," this will probably never be repeated. *—John McDonough*

An admirably exposing solo effort showcasing the lyrical dexterity of Akinmusire's lines and dynamic mastery. By nature of its minimal setup, though, it can be a challenging, confronting listen, often leaving listeners to fill in the gaps. *—Ammar Kalia*

James Brandon Lewis Red Lily Quintet, *For Mahalia, With Love*

Soul-stirring and soaring with seemingly boundless invention and emotional oomph. *—John Murph*

Lewis glides slowly into his notes and leans hard into Knuffke's cornet, suggesting the austere blends Ornette Coleman and Don Cherry once caught on "Lonely Woman." Unmediated by piano, it gives these dirges an astringent flavor before they open up to his freer impulses. Moving beyond his own compositions may widen his audience. *—John McDonough*

Lewis' hard-blowing tenor sound is a perfect match for the clear-sighted gospel melodies of Mahalia Jackson's repertoire. At turns euphorically joyous as much as it is yearningly introspective, Lewis feels into the full range of this spiritual music. *—Ammar Kalia*

Veronica Swift, *Veronica Swift*

[Hot Box critic John Murph is recused from reviewing the album because he worked on the project.]

She's a blues belter, a theatrical diva, an intimate chanteuse; Swift jumps comfortably into any number of personas. Her range is impressive, but the sincerity is lacking. *—James Hale*

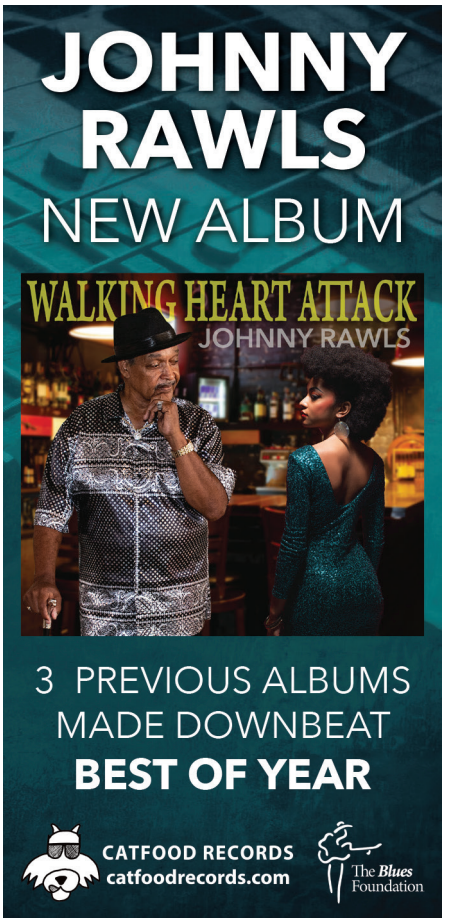
Bebop singer Swift certainly has the dextrous chops needed to keep up with the fast-paced selection of tunes on her latest, yet the album as a whole comes off a little cold thanks to its slickness. With more grit and raw emotion, its consistency could be supplanted into something truly great. *—Ammar Kalia*

Damon Locks & Rob Mazurek, *New Future City Radio*

A frothy mixtape-like adventure in which hip-hop inspired sound collages smash into one another to create surprising new aural portals. *—John Murph*

New future? Actually sounds like numerous electro-acoustic mashups from Byrne/Eno on down. *—James Hale*

A random collage of pirate radio static and scraps suggests a sense of provocative ambiguity at first. But we are soon in a Tower of Babel with no story to hear. Turn the dial. *—John McDonough*







Matthew Halsall
An Ever Changing View
GONDWANA
★★★★½

The rise of vibes-based jazz — the aesthetic, not the instrument — has gone largely unremarked but is now unmistakable. Although the artists who make this sort of music have roots in the spiritual jazz of the early 1970s (Pharoah Sanders, Alice Coltrane, Idris Muhammad, etc.), they have the mellow feeling and love of a simple, hypnotic melody that propelled the CTI catalog to great commercial success, and they have clearly spent plenty of time on dance floors as well.

Trumpeter Matthew Halsall's latest album is a gently rippling, sun-dappled lake made of harps, kalimbas, flutes, chimes and Fender Rhodes electric piano, over which flutes, saxophones and trumpets dance like dragonflies. Occasionally, a soft female voice whispers wordlessly from somewhere, like a breeze through trees. It would be easy to imagine a DJ putting a thumping 4/4 beat underneath the more uptempo tracks here, like "Calder Shapes" and "Water Street." The gentle breakbeats and shimmering chimes of the closing "Triangles In The Sky," on which Halsall plays custom gongs, could easily have come off a Ninja Tune compilation from the '90s.

The melodies are memorable, but the solos are never passionate enough to break free of the groove; Halsall's playing on "Natural Movement" feels like he's trying to rehabilitate Chuck Mangione for Gen Z. But none of this is bad news; the summertime vibe is impeccable.

—Phil Freeman

An Ever Changing View: Tracing Nature; Water Street; An Ever Changing View; Calder Shapes; Mountains, Trees And Seas; Field Of Vision; Jewels; Sunlight Reflection; Natural Movement; Triangles In The Sky. (49:36)
Personnel: Matthew Halsall, trumpet, glockenspiel, piano, kalimba, celeste, Fender Rhodes, piano effects, chimes, bells, log drum, custom made triangular gongs, field recordings; Matt Cliffe, alto saxophone, flute; Chip Wickham, soprano saxophone, flute; Alice Roberts, harp; Maddie Herbert, harp; Liviu Gheorghe, Jasper Green, Fender Rhodes; Gavin Barnes, bass; Alan Taylor, drums; Jack McCarthy, Sam Bell, congas, percussion; Chris Davies, xylophone; Caitlin Lang, vocals.
Ordering info: gondwanarecords.com



Aaron Diehl & The Knights
Zodiac Suite
MACK AVENUE
★★★

This important arrangement of Mary Lou Williams' *Zodiac Suite* strives to be the fulfillment of the large-format Williams' composition built up to (from trio to her own hiatus-inducing orchestral performance). Pianist Aaron Diehl, alongside his trio of bassist David Wong and drummer Aaron Kimmel and large ensemble The Knights, takes a spin at it, enjoying the ride but certainly not reinventing the wheel. There is so much reverence here that the compositions seem to fit a bit too tightly, like a suit tailored for someone else's body type.

That isn't the case for the entire album. Brandon Lee's trumpet soloing on "Virgo" perks matters up significantly and reminds the listener that there's more going on here than a spruced-up museum piece. It's not exactly the centerpiece of the album but it's the liveliest, most dynamic song that's sixth in a sequence of 12, so it certainly qualifies by default.

Tackling such a gargantuan task as Williams' *Zodiac Suite* was never meant to be easy. It's laudable that Diehl and artistic directors Eric and Colin Jacobsen do such a good job of realizing this material, even if it may never get past the entire vibe of being important. It still feels like eating one's vegetables, and it still doesn't quite get the reassessment we've all given brussels sprouts and balsamic vinegar.

—Anthony Dean-Harris

Zodiac Suite: Aries; Taurus; Gemini; Cancer; Leo; Virgo; Libra; Scorpio; Sagittarius; Capricorn; Aquarius; Pisces. (37:35)
Personnel: Aaron Diehl, piano; David Wong, bass; Aaron Kimmel, drums; Evan Christopher, clarinet (3); Nicole Glover, tenor saxophone (4); Brandon Lee, trumpet (6–7); Mikaela Bennett, soprano voice (12); Eric Jacobsen, conductor, artistic director; Colin Jacobsen, concertmaster, artistic director; Njioma Previous, Kristi Helberg, Nanae Iwata, George Meyer, Miho Saegusa, violin; Kyle Armbrust, Mario Gotoh, Miranda Sielaff, viola; Gabriel Cabezas, Alex Greenbaum, cello; Caitlin Sullivan, cello; Alex Sopp, flute; Gustav Highstein, oboe; Chad Smith, clarinet , bass clarinet; Brad Balliett, bassoon; Michael P. Atkinson, horn; Sycil Mathal, trumpet; Nate Mayland, trombone.
Ordering info: aarondiehl.bandcamp.com

Leslie Vincent
About Last Night
INDEPENDENT RELEASE
★★★½

Leslie Vincent is certainly a versatile singer. Based in Minneapolis, she is as much a storyteller as she is a jazz singer, and with her flexible voice one could imagine her singing country or folk music, especially since she does not improvise all that much. *About Last Night* follows her debut recording, *These Foolish Things*.

The plot behind these 10 selections (seven standards, two of the singer's originals and a pop song by pianist Josh Nelson) is that they tell the evolution of a single night, from the start of a love affair to morning-after regrets. The most jazz-oriented selections are the first five, which often find Vincent overshadowed by the boisterous trumpet playing of Mitch Van Laar and pianist-arranger Ted Godbout.

"Psychedelics With You," which begins as a trumpet-drums duet, is filled with parade rhythms and rambunctious trumpet. "What'll I Do" starts as a wistful vocal-piano duet, then becomes swinging and quite joyful, as if Leslie Vincent's dilemma is not that she is lost but probably has too many good choices. "If I Were A Bell" swings hard, while "Icetown Blues" is the singer's tribute of sorts to Minnesota.



Of the other selections, several benefit from offbeat arrangements and additions of new countermelodies (particularly "Laura" and "Black Coffee"). The singer is at her best on a slow version of "Stars Fell On Alabama," where her phrasing is a bit reminiscent of late-period Dinah Washington.

—Scott Yanow

About Last Night: Psychedelics With You; What'll I Do; If I Were A Bell; Icetown Blues; No Moon At All; Stars Fell On Alabama; Laura; Black Coffee; How You Loved Me On Mars; This Time The Dream's On Me. (39:25)
Personnel: Leslie Vincent, vocals; Mitch Van Laar, trumpet; Ted Godbout, piano; Matt McIntyre, bass; Ben Ehrlich, drums; Tommy Boynton, background vocals, guitar; Tony Balluff, clarinet; Mary Alice Hutton, Stephanie Skor, violin; Niloofar Sohi, viola; Rose Thompson Vieira, cello.
Ordering info: lesliedellavincent.com



Henry Hey
Trio: ri-metos
INDEPENDENT RELEASE

★★★

Henry Hey has enjoyed considerable success realizing the music of others. He has been a music director for concert tours and stage shows by Rod Stewart, David Bowie and George Michael; written arrangements for Ariana Grande and the Tedeschi Trucks Band; and played keyboards for Bill Bruford, Theo Bleckmann and Vanessa Williams. But as the leader of an acoustic trio, he pursues a different ambition. *Trio: ri-metos* asserts his bona-fides as a player and composer of straightahead jazz.

Given everything else he does, this is not music that Hey gets to play that often; his preceding trio recording, *Watershed*, was issued in 2003. But his fleet, poised solos, as well as his rapport with bassist Joe Martin and drummer Jochen Rueckert (who was also on *Watershed*), affirm his command of the post-bop jazz vernacular. The album's title, which is taken from a Micronesian word for sailors who mastered the skill of navigating by reading wave patterns, implies an interest in dynamics of energy and flow. One can hear how that's expressed on "Étoile," as Rueckert's ornamental cymbals and brushes seem to feed the springy quality to Hey's solo. But such occurrences never detract from the melody.

One might suppose that Hey's extensive work with vocalists informs his compositional choices, such as the gracefully contoured "Post Road" and the beseeching melody his sole unaccompanied piece, "The Gardner." This is not a record that will change the language of the piano trio, but it does affirm Hey's command of said language. *—Bill Meyer*

Trio: Ri-metos: Season Of The Thicket; Étoile; Cobalt; Post Road; Weekly Benefits; Swirl; If I Should You Lose You; Live By Love; The Wandering Song; The Gardener (for Jane Hey). (63:25)
Personnel: Henry Hey, piano; Joe Martin, bass; Jochen Rueckert, drums.

Ordering info: henryhey.bandcamp.com



Jalen Baker
Be Still
CELLAR MUSIC

★★★½

Young vibraphonist Jalen Baker asserts his artistry in a powerful yet subtle way on Be Still, as a significant new voice on vibes — focused, rooted in tradition and with his own personal touches — and as composer-leader with a winning vision. Baker's resume includes work with Jeremy Pelt and Ulysses Owens Jr. (who produced Baker's 2021 debut album This is Me. This is Us) and a self-acknowledged debt to his Baptist upbringing.

As heard from the new album's rippling opening tune "T'was" forward, Baker keeps good and tuned-in company with a sturdy quartet linked to his hometown of Houston. The rhythm section of bassist Gabriel Godoy and drummer Gavin Moolchan lay down a solid yet ever-flexible foundation. Pianist Paul Cornish, in particular, stands out as a soloist of considerable skill and elastic linguistics, sometimes shifting from flowing melodicism to abstract zones and back, unobtrusively singing along as he goes. Baker's own soloing heads down a more middle, mainstreaming path, with an assured sense of phrasing and technical prowess, for musicality's sake.

Baker naturally taps into the lineage of post-hard bop syntax, as composer and interpreter, on vibist legend Bobby Hutcherson's propulsive "Herzog," a smoothly shuffling take on Joe Henderson's "Jinrikisha" and a lyrical visit to the iconic stuff of "Body and Soul" to close the album. From Baker's nimble pen, the musical terrain shifts from the stillness-meets-syncopated-kinetics of the title track to the balladic grace of "Lexi's Lullaby," to the restless venturing of "There's Beauty in Fear."

There's a bold new vibraphonist in jazz town, and he warrants an ear and a promising career. *—Josef Woodard*

Be Still: T'was; Be Still; Lexi's Lullaby; Herzog; Jinrikisha; There's Beauty in Fear; The Light; Body and Soul. (50:00)
Personnel: Jalen Baker, vibraphone; Paul Cornish, piano; Gabriel Godoy, bass; Gavin Moolchan, drums.

Ordering info: jalenbaker.bandcamp.com

Lucia Cadotsch
Aki
HEARTCORE

★★★½

The ease Lucia Cadotsch conveys with every note is hypnotizing, as if she's crafting this music to maintain the structural integrity of Glenda, the Good Witch of the North's floating bubble. This is no soap bubble, though. It's got strength and tension and fortitude, with James Maddren's drums softly but assuredly shoring up the walls of these unspooling songs.

Cadotsch's off-kilter coos have the ability to leave the listener off balance but never led astray. Not that we're being taken on a long journey. *Aki*, clocking in at just over half an hour, is quick and goes down easy. These 10 tunes have a pop-like brevity to them, getting to the point while still taking enough time to flesh that point out.

Of course, adding a touch of Kurt Rosenwinkel to your album doesn't hurt things one bit, and the touches he adds to "Bitter Long Lying Leisure" are the perfect sexy, languid cool giving way to bursts of bridging tones that's become his trademark. He has a showcase in this song but still very much acts as the addendum to Cadotsch's slinky tune. His second appearance on "Medusa's Champagne" is just as apt.

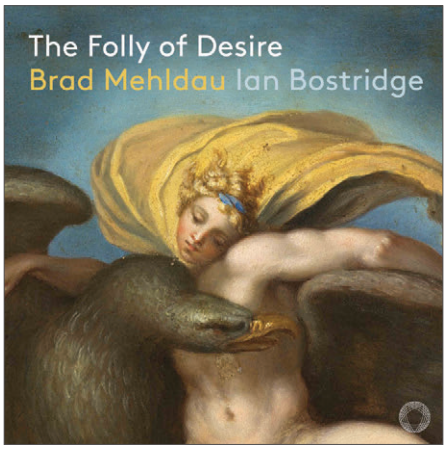


However, this tight album works this well in part due to this equally right backing trio of the aforementioned James Madden on drums, Phil Donkin on bass, and Kit Downes on piano and organ, all widely giving the right amount of dazzle while not leaning too hard in the razzle. Cadotsch's material doesn't call for all that.

—Anthony Dean-Harris

Aki: I Won't; Bitter Long Lying Leisure; Brother II; Secedas; No Apology; Medusa's Champagne; Ballad Of The Drowned Girl; O One; Lily Of The Nile; Naked And Numb. (36:43)
Personnel: Lucia Cadotsch, vocals; Kit Downes, piano, organ; Phil Donkin, bass; James Maddren, drums; Kurt Rosenwinkel, guitar (2, 6).

Ordering info: luciacadotsch.bandcamp.com



Brad Mehldau & Ian Bostridge
The Folly of Desire
PENTATONE
★★½

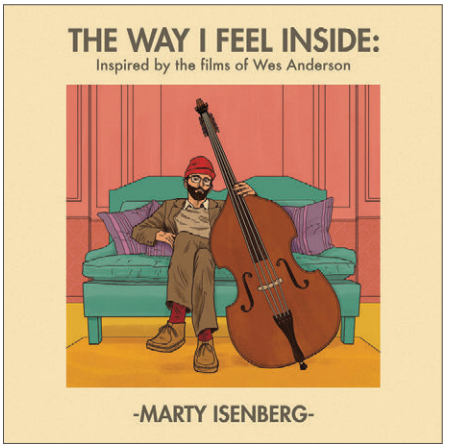
Brad Mehldau refers to *The Folly Of Desire* as "an inquiry into the limits of sexual freedom in a post-#MeToo political age." Heavy stuff; heavier still when it's expressed through Shakespeare, Blake and Goethe poems. The mostly through-composed settings for piano (Mehldau) and operatic male voice (English tenor Ian Bostridge) aren't easier to digest.

There are rewards for toughing it out. The first 11 pieces are Mehldau's renderings of the classic poetry (intriguingly presented as a panorama of sex as a sociopolitical device); it's hard to imagine more beautiful or tender treatments of Shakespeare's 147th and 75th sonnets or Goethe's "Ganymede." Bostridge's classical delivery can be a bit much, but it sounds both correct and heavenly on William Butler Yeats' "Sailing To Byzantium." e.e. cummings' "the boys i mean are not refined" is a full-on rocker, a startling but apropos turn. Mehldau's pristine touch and lush harmonies are on display throughout.

Yet it's hard to overlook the thickets en route to these treasures. Mehldau's settings for Yeats' "Leda And The Swan" and W.H. Auden's "Ganymede II" are thorny and forbidding. Bertolt Brecth's German-language "Über Die Verführung von Engeln" is evenmore so, since the Brecth estate wouldn't authorize an English translation. And while Bostridge reins in his operatic style a bit on the standards, it can't help but sound pretentious on "In The Wee Small Hours Of The Morning" and "Night And Day."

—Michael J. West

The Folly Of Desire: The Sick Rose; Leda And The Swan; Sonnet 147; Sonnet 75; Über die Verführung von Engeln; Ganymede I; Ganymede II; the boys i mean are not refined; Sailing To Byzantium; Night II; Lullaby; These Foolish Things; In The Wee Small Hours Of The Morning; Every Time We Say Goodbye; Nacht und Träume; Night And Day. (67:58)
Personnel: Brad Mehldau, piano; Ian Bostridge, vocal.
Ordering info: bradmehldaumusic.com



Marty Isenberg
The Way I Feel Inside: Inspired By The films Of Wes Anderson
TRUTH REVOLUTION
★★★★½

Movies are things you listen to as much as you watch. Not just the dialogue (which is pretty important), but the whole sound design and, crucially, the music. Bassist Marty Isenberg is a big fan of director Wes Anderson's mixtape cinematography and *The Way I Feel Inside* is his own movie collage, aiming at and heartbreakingly achieving the same poignancy of loneliness, wonder, alienation that Anderson evokes.

The title song is a perfect illustration. The original Zombies number is a virtually unaccompanied vocal, turned here into a delicate orchestral piece and sung with perfect weight and a devastating key change by Sami Stevens. Sometimes, the renditions are fairly literal, like David Bowie's "Life On Mars?," which Anderson also used, sung in Portuguese, in *The Life Aquatic With Steve Zissou*, but with the melody delivered by Ric Becker and Nir Felder. But who could tell what was coming after the percussion intro to "Cello Song"? Nick Drake is an Anderson favourite, and both Anderson and Isenberg know how to retain and ramp up the original mood and emotion.

Musically, it's a cleverly devised ensemble, each arrangement pitch perfect. "Imaginary soundtracks" and "movies for your ears" are also somewhat clichéd, but Isenberg has gone way beyond that. This *is* a movie.

—Brian Morton

The Way I Feel Inside: Stephanie Says; The Way I Feel Inside; Life On Mars?; Needle In The Hay; Rebel Rebel; So Long; Cello Song; These Days. (55.35)
Personnel: Pablo Masis, Gil Defay, trumpet; Ric Beeker, trombone; Kyra Sims, French horn; Rich Perry, saxophone; Sean Nowell, saxophone, flute; Jay Rattman, clarinet; Marta Sanchez, piano; Dallas Heaton, harpsichord; Sasha Berliner, vibraphone; Nir Felder, Alicyn Yaffee, guitar; Nate Ostermiller, mandolin; Trevor New, violin; Marty Isenberg, bass; Rodrigo Recabarren, drums; Dennis Bulhoes, percussion; Sami Stevens, Ramsay Rawson, vocals.
Ordering info: trrstore.bandcamp.com



Various Artists
Late Night Basie
PRIMARY WAVE
★★★★

Laced with rap verses, funky bass lines and even African djembe, *Late Night Basie* is a genre-fusing, contemporary revisioning of Count Basie's musical legacy. The seven-song record features a mixture of Basie's songs performed by modern, genre-diverse talent including Terence Blanchard, Jazzmeia Horn, Cimafunk and others.

Though the Count Basie Orchestra does appear on three of the seven tracks, this record is more a compilation of artists performing in tribute to Basie. Still, they offer innovative and informed takes on Basie's repertoire.

Off the jump, "Didn't You" features the nimble verses of rapper Talib Kweli and Boston-bred funk band Lettuce, who add in a grooving foundation and slow the soli-style sax melody. Likewise, Cuban rockstar Cimafunk and African percussionist Weedie Braimah collaborate with New Orleans brass band The Soul Rebels for a spicy version of "St. Thomas," while Basie's iconic "Blue And Sentimental" gets a country treatment with electric guitar and vocals from Americana singer Larkin Poe.

The record also has classic swing band moments, particularly on "M-Squad," "Jumpin' At The Woodside" and "One O'Clock Jump," all performed by the Count Basie Orchestra with guest artists. Featuring trumpeter-composer Blanchard, "M-Squad" is a ripper with thrilling brass and sparse, Basie-style piano fills. In this way, *Late Night Basie* strikes a good balance with ample nods to the tradition and inspired new applications of the big band style.

—Alexa Peters

Late Night Basie: Didn't You; One O'Clock Jump; Blue And Sentimental; M-Squad; Jumpin' At The Woodside; St. Thomas; One O'Clock Jump (bonus track). (23:32).
Personnel: Lettuce (1), Talib Kweli (1), Jazzmeia Horn (2), Cimafunk (6), vocals; Count Basie Orchestra (2, 4, 5); Ray Angry, keyboards (2, 5); Larkin Poe (3), Will Lee (3), bass; Shawn Pelton, drums (3); Terence Blanchard (4), Nicholas Payton (6), trumpet; Jimmy Vivino, guitar (5); The Soul Rebels (6), Weedie Braimah, djembe (6); Danny Jonkuchi & The Revisionists (7).
Ordering info: lnk.to/latenitebasie



Daniel Casares
From A Cabin In The Woods
HOUT
★★½

A first listen to Spanish musician Daniel Casares' debut full-length album *From A Cabin In The Woods* can be befuddling and a bit abrasive, given its excess of aimlessly noodling solos (on distorted guitar, EWI and synth), sketchy song structures and raw-edged instrumental technique.

On second listen, some sense of an ulterior aesthetic logic or ruffian patina lines the experience. At times, the album — with the DIY-driven Casares multitracking guitars, drums, synths, bass, EWI, alto saxophone and doing the mixing/mastering duties — comes across with a punkish brutalism in its favor. The 12-track album can suggest a nerdy jazz/prog rocking variation on what The Shaggs might concoct, unbeholden to the usual standards of musical conduct and polish.

There may be an element of cabin fever involved in *From A Cabin In The Woods*, built up and laid down in his studio in the country without the give-and-take of other musicians and collaborative/curatorial voices in the mix. But, in a sense, that singularity and insularity is part of what creates the gruff charm of Casares' end result. This music abides by its own rules of order and disorder.

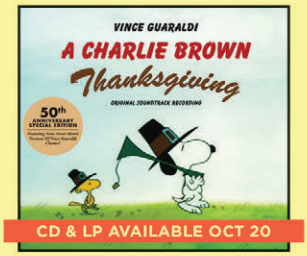
The tunes themselves do come in varying shapes, vibes and sizes. "Alien Hang," as the name might suggest, banks on a post-synth-rock bluster, while "Porto" wears jazz harmonies more on the sleeve, with vibraphone tones in tow. "Someday" simmers like lounge music from another planet. Along the way, Casares pays homage to some of his admitted influences, including Madlib's Yesterday's New Quartet ("One For The YNQ"), the self-described "Schlager trash pop band" Captain Janeway ("Janeway") and, somewhat surprisingly, Lennie Tristano-mentored saxophone legend Warne Marsh (the shadily swinging "Warne").

On third listen, the *Cabin* spirit can even sound warm and fuzzy, when met on the music's own scrappy, subversive terms.

—Josef Woodard

From A Cabin In The Woods: Traveler; Sun Radio; Commander; Alien Hang; The Cabin; Someday; Forest Blues; One For The YNQ; Porto; Janeway; Warne; Bright Light. (45:30)
Personnel: Daniel Casares, guitar, electric bass, synthesizer, keyboard, EWI, alto saxophone, drums, percussion, mixing, production, mastering.
Ordering info: houtrecords.com

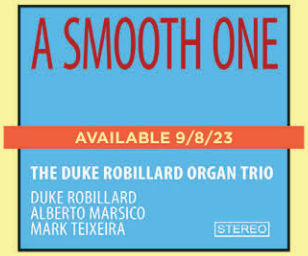
AVAILABLE AT MVDSHOP.COM
+ EVERYWHERE MUSIC IS SOLD



VINCE GUARALDI QUINTET
A Charlie Brown Thanksgiving
Available for the first time, just in time for the animated classic's 50th Anniversary! Includes previously unreleased tracks.
LEE MENDELSON FILM PRODUCTIONS



GIL SCOTT-HERON & HIS AMNESIA EXPRESS
Legend In His Own Mind
Live album of the unforgettable American soul/jazz singer, poet and civil rights activist Gil Scott-Heron.
MOOSICUS RECORDS



THE DUKE ROBILLARD ORGAN TRIO
A Smooth One
Classic organ trio album from ex-Bob Dylan sideman Duke Robillard, with Alberto Marsico & Mark Teixeira in a very unique blend of jazz, soul & blues.
MOOSICUS RECORDS



SENRI OE
Class Of 88
Japanese Superstar's reimagined Hits from '80s and '90s, plus New Jazz Originals. In a trio setting with Matt Clohesy and Ross Pederson.
PND RECORDS



ALEKSI HEINOLA
Aleksi Heinola Quartet
"The spirit of vintage hard-bop is reimagined on the first great jazz record of 2023!"
ITI MUSIC



DIEGO FIGUEIREDO
My World
The music of Diego Figueiredo has the ability to take your breath away in so many ways.
-DownBeat Magazine
ARBORS RECORDS

MVDaudio
A DIVISION OF MVD ENTERTAINMENT GROUP



Sofia Goodman Group
Secrets Of The Shore
JOYOUS
★★★★

This record begins with a dreamy soundscape, before launching into nearly an hour-long jaunt through space as mesmerizing as it is compositionally rich. Led by drummer Sofia Goodman, the band is never dominated by her. Her rhythmic presence is just enough to build something cohesive and lush. Those looking to categorize this sound would find that the word "fusion" applies.

Each of Goodman's comrades deploys improvisational approaches that mirror the complexities and form of the composition, perhaps most evident in "Skipping Stones." In her brief introduction to the following tune, "In Barbara's Mist," Goodman allows the theme to take us to the depths of what feels like a void — indeed, the whole record evokes the mysteries of vast expanse that is open water — before complementing it with a rhythmic return.

A Berklee graduate, Goodman has spent the better part of a decade in the country music mecca of Nashville. Built around elements of the jazz scene there, *Secrets Of The Shore* is a follow-up to 2018's *Myriad Of Flowers*. On this outing, Goodman's compositions point to textures and feelings that can sometimes feel light, sometimes mysterious and sometimes prescient. It is at times unpredictable, which works.

In life, we never know when a great shift is coming. These are sounds that honor the transformative possibilities inherent in the essential elements that surround and sustain us.

—Joshua Myers

Secrets Of The Shore: Siren Song; Skipping Stones; In Barbara's Mist; Buried Treasures; Shadows On The Sand; Alberto's Dreamland; Coast to Coast; Sea Legs; Stowaways; Angel. (53:33)
Personnel: Sofia Goodman, drums; Matt White, trumpet; Roy Agee, trombone, Joel Frahm, Dan Hitchcock, saxophones; Max Dvorin, clarinet; Alex Murphy, keyboards; Rheal Janelle, guitar; Leland Nelson, bass; Carlos Duran, percussion.
Ordering info: thesofiagoodmangroup.bandcamp.com

Peter Epstein
Two Legs Bad
SHIFTING PARADIGM
★★★

Two Legs Bad is saxophonist Peter Epstein's first album in nine years. Why the hiatus? One might suppose that his responsibilities as the director of jazz studies at the University of Nevada–Reno have imposed strong demands upon his time, and one might construe from the fact that his return draws its title from George Orwell's *Animal Farm* that the turbulence of recent times impelled him to make a new artistic statement.

Surveying the titles for clues, one supposes that Epstein's newest music is informed by contemplation of prior experiences. "B320" is named for a rehearsal room at California Institute of the Arts, and "Bass Case" references his mentor there, Charlie Haden. But his current compositional practice, which is more prescriptive and structured than before, represents a break from his past. While the intricacies of the record's eight compositions are effectively realized, just what they're communicating is harder to sort out.

Some tracks, like the brooding, turbulent "Prescience," project a cohesive mood. But others send conflicting signals that fail to



complement each other. On "Conjunction," the opening track, the song-like initial statement contrasts uneasily with the distorted guitar and muscular tenor solos that follow. And while the title track aspires to represent human dualities, its continually escalating displays of intensity and complexity seem to come down hard on the side of flexing muscle. Is that really what Epstein wanted to convey?

—Bill Meyer

Two Legs Bad: Conjunction; B320; Never Odd Or Even; Prescience; Tepper; Two Legs Bad; Bass Case; Pajaro Dunes. (66.14)
Personnel: Peter Epstein, saxophones; Julien Knowles, trumpet; Adam Benjamin, piano, Rhodes; Dave Strawn, guitar; Zack Teran, bass; Miguel Jimene-Cruz, drums.
Ordering info: shiftingparadigmrecords.bandcamp.com



Anthony Wilson
Collodion
COLORFIELD
★★★½

For the son of big band leader Gerald Wilson, who not only played in that swinging aggregation but toured and recorded with Bobby Hutcherson, Al Jarreau, Diana Krall, Terri Lyne Carrington and Charles Lloyd — and also headed up a superb four-guitar summit meeting on 2011's Seasons — this is a hard left turn. Combining aspects of Brian Eno's ambient/electronic music and chance music theory with a touch of Philip Glass minimalism and his own sense of curiosity and intuition, Wilson has crafted an experimental studio recording that is unlike anything he has done before.

Credit engineer-producer and Colorfield label owner Pete Min of Lucy's Meat Market recording studio in Los Angeles with providing the playing field for Wilson to unleash his imagination, as per the label's mission statement: "Colorfield artists are encouraged to compose in the studio, often playing instruments that they're not accustomed to and relying as heavily on sound as on musicianship and composition. The process is designed to emphasize getting outside of comfort zones in order to increase spontaneity and exploration."

And so, we hear Wilson playing acoustic piano, gamelan strips, kalimba and various electric keyboards amid the dreamlike swirl of sound on atmospheric tunes like "Star Maiden." And while he does play snippets of guitar on "Planet Guide," the sparsely haunting dirge "Keeping," the harmonically engaging "Heart Whispering" and the tribal trance number "Dream Oracle," it's not enough to satisfy guitar aficionados. But fans of Steve Roach will eat this stuff up.

—Bill Milkowski

Collodion: Star Maiden; Planetary Glide; Keeping; Arrival At Kanazawa; Divine One; Far Growing Nearer; Dream Oracle; Heart Whispering; The Daughters Of Night; Collodion; Muse Of Joy. (34:23)
Personnel: Anthony Wilson, guitars, piano, keyboards, bass, drums, percussion, kalimba; Anna Butterss, bass (7, 9); Mark Guiliana, drums (4, 9); Rob Moose, strings (10); Julien Knowles, trumpet (4, 11); Jonah Levine, trombone (4); Daniel Rotem, tenor saxophone (1, 4, 7).
Ordering info: colorfieldrecords.com



Sam Eastmond
The Bagatelles Vol. 16
TZADIK

★★★★

John Zorn's 300 three-line compositions, written in 2015 as launching pads for interpretation and improvisation, have been explored since 2021 through works initially released in limited edition CD boxed sets by four artists or groups taking their own approaches. Sam Eastmond, a London-based trumpeter and Zorn devotee, doesn't blow here, but expands upon the New York downtowner's original, atonal melodies directing a highly disciplined, aggressively adventurous big band.

He's arranged for a hand-picked powerhouse of a 12-tet, which embodies Zorn's quick-change, magpie-referential, no-holds-barred sensibility in complex, quick-shifting soundscapes. The horns have a hard gleam, harmonize richly, make their gritty, fiery statements in and across the charts' broken linear narratives. Pianist Chalk and guitarist Freed add depths, and sometimes rise from layers of sound; Pennington's a kick-ass drummer, Quill an apt bassist. There are so many personal touches, thematic twists, inventive juxtapositions and testing of the limits of musical coherence that Zorn's writing is beside the point: This performance is the thing. Which need not detract from a listener's pleasure.

Eastmond's troupe generates a density of incident and scale of events reflecting hardcore city life, the varied experiences and rhythmic paces of heterogenous populations. A track may start as a bold tutti, morph as quickly as turning a street corner into relentless pounded drums, a moment of swing, out-bound guitar shots or a sweep of piano keys. Slamming James Bond-like spy riffs in #198 back a raging solo that ignites collective chaos. The surprises this freewheeling music delivers defy minute description and are perhaps inexhaustible; innumerable listenings register only a fraction of everything happening. It's packaged with *Bagatelles* programs by Peter Evans, Ben Goldberg and the Chris Speed & Jon Irabagon Quartet. —*Howard Mandel*

The Bagatelles, Vol. 16: Bagatelle #256; Batagelle #78; Bagatelle #143; Bagatelle #63; Bagatelle #2; Bagatelle #198; Bagatelle #74; Bagatelle #101. (72:35)
Personnel: Sam Eastmond, arranger, conductor; John Zorn, composer; Chris Williams, alto saxophone; Asha Parkinson, Emma Rawicz, tenor saxophones; Mick Foster, baritone saxophone; Noel Langley, Charlotte Keeffe, trumpets, flugelhorns; Joel Knee, trombone; Tom Briers, tuba; Moss Freed, guitar; Olly Chalk, piano; Fergus Quill, bass; Alasdair Pennington, drums.

Ordering info: tzadik.com




John Coltrane and Eric Dolphy

COURTESY OF IMPULSE!

Newly Unearthed Gems

The newly discovered and rediscovered jazz recordings in this review include two scientists of sound at the height of their powers, a diva's soulful sound and fury against racism, an organist's swinging soul-jazz and a potpourri of drummers and their infinite varieties of rhythms. The canon continues.

Discovered in the New York Public Library, the 1961 live gig ***Evenings At The Village Gate: John Coltrane With Eric Dolphy*** **(Impulse!; ★★★★★ 80:03)** finds **John Coltrane** backed by pianist McCoy Tyner, drummer Elvin Jones and bassists Art Davis and Reggie Workman. Trane's "sheets of sound" improvisations on soprano and tenor aurally illuminate the venue, augmented by **Eric Dolphy**'s labyrinth of lines from his acid alto, florid flute and bone-deep bass clarinet he provided for Charles Mingus, Andrew Hill and George Russell. Buoyed by Jones' propulsive polyrhythms, Tyner's powerful chords and finger-busting fills, and solid bass work by and Workman and Davis, Coltrane and Dolphy's long, engaged explorations of "My Favorite Things," Benny Carter's evergreen ballad "When Lights Are Low," "Greensleeves," "Impressions" and "Africa" highlight two musicians at the zenith of their art.

Ordering info: impulserecords.com

Nina Simone wrote "Mississippi Goddam" in protest of the murder of Civil Rights leader Medgar Evers; it is the centerpiece of this unearthed 1966 Newport Jazz Festival performance on ***You've Got To Learn*** **(Verve; ★★★★ 32:56)**. Backed by drummer Bobby Hamilton, bassist Lisle Atkinson and guitarist Rudy Stevenson, Simone's jazz-tinged, classically trained pianism and vocals deliver standards like the title track, "I Loves You Porgy," Abbey Lincoln's "Blues For Mama" and "Be My Husband" in the riveting and regal fashion we expect. Not so with "Mississippi Goddam." On this swinging version, Simone shouts and shrieks with appropriate anger at the civil unrest in the nation's ghettos.

Ordering info: shop.ninasimone.com

In 1974, drummer, composer and bandleader **Jack DeJohnette** wrote "The Reverend King Suite," a three-part composition that featured Eastern-tinged, psychedelic, dirge-like motifs, echoplexed horns and free-jazz drumming. The King composition is from DeJohnette's ***Sorcery*** **(Jazz Dispensary; ★★★ 41:19)**, originally released on Prestige. DeJohnette, a member of the Charles Lloyd Quartet in the '60s, goes for a more Miles Davis, *Bitches Brew*-oriented sound on this record. With guitarist Mick Goodrick, bassist Dave Holland and saxophonist Bennie Maupin, DeJohnette — who also played keyboards and C-melody saxophone — for the most part stays in the electric Miles lane on the rest of the selections, including "Sorcery #1," "The Right Time," "The Rock Thing," "Four Levels Of Joy" and "Epilog."

Ordering info: jazzdispensary.com/store

Idris Muhammad was one of the late pianist Ahmad Jamal's specially picked New Orleans drummers. He's worked with many other jazz stars, from Grover Washington Jr. and Bob James to Pharoah Sanders and Lou Donaldson, and released a number of recordings as a leader. This 1971 release, ***Black Rhythm Revolution!*** **(Jazz Dispensary; ★★★ 35:41)** features the rarely recognized funkier side of the jazz-fusion genre. Backed by guitarist Melvin Sparks, Harold Mabern on keyboards, bassist Jimmy Lewis, saxophonist Clarence Thomas and trumpeter Virgil Jones, Muhammad and company get down on the funky soul hit "Express Yourself," Jack McDuff's "Soulful Drums," James Brown's "Super Bad" and Muhammad's Afrocentric selection "By The Red Sea."

Ordering info: jazzdispensary.com/store



The Houston-born organist **Leon Spencer** rounds out the Prestige-produced, '70s soul-jazz recordings with ***Where I'm Coming From*** **(Jazz Dispensary; ★★★ 33:46)**. Released in 1973, Spencer leads a band with lots of jazz greats including trumpeter Jon Faddis, flutist Hubert Laws, Melvin Sparks and Joe Beck on guitar and bassist George Duvivier. Though not as well known as his keyboard contemporaries, Spencer does indeed burn on his takes on Stevie Wonder's "Superstition," Curtis Mayfield's "Give Me Your Love," The Four Tops' "Keeper Of The Castle" and an edgy, percussive arrangement of Marvin Gaye's "Trouble Man."

Ordering info: jazzdispensary.com/store

Boston-area phenom **Terri Lyne Carrington** was just 16 years old when she released her debut LP, ***TLC And Friends*** **(Candid; ★★★★ 37:36)**, in 1981. A no-nonsense, straightahead blowing session with saxophonist George Coleman, bassist Buster Williams and pianist Kenny Barron, it contains a diverse selection of compositions including Billy Joel's "Just The Way You Are," "What Is This Thing Called Love," Miles Davis' "Seven Steps To Heaven" and Sonny Rollins' "Sonnymoon For Two," with Carrington's father (also named Sonny) on tenor saxophone. This record does not sound dated. The drumming that we hear today in Carrington's music is already firmly established on this hard-swinging recording from early in her career. **DB**

Ordering info: candidrecords.com



aja monet
when the poems do what they do
DRINK SUM WTR
★★★★★

aja monet, well known on the literary scene, was the winner of the Nuyorican Poets Cafe Grand Slam Poetry Award in 2007. She has published four books of poetry, including *The Black Unicorn Sings* and *Inner-City Chants and Cyborg Ciphers*, and often performs accompanied by her musician friends. On this, her debut album, she's backed by an impressive roster that includes trumpet player Chief Xian aTunde Adjuah, drummer Marcus Gilmore, bass player Luques Curtis and pianist Samora Pinderhughes.

monet's versatility is impressive. Her use of internal rhymes and rhythms, historical references and personal insight makes every poem shine. "i am" is a powerful introduction. Accompanied by djembe player Weedie Braimah, she pays homage to the history that shaped her vision and the artists she admires, from Billie Holiday to Bob Marley and La Lupe. Pinderhughes plays subtle piano chords as Gilmore's drumming merges Latin, African, hip-hop and jazz rhythms on "black joy."

monet describes joyful moments, summing it all up with her closing words, "True joy has always been, and will always be, justice." monet celebrates the place of poetry in the movement for social change in "for Sonia," a nod to poet Sonia Sanchez, one of monet's inspirations. "Who's got time for poems, when the world's on fire?" monet asks, answering the question herself, with a list of international tragedies that can be highlighted and partially healed by poetry, art and the free expression of grief.

—j. poet

when the poems do what they do: i am; why my love?; black joy; unhurt; weathering; the perfect storm; the devil you know; what makes you feel loved?; for Sonia; yemaya; castaway; give thanks; for the kids who live. (83:06)
Personnel: aja monet, vocals; Weedie Braimah, percussion; Marcus Gilmore, drums; Chief Xian aTunde Adjuah, trumpet, Chief Adjuah's bow; Luques Curtis, bass; Elena Pinderhughes, flute; Samora Pinderhughes, piano; Eryn Kane, Annabelle Freedman, Lonnie Holley, Jadele McPhearson, Assata Shakur, vocals.

Ordering info: drinksumwtr.com

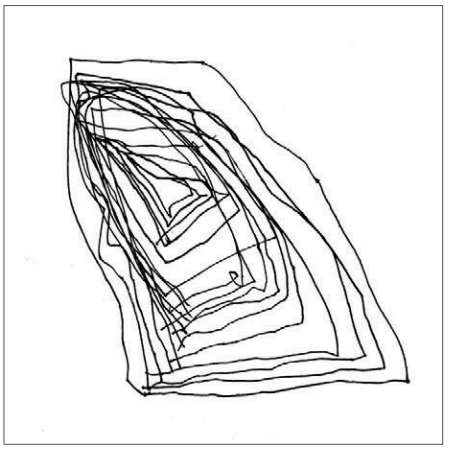
Blue Cranes
My Only Secret
JEALOUS BUTCHER/BEACON SOUND
★★★★½

This is not your standard blowing session. Hailing from Portland, Blue Cranes owe as much to noir, orchestral rock as to jazz. The music on *My Only Secret*, the quintet's latest release, has the feel of grand ideas, composed with crafty soloing in and around and through — as in through-composed — on this eight-track set.

Take, for example, the opening track, "Sloan." Keyboardist Rebecca Sanborn, bassist Jon Shaw and drummer Ji Tanzer lay down a compelling groove for saxophonists Reed Wallsmith (alto) and Joe Cunningham (tenor) to explore the melody with terrific unison lines before flying off in counterpoint. Tanzer's drum solo serves the song with fire, rather than simply demonstrating chops. That's the case for all the musicians on this recording.

It's truly an ensemble record. At its most ambitious, perhaps, are the album's third and fourth tunes, "Forward" and "Gaviota," where Blue Cranes bring in extra firepower on flute, clarinet and trombone. The results are fantastic, with rich arrangements that alternately highlight the saxophones and the beautiful flutework of John McCabe. Tanzer's drum work consistently stands out with interesting rhythm patterns, fills and showmanship.

The best example of the group's ensemble nature might be the lovely, longing closer, "Lonely Coyote." It begins quietly, just some



well-placed synth plinks that give that "are you out there?" sense of communicating with space. Cunningham floats long, beautiful tenor tones with plenty of reverb in response, letting that sound fill the space with just a few notes. When Wallsmith's alto replies, the conversation becomes lush, beautiful, wailing, then regal as Tanzer drums frenetically and Shaw delivers some soulful arco.

These musicians have been working together since 2004, and it shows. This is the kind of togetherness that can only be developed over time by thoughtful, caring artists. It's great that *My Only Secret* no longer is one: This is a terrific recording by a wonderfully talented group.

—Frank Alkyer

My Only Secret: Sloan; Semicircle; Forward; Gaviota; Rhododendron; Sandbox; A Night In Montavilla; Lonely Coyote. (40:12)
Personnel: Reed Wallsmith, alto saxophone, keyboards, percussion; Joe Cunningham, tenor saxophone, keyboards, percussion; Rebecca Sanborn, keyboards; Jon Shaw, bass; Ji Tanzer, drums; James Powers, trombone (3, 4); John Savage, flute (3, 4); Nicole McCabe, clarinet (3); Timothy Young, guitar (5).

Ordering info: beaconsound.bandcamp.com



The Continental Drift

Even at age 79, British reedist **Evan Parker** continues to embrace new tools to enrich and provoke fresh strains of improvisational thinking. He's maintained several ensembles that process spontaneous sounds with analog and digital means, including **Trance Map+**, his nimble duo with electronics maven and turntablist **Matt Wright**. On ***Etching The Ether*** **(Intakt; ★★★★ 49:35)** the pair are joined by trumpeter Peter Evans for three extended improvisational pieces, with the horn players leaping in and out of Wright's gurgling, fractal hall-of-mirrors manipulations. On its own the trio delivers thrilling, quicksilver interactions that spin, splat and slide forward, each high-velocity sally demanding full concentration, with Evans and Parker responding to Wright's machinations as he spins sparkling, motion-smeared transformations of their lines. Parker and Wright then invited percussionist Mark Nauseef to add sounds in postproduction. His highly metallic contributions fit masterfully. If the listener didn't know better, it would seem he was part of the initial session.

Ordering info: intaktrec.ch

The British quartet of saxophonist **John Butcher**, pianist **Pat Thomas**, bassist **Dominic Lash** and drummer **Steve Noble** serves up a more familiar strain of collective improvisation on ***Fathom*** **(577; ★★★★ 38:00)**, but even if the method is more conventional the results are hardly commonplace. The multi-generational ensemble deftly toys with density and gesture, and this 2021 performance from London's Café Oto finds the quartet proceeding as one even as the four individuals push and prod, with little soloistic outgrowths emerging and receding along the way. Butcher toggles between elliptic, full-bodied phrases obliquely rooted in post-bop and more abstract utterances, especially on the second track where the piece opens with heady saxophone sibilance echoed by Lash's low-end groans, which sound as much like some primordial animal as a musical instrument, while Thomas reaches inside of the piano to alter the timbre of his probing chords and brittle phrases and Noble turns his drum kit into a texture machine. There is an unmissable rapport on display, elevating the music into something special.

Ordering info: 577records.bandcamp.com

On the second album from **Gard Nilssen's Supersonic Orchestra**, the Norwegian drummer oversees a wildly celebratory vibe from a veritable Scandinavian all-star band. Much of the music on ***Family*** **(We Jazz; ★★★★ 66:49)** has been road-tested by some of his smaller combosMette Rasmussen is a whirling dervish on the frenzied opener


COURTESY OF EVAN PARKER

Evan Parker and Matt Wright

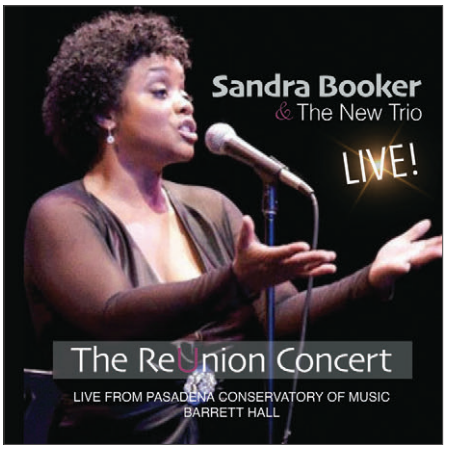
"The Space Dance Experiment," soaring ever higher into the alto saxophone's upper register, with the tightly coiled tripled-up rhythm section injecting ever more propulsion. This piano-free big band complements three bassist-drummer pairs with 11 horn players, but Nilssen carves out space within the good time maelstrom, generally opting for only one of the rhythm teams at any given time. The album title's sentiment is genuine, a quality that definitely comes through on this spirited performance, recorded live at the Hague in the Netherlands in the fall of 2022.

Ordering info: wejazzrecords.bandcamp.com

Swedish bassist **Vilhelm Bromander** has been an increasingly important and versatile part of Stockholm's creative music scene for years, and his various interests and abilities coalesce with staggering power on ***In This Forever Unfolding Moment*** **(Thanatosis Productions; 33:24 ★★★★½)**. It's a large-ensemble endeavor with a brilliant Scandinavian cast. The three-movement suite opens with a haunting alap sung by dhrupad master Marianne Svašek. Too often when Indian classical tradition mixes with post-bop it feels like window dressing, but the singer actually implants the work's central melodic theme. When the group begins to join in on the title composition they meticulously build and flesh out the skeletal melody, transforming the singer's subtle swoops and cries with almost symphonic power.

Bromander is at home in several worlds beyond jazz and improvised music, and his investment in transformative sounds runs deep. One can sense the influence of Charlie Haden's Liberation Music Orchestra, which explored a similar kind of freedom and fight through the medium of sound. Bromander convincingly serves notice here — ignore these sounds at your own peril. **DB**

Ordering info: thanatosis.org



Sandra Booker & The New Trio
The Reunion Concert
BOOKER GROUP

★★★★

Despite the "New Trio" of the credits, Sandra Booker is joined by four accompanists on this 2015 live date from Pasadena Conservatory of Music Barrett Hall. Guitarist Steve Cotter is non-trio member whose work with Booker was a beloved staple of L.A. jazz in the 1990s, hence the "reunion" billing. But let's not let numbers or nomenclature distract us from a joyful and beguiling set of vocal jazz.

Accomplished in multiple arenas (she's also a songwriter, journalist, playwright and actress), Booker could nonetheless stand on her vocal chops alone. She steers adeptly from tender ballads ("In A Sentimental Mood") to down-and-dirty blues ("Black Coffee") to high-octane scat swingers ("The Song Is You"). Booker's instrument is robust, precise and as flexible as nylon. It's the precision that makes the deepest impression: Booker makes some unusual note choices in her energetic interpretations of "It Could Happen To You" and "But Not For Me," choices that could easily have derailed the songs if missed. But damned if she doesn't nail it every time.

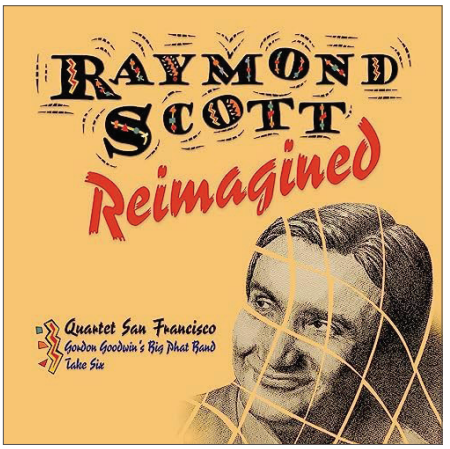
Not being a part of the trio per se, Cotter sits out three songs. It's a shame, because his presence enriches the tunes. On Booker's "What Made God," it's he who establishes, and leads, pianist Tamir Handelman, bassist Dave Robair and drummer Robert Perkins through a sweetly subtle framework for the singer's cosmic inquiry.

Subtlety, by the way, is the one quality in short supply on Booker's performances here. All things considered, however, that's a nitpick.

—Michael J. West

The Reunion Concert (Live From Pasadena Conservatory Of Music Barrett Hall): Over And Over Again; In A Sentimental Mood; My Ship; Black Coffee; It Could Happen To You; What Made God?; But Not For Me; Eddie; The Song Is You. (44:39)
Personnel: Sandra Booker, vocals; Tamir Handelman, piano; Steve Cotter, guitar; Dave Robair, bass; Robert Perkins, drums.

Ordering info: sandrabooker.com



Quartet San Francisco/ Gordon Goodwin's Big Phat Band/Take 6
Raymond Scott Reimagined
VIOLINJAZZ
★★★½

Cartoon buffs who paid close attention to the credits of *Merrie Melodies* and *Looney Tunes* — Bugs Bunny et al. — invariably noticed that the music was composed by Raymond Scott (1908–'94). Many of those tunes occur on *Raymond Scott Reimagined*, in the capable hands of Gordon Goodwin and violinist Jeremy Cohen, executive producer and founder of Quartet San Francisco. On "Powerhouse," the opening track, it's hard not to be transported back to the mid and late 1940s and experience Scott's lively tunes perfectly synchronized with the animation.

Sal Lozano's alto on "Cutey And The Dragon" and his soprano on "Yesterday's Ice Cubes" are standouts, and in a singular fashion, he personifies the brilliant rhapsodic quality of Gordon Goodwin's Big Phat Band. Goodwin's piano shines on "Huckleberry Duck," where he establishes a delicate rosary of melody and sound against the strings of Quartet San Francisco.

Interwoven through the engaging melange of tunes are brief commentaries from Scott, most notably when in a segment entitled "Quintessentially American," he draws a categorical distinction from any other hyphenated music. Perhaps the loveliest piece is "Serenade," which provides Take 6 an opportunity to lend its collective voice to Scott's closing track: something almost akin to saying, "That's all, folks!"

—Herb Boyd

Raymond Scott Reimagined: Powerhouse; On The Creative Process; Toy Trumpet; In An 18th Century Drawing Room; Cutey And The Dragon; Huckleberry Duck; I Remember Nothing Of That; The Quintette Goes To A Dance; Yesterday's Ice Cubes; Quintessentially American; Twilight Turkey; I'm An Experimentalist; Serenade. (45:17)
Personnel: Quartet San Francisco, strings (1 ,3, 4, 6, 7, 9, 10, 12, 14); Gordon Goodwin's Big Phat Band (1, 6, 9, 10, 12); Take 6, vocals (4, 14); Bret McDonald, piccolo, clarinet (2, 11); Raymond Scott, spoken word (2, 5, 8, 11, 13).
Ordering info: violinjazz.com

Bill O'Connell
Live in Montauk
SAVANT
★★★½

For his ninth Savant album, pianist Bill O'Connell delivers an exuberant live set from the 2021 Hamptons Jazz Festival recorded in the pianist's adopted hometown of Montauk, Long Island. Past collaborators Craig Handy and, on two tracks, Randy Brecker provide horn power over rhythmic dynamos Santi Debriano (bass) and Billy Hart (drums) for a bristling ensemble sound. O'Connell, whose resume includes conguero Mongo Santamaria, gives a vigorous Latin spin to hard bop tunes and standards and also contributes his own excellent compositions. Though his solos can get a bit chunky, he improvises with refreshing abandon.

Brecker bookends the album, starting with a Latin take on "Do Nothing Till You Hear From Me," and ending with the barn-burning "Tip Toes," which skips along like a stone over water, à la Monk's "Evidence." O'Connell's original ballad "No Rhyme Or Reason" features a warm and rippling piano solo and a soulful outing by Handy, whose pleasingly piping middle-register tone skitters up to a Charles Lloyd-like whisper. Herbie Hancock's seldom-played "One Finger Snap" highlights O'Connell's



audacious keyboard command. Debriano's "Ripty Boom" eases from Latin to 4/4 swing, ending with a lively bass-piano conversation. By contrast, the band's cross-patch of Latin and swing on Bobby Timmons' "Moanin'" does not cohere well. Throughout, Hart buoys and embellishes the ensemble with great finesse for an album that, overall, projects joy and delight.

—Paul de Barros

Live In Montauk: Do Nothing Till You Hear From Me; Sparks; Moanin'; No Rhyme or Reason; One Finger Snap; Ripty Boom; Tip Toes (59:14)
Personnel: Bill O'Connell, piano; Craig Handy, tenor saxophone; Santi Debriano, bass; Billy Hart, drums; Randy Brecker, trumpet (1, 7).
Ordering info: jazzdepot.com

SteepleChase
Complete catalog: www.steeplechase.dk
LP RELEASES -180g Vinyl
Dexter Gordon Quartet
Bouncin' with Dex
G1090
All Of Me
G1181
Johnny Griffin Quartet
Blues for Harvey
G1004
Paul Bley Carla Bley
G1303
Kirk Knuffke
CHERRY CO
G1832
DIVINE REVELATION
ANDREW HILL QUARTET
G1044
US distribution: Stateside
www.statesidemusic.com - email: info@statesidemusic.com



Rhythmic Currents

***Timba a la Americana* (Blue Note; ★★★★ 41:51)** is Cuban pianist and composer **Harold López-Nussa**'s Blue Note debut and 10th album as a leader. The accomplished winner of the 2005 Montreux Jazz Piano Competition shares 10 tunes shaped by his recent decision to leave his homeland for France. Produced by Michael League, the album highlights the talents of harmonica virtuoso Grégoire Maret, bassist Luques Curtis, conguero Bárbaro "Machito" Crespo and drummer/López-Nussa's brother Ruy Adrián. Elements from the danzón (Cuba's national dance and genre), ancient bata drum rhythms tasked with divine communication and the ebullient mambo all make their appearance in tunes that despite their complexity, prove to be irresistibly danceable.

Ordering info: bluenote.com

***Cartas ao Vento* (Taina Music; ★★★★ 47:35)** is Bay-Area-based, Rio-born vocalist, pianist, percussionist and composer **Claudia Villela**'s first recording made in her homeland and the seventh in a three-decade career. *Cartas* features guest appearances by a variety of renowned Brazilian musicians. The rhythmic currents are propelled by Villela's delicate vocals and piano chords and shimmy along to the delicate, understated cadence of her pandeiro. Besides the inherent musical poetry in her compositions, three of Canto's beautiful pieces frame the words of great South American poets: Brazilian poets Ana Cristina Cesar ("Flores do Mais") and Mario Quintana ("Instrumento") and Venezuelan Ramon Palomares ("Paramo").

Ordering info: claudiavillela.com

Trombonist **Ryan Keberle**'s second album with the São Paulo-based **Collectiv do Brasil**, ***Considerando* (Alternate Side; ★★★★ 57:42)**, explores the songbook of composer, guitarist and vocalist Edu Lobo — seven of the 10 tracks are original arrangements of Lobo songs — plus one Keberle original, "Edu." The project features drummer Paulinho Vicente, pianist Felipe Silveira and bassist Felipe Brisola; the first two also recorded with Keberle the Collectiv's 2022 *Sonhos da Esquina*. Creating a musical world that surrounds Lobo's remarkable compositions with improvisatory explorations, Keberle reveals the many splendors of the Brazilian icon's work.

Ordering info: ryankeberle.bandcamp.com

Barcelona-based **Guillermo Klein** creates evocative, spacious compositions in which the dynamics change in unpredictable, fascinating ways. The **Quinteto** he employs on ***Telmo's Tune* (Sunnyside; ★★★★ 44:49)** are able to express Klein's musical vision with flair and understanding. The title track, named for Klein's son, is a lyrical composition with a narrative arc that shifts between minor and major tones." Si Vos Me Queres" features luminous, measured interplays between the musicians. In contrast, "Quiero," one of Klein's earliest pieces, features rock-tinged grooves shaped by urgent, near-eerie phrasing.

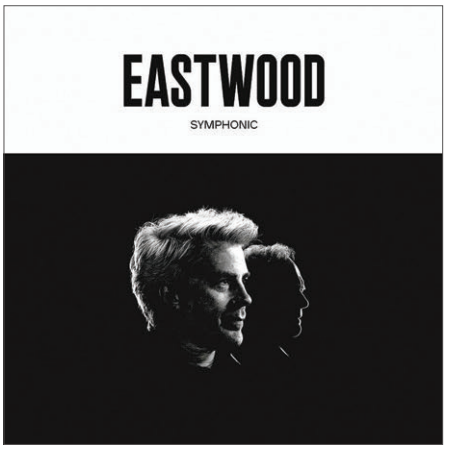

FRANK SIEMER

Harold López-Nussa

Ordering info: sunnysiderecords.com

***Cry Me A River* (Alma; ★★★★ 52:29)** is Cuban-Canadian maestro **Hilario Duran**'s first recording with his Latin Jazz Big Band in 17 years, a euphoric Afro-Latin tour-de-force of nine tunes of a magnificent lushness possible only thanks to a 19-piece orchestra. The Grammy-nominated and Juno-winning pianist, composer and bandleader draws sustenance from his tradition and along the way pays homage to other maestros, from Bebo Valdés and Pérez Prado to Mingus to Chopin. Guests include Paquito D'Rivera on alto saxophone and drummer and percussionist Horacio "El Negro" Hernandez. The artful, fierce improvisation of Cuban-Canadian violinist Elizabeth Rodriguez (Okan) is featured on the title track, which segues back and forth into "Llora Como Yo Lloré," a beloved tune popularized by seminal Cuban bands. **DB**

Ordering info: almarecords.com



Kyle Eastwood
Eastwood Symphonic
DISCOGRAPH

★★★

A man's got to make a living, and bassist Kyle Eastwood has forged his own career independent from his famous dad, but the two are nonetheless frequent collaborators. Their bond familial is unequivocal in this orchestral jazz album derived from the films of Clint Eastwood that, for the actor who played Dirty Harry, was sure to go ahead and make his day.

Kyle Eastwood's working quintet joins forces with the Czech National Symphony Orchestra, and for a few dollars more he enlisted Grammy-winning composer Gast Waltzing to arrange and conduct the 12 selections. The result is not flawless, but it's assuredly more good than bad, or ugly. Highlights include the main themes from *Gran Torino*, *Eiger Sanction* and *Letters From Iwo Jima*, where the melodies translate seamlessly to jazz and the orchestra layers a vibrant tapestry of color underfoot.

Yet the road to hell is paved with good intentions, as heard in the themes from *Flags Of Our Fathers* and *A Fistful Of Dollars*. A man's got to know his limitations, and Waltzing's attempt at treating a full symphony orchestra like a big band procures clumsy and chaotic execution of syncopated block chords and shout choruses. Yet overall, Clint Eastwood's cinematic themes are validated in evocative, dramatic fashion, and Kyle Eastwood and his band shine as expressive players and excellent soloists. As his father would no doubt attest, one is never unforgiven for trying to do something ambitious, pass or fail. If you want a guarantee, buy a toaster. —*Gary Fukushima*

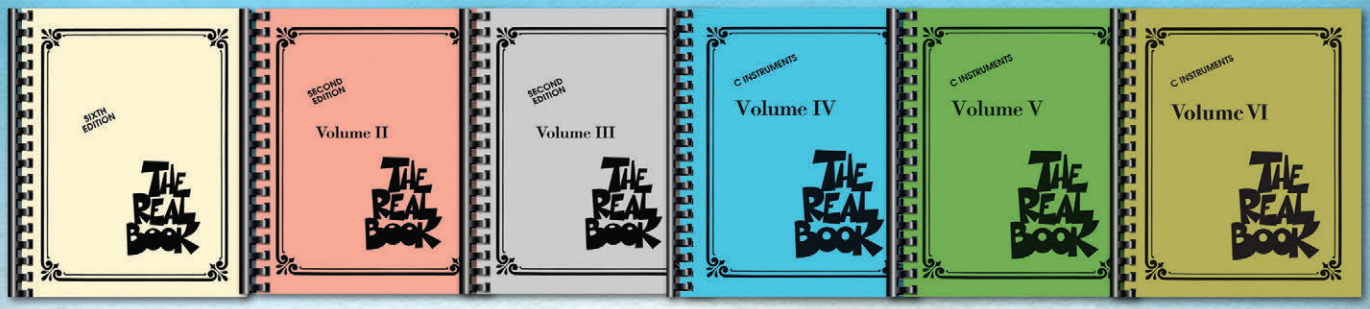
Eastwood Symphonic: Eastwood Overture; Magnum Force Main Theme; Gran Torino Main Theme; Bridges Of Madison County "Doe Eyes" Theme; Eiger Sanction Main Theme; The Good The Bad And The Ugly Main Theme; Unforgiven "Claudia's Theme"; Letters From Iwo Jima Main Theme; Dirty Harry Main Theme; Changeling Main Theme; Flags Of Our Fathers Main Theme; A Fistful Of Dollars Main Theme. (75:01)

Personnel: Kyle Eastwood, upright and electric bass; Andrew McCormack, piano; Brandon Allen, saxophones; Quentin Collins, trumpet; Chris Higgenbottom, drums; Gast Waltzing, arranger/conductor, Czech National Symphony Orchestra.

Ordering info: eastwoodsymphonic.com

The Best-Selling Jazz Book of All Time: The Real Book

IS YOUR LIBRARY COMPLETE?



The Real Books are the most popular jazz books of all time. Since the 1970s musicians have trusted these volumes to get them through every gig, night after night. The problem is that the books were originally illegally produced and distributed, without any regard to copyright law or royalties paid to the composers who created these musical masterpieces.

Hal Leonard is very proud to present legitimate, legal editions of these books so you can feel good that the artists who deserve the royalties are getting them! In addition, more volumes are now available ensuring that your repertoire will be as complete as possible.

VOLUME 1

00240221	C Edition	$49.99
00240224	B♭ Edition	$49.99
00240225	E♭ Edition	$49.99
00240226	Bass Clef Edition	$49.99
00286389	F Edition	$39.99

VOLUME 2

00240222	C Edition	$49.99
00240227	B♭ Edition	$49.99
00240228	E♭ Edition	$49.99
00240229	Bass Clef Edition	$49.99

VOLUME 3

00240233	C Edition	$49.99
00240284	B♭ Edition	$49.99
00240285	E♭ Edition	$49.99
00240286	Bass Clef Edition	$49.99

VOLUME 4

00240296	C Edition	$49.99
00103348	B♭ Edition	$49.99
00103349	E♭ Edition	$49.99
00103350	Bass Clef Edition	$49.99

VOLUME 5

00240349	C Edition	$49.99
00175278	B♭ Edition	$49.99
00175279	E♭ Edition	$49.99

VOLUME 6

00240534	C Edition	$49.99
00223637	E♭ Edition	$49.99
00286389	F Edition	$39.99

For a limited time, get 20% off these cornerstones of every jazz musician's library by using ad code REAL20 at halleonard.com.

Offer expires 11/30/23 so order soon!

Find the entire Real Book series at halleonard.com/realbook!

HAL•LEONARD®



"I own the masters on about half the albums under my name," Blake said as one reason to start P&M Records.

DASHA DERK

MICHAEL BLAKE

THE SAXOPHONIST AS RECORD EXECUTIVE

Over the course of four decades, from his early '90s stint with the Lounge Lizards, subsequent recordings with the Herbie Nichols Project and Ben Allison & Medicine Wheel to his numerous recordings as a leader — from 1997's *Kingdom Of Champa*, 2001's *Drift*, 2002's *Elevated* and 2005's *Right Before Your Eyes* to 2014's *Tiddy Boom*, 2016's *Fulfillment* and 2022's

A striking septet recording for violin, cello, bass, guitar, saxes and flute and featuring dual Brazilian percussionists in Rogerio Boccato and Mauro Refosco, *Dance Of The Mystic Bliss* is dedicated to Blake's mother, Merle, who passed away in 2018. Written and recorded before 2022's *Combobulate* on Newvelle, it almost didn't come to fruition. "I was hesitant to put this record out," Blake explained. "It's an album dedicated to our mom, a retired dancer who was also a singer, gardener and an amazing role model for us. But I finally got over my initial fear that it was too personal of a subject to make into a commodity. Because the whole purpose of making music is to disseminate it."

Blake came to that realization with the help of music publicist Matt Merewitz, founder and director of Fully Altered Media. "Paul and I had really good guidance throughout the process from Matt," Blake said. "He was really in my corner in terms of just believing in the music and really digging my saxophone playing. He was like, 'Come on, people want to hear you wail, man. Get that saxophone music out into the world.' Matt connected it to a little Michael Brecker influence, even though I don't think I imitate Michael at all in my playing. But I do think that Michael's spirit is in there a little bit."

Dance Of The Mystic Bliss follows the pattern of Blake's previous concept albums like *Kingdom Of Champa* (reflections on a month-long stay in Vietnam), *In The Grand Scheme Of Things* (a cinematic mini-suite inspired by a trip to Zambia for Paul's wedding) and *Amore de Cosmos* (rooted in his boyhood memories of British Columbia). And while this latest project was written in response to his mother's death, the music is often buoyant and uplifting rather than brooding and requiem-like. "After my mum passed away in 2018, I felt a complete collapse in ambition to release new music, and I was processing that loss for almost two years," he explained. "In early 2020, I got a grant from The Canada Council for the Arts and then COVID hit. So it was just a timing thing where I was fortunate to have something to distract me as the world reeled from the global pandemic. I composed all the music during the shutdown and we recorded it in the fall of that year when we were allowed to gather in groups again. And I ended up writing music that was really quite joyous. I think that was my way of responding to both the pandemic and the loss of my mom."

Blake's idea for replacing drum set with two Brazilian percussionists came after a pre-pandemic performance that his Chroma Nova septet gave at The Stone in Manhattan. "I realized on that gig that the drum set was just too loud and too intense for the strings to play, especially in an acoustic situation where the strings aren't miked. So I decided to make the whole thing lighter by just using a percussionist. That's when I started using Rogerio Boccato, who brought in his sit-down hybrid kit with the cajon, pandeiro and a wonderful combination of other percussion instruments that he uses in different combinations with his hands and sticks. And then I brought in Mauro Refosco as a special guest, and they sounded fantastic together. I had these little germs of rhythmic ideas that I had done in Logic as a basic sort of vibe, and then they would expand on that. I would never have known where to have the metal triangle and where to have the conga and all these things that they just do instinctively. And to have that authentic samba school vibe on the record was so cool."

A radically divergent project from Blake's 2022 swaggering and celebratory brass band outing, *Combobulate* — a double-tuba project featuring Marcus Rojas and Bob Stewart with Clark Gayton on trombone, Allan Mednard on drums and longtime colleague and frequent

collaborator Steven Bernstein on trumpet — *Dance Of The Mystic Bliss* is an excursion into world music exotica with a churning Afro-Brazilian undercurrent, courtesy of Boccato and Refosco (on zabumba bass drum, berimbau and marimba). Augmented by Guilherme Monteiro's versatile electric guitar work (including a nasty, bent-string, John Scofield-like solo on "Little Demons") and the entrancing strings of cellist Christopher Hoffman and violinist Sky Steele (who also plays rabeka and gonji on two tunes), it's a compelling mesh on top of which Blake launches into some of his boldest tenor solos to date (particularly on "Merle The Pearl," "Love Finally Arrives" and the Michael Brecker-ish "Little Demons"). He also delivers potent soprano sax solos on "The Heart Of The Garden," "Topanga Burns" and "Cleopatra" and is heard soloing on flute for the first time on record as leader on "The Meadows" and the evocative "Prune Pluck Pangloss."

Regarding the formation of P&M Records, Michael feels it was the next step in the brothers' ongoing adventure. "We grew up with music. When my brother and I were kids, we moved around a lot between Canada and California after my parents got divorced. Usually I was with my mom in Vancouver, but every summer I'd see my brother in California. And each summer he was into a different style of music. One summer he would be a hippie into Hendrix, then the next year his hair is short, he's wearing pleated trousers and is into salsa. He's listening to Ray Barretto and Fania Records and having friends come over for dance parties. Meanwhile, I had my hair long and was playing *Frampton Comes Alive*, which was the big record of that summer. And I'm like, 'Man, I can never get it right with this guy.'"

Michael did eventually get swept up by salsa music himself, and when he moved to New York in 1987 he became immersed on the salsa and merengue scenes. "I was playing with Charlie Sepulveda a lot back then and [fellow saxophonist] Jay Rodriguez would hook me up with other gigs."

And now it's a beautiful kind of coming-full-circle that Michael's new release on P&M Records captures some of that musical flavor that he and Paul both fell in love with when they 13 and 15 years old.

With Paul currently based in London and Michael in Manhattan, the Blake brothers are poised to build on Michael's catalogue with new works like *Dance Of The Mystic Bliss* and reissue older works like 2010's *Hellbent*, 2006's *Blake Tartare*, 2002's *Elevated*, Slow Poke's 1998 debut *At Home* and Blake's soundtrack to John Rubino's 2016 film *Vodka Rocks*.

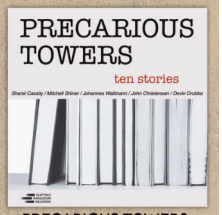
"I own the masters on about half the albums under my name," Blake said. "So Paul and I decided we would release my back catalog first before this new album. I'm not sure what we're going to do next, whether we'll want to release somebody else's music or do another one of my albums down the road. I've got to talk to Paul about that." —*Bill Milkowski*

SHIFTING PARADIGM RECORDS

NEW AND UPCOMING RELEASES



PETER EPSTEIN
TWO LEGS BAD



PRECARIOUS TOWERS
TEN STORIES



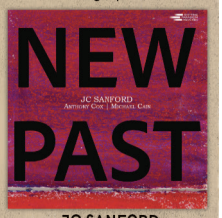
DAVID WHITMAN
ODE TO JOE



PAUL DIETRICH
5+4



WAVE CAGE
EVEN YOU CAN SEE IN THE DARK



JC SANFORD
NEW PAST

shiftingparadigmrecords.com



SUBSCRIBE
877-904-JAZZ





THE NOW SOUND IS ON APRIL RECORDS

Since 1994



LP / CD / Digital

JAKOB DINESEN/ANDERS CHRISTENSEN/ LAUST SONNE: "MOONLIGHT DRIVE"
THREE HEAVYWEIGHTS OF THE DANISH MUSIC SCENE RETURN FOR ANOTHER RAW CHORD-LESS TRIO ALBUM



LP / CD / Digital

JESPER THORN: "DRAGØR"
A DEEPLY PERSONAL, INTROSPECTIVE RECORD ROOTED FIRMLY IN THE SCANDINAVIAN JAZZ IDIOM



LP / CD / Digital

CECILIE STRANGE: "BEYOND"
"LANGUID, MOODY AND DREAMY"
DOWNBEAT MAGAZINE

APRILRECORDS.COM
DISTRIBUTED BY
MVD
ENTERTAINMENT GROUP


COURTESY GABRIELA MARTINA

Gabriela Martina and her longstanding band, from left, Vancil Cooper, Martina, Ben Rosenblum, Kyle Miles, Maxim Lubarsky and Jussi Reijonen.

GABRIELA MARTINA INTRODUCES JAZZ YODELING

Singer and composer Gabriela Martina has a simple philosophy: "What I'm looking for in music is to not always know what's happening next. I want to surprise myself and be a part of the moment of creation, expressing myself in many different ways, every time I sing."

Her love of musical discovery and invention shines through on every track of her latest album, *Homage To Grämlis*, a song cycle that describes her childhood on her family's farm in Lucerne, Switzerland. "A few years back, I started yodeling again and it moved me so deeply that I started to cry," Martina said. "My family played music together many Sunday afternoons. My mom played accordion and piano, sang in the church choir and loved Mahalia Jackson. My father sang in a traditional Swiss yodeling group. I had a sister who played piano, a sister who played flute and guitar and a brother who played drums, so something musical was always happening in our house.

"During my teenage years, I thought yodeling wasn't cool. I listened to rock and pop, then fell in love with jazz. I got active in the music scene, sitting in [with] bands and collaborating on songwriting with other musicians. I didn't see myself as a professional back then."

Martina studied music in London for a year, then returned to Lucerne for her jazz education. "I soon realized jazz was much more than the sounds you hear," she said. "It's a musical art form with African roots that was created in the United States and from that tree all other styles evolved such as blues, soul, funk and so much more. It's part of the way you walk and talk and live. I wanted to move to the U.S. and experience that. My family couldn't afford to pay my tuition at the Berklee College of Music, so I worked hard and saved my money. In 2008, I moved to Boston and started school."

As soon as she touched down in the States, she started performing and recording. She networked with musicians, played gigs and found session work. After two years, she released two EPs and an album, *No White Shoes*, that she produced and promoted on her own.

"It would be nice to work with a label, but not many of them work with the musicians," she said. "So I've been doing everything as an indie musician for the past 20 years. I'm booking concerts, doing marketing, designing my website, interacting with social media, directing and producing my videos, writing grant applications, doing fundraising, handling the communication between my musicians and event organizers, booking gigs and arranging the transportation and accommodations."

Martina was starting work on a new collection when the memories of early yodeling songs began filling her head. "I began thinking about the cycle of winter into summer, the summer storms that bring rain and the lightning that can also be dangerous to crops and the autumn harvest. My parents planted a tree each time a child was born, but as they got older, it became physically and economically impossible to do the work. They had to give up the farm, and when our house was renovated, my tree got cut down. I started writing about that and the rest of the songs flowed out."

Homage To Grämlis was recorded with her long-standing band of pianist Maxim Lubarsky, bassist Kyle Miles, drummer Vancil Cooper, guitarist Jussi Reijonen and accordion player Ben Rosenblum. Her melodies are rooted in jazz, but the arrangements flow through many styles. "This Country, That Country" incorporates a theme from Swiss composer Hans Aregger and features Martina yodeling and chanting the nonsense syllables of a playful child. "Mother Mary" is a woman-to-woman letter to the Virgin Mother. It combines elements of jazz, liturgical and classical music along with her yodeled improvisations.

"We recorded the album a year before COVID shut everything down," she says. "I released it on my website and lost a lot of money. I was able to get support from some foundations, but it's a challenge being an indie artist in this business."

Despite the difficulty, Martina stays busy. She's already cut her next album, *States*, a look at the way the United States represents freedom to the world while failing to look after its own citizens in many ways. "The lyrics use rhythm and texture to create a unique language that may make sense, or not. My mentor Frank Carlberg introduced me to the work of Gertrude Stein, and I wrote some of the words in her style.

"In the meantime, I'm going to Mozambique to meet my friend Angelena Mbulo, a vocalist and music educator. With the support of a grant from Chamber Music America, we are composing musical pieces on the subject of child marriage, recording a demo and planning concerts to raise awareness, and financial support, for Angelina to start an after-school program for impoverished children. After that, I'll continue with the promotion of *States*. It can be a difficult path being a musician, but I grew into it. When music gets you, it's hard to get rid of it. It's a love/hate relationship. Sometimes it's difficult for me to do, but there's no way for me to escape, so here I am." *—j. poet*



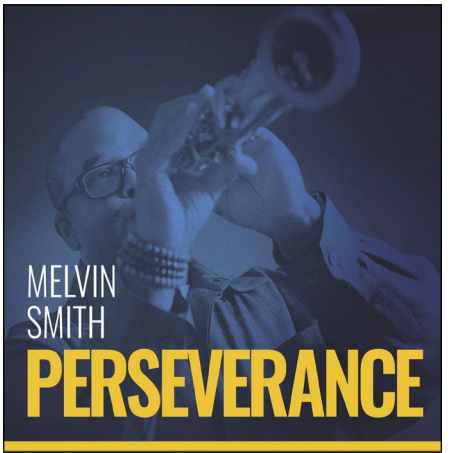
SAM MARTINELLI WITH
KEN PEPLOWSKI

JAZZ
MEETS THE
GREAT BRAZILIAN
SONGBOOK

with Ehud Asherie | Martin Wind | Carina Calistro

EXPERIENCE THE THRILL OF SAMBA, BOSSA NOVA, AND BRAZILIAN RHYTHMS MEETING THE SPONTANEOUS WORLD OF JAZZ

Availlable Now for Streaming
www.SamMartinelliMusic.com



MELVIN
SMITH
PERSEVERANCE

Perseverance is a soulful and passionate tribute to musical mentors, family members, and supporters.

Melvin Smith - Saxophone
Jeb Patton - Piano
Greg Lewis - Organ
Corcoran Holt - Bass
Jeremy Warren - Drums

www.melvinsmithsax.com

ESP Disk'
September Releases



First album by underdocumented saxophonist Mark Reboul



Stunning solo piano by John Blum



CD and vinyl reissue of first Matthew Shipp Trio album from 1990

espdisk.bandcamp.com
espdisk.com
forcedexposure.com



122 MYRTLE RECORDS

PAUL MARINARO
NOT QUITE YET

NOW AVAILABLE ON CD & DELUXE LIMITED EDITION VINYL

"THE VINYL EDITION OF NOT QUITE YET IS A MASTERPIECE - A ONE-TWO PUNCH FOR AUDIOPHILES AND MUSIC LOVERS NEEDING AN IMMERSIVE PERFORMANCE FROM ONE OF THE GREATS OF OUR TIME. EXCELLENTLY MASTERED FOR LP, AND UNLIKE ANYTHING I'VE HEARD IN RECENT MEMORY"

- BES NIEVERA, WDCB-FM

PAULMARINARO.COM

"...INTELLIGENT AND MEANINGFUL LYRICS...CLOAKED IN AN AIR OF OPTIMISM. A VALUABLE QUALITY IN TODAY'S TROUBLED WORLD...
...RYAN'S VOCAL SOUND IS RICH AND APPROPRIATELY EXPRESSIVE AND GOES TO THE HEART AND SOUL OF THE SONGS..."
Bruce Crowther, Jazz Journal UK



NEW Original Vocal JAZZ
WWW.MONIKARYAN.COM


CHAD LANNING

"Almost all of us artists are rethinking what an album is and can be," says Meagher of his latest release, which combines music, drawings and video.

RYAN MEAGHER TELLING STORIES

Portland, Oregon-based guitarist Ryan Meagher abides by the power of certain "E" words: He practices *eclecticism* of style, *expansive* creative thinking and his long-held belief in the DIY *energies* for getting things done.

He has built up a sizable discography over the past 20 years, including titles on Fresh Sound, the Portland-based PJCE label and his own Atroefy imprint. His resume includes performances with Mostly Other People Do the Killing, Randy Brecker, Cuong Vu and fellow northwesterner David Friesen.

But something fresh has arrived with Meagher's new *AftEarth* project. Created in collaboration with artist Tina Granzo over the pandemic, *AftEarth* is an environment-themed song set with accompanying drawings and a series of videos in a multifaceted package. Describing the origin of his latest artistic development, Meagher notes, "Almost all of us artists are rethinking what an album is and can be. By attaching art to music, I was hoping it would make people slow down and think about what they were hearing. So, I do think that connecting other forms of media to their music is one way that artists can connect with audiences."

Musically, the terrain is in constant flux through the album's sequence, from progressive rock to atmospheric moments in line with post-rock to more identifiably jazz-lined tunes. His guitar tones vary to suit, and he has a strong empathetic alliance with Portland jazz players Tim Wilkins on saxophone, bassist Andrew Jones, drummer Charlie Doggett and keyboardist-engineer Clay Giberson.

Meagher says that the album's diverse fabric is "really just a reflection of me and my musical development. I grew up as a white kid in the suburbs in the 1990s. The alternative rock from that era forged the walls of my soul, and Black American music filled it to the brim. I was just writing and playing the only way I know how, which is as much Nirvana, Soundgarden and Rage Against the Machine as it is Miles Davis, Jimi Hendrix and James Brown."

As such, Meagher belongs to a breed of naturally eclectic modern musicians — especially relevant to the rock-aligned world of electric guitar. When asked for a short list of his major influences, the guitarist's reference points are expectedly all over various maps. "Some that have had huge influences on my music are Nirvana and Coltrane for energy, Wes Montgomery and Miles for feel, Pat Metheny and Jim Hall for sound, Jim Black and Bill Frisell for vibe, Paul Motian and Nels Cline for the spirit of adventure, Stevie Ray Vaughan and Clifford Brown for vocabulary and Zach Galifianakis for looks."

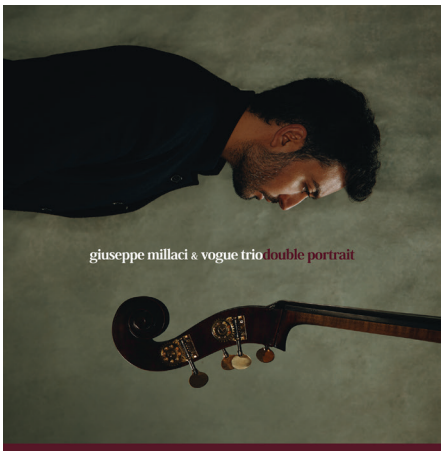
Since landing in Portland in 2012, Meagher has become ever more entrenched and engaged in the active jazz scene and is currently the artistic director of the Portland Jazz Composers Ensemble (PJCE). But his life and attendant musical path extend back to his upbringing in San Jose, California, studies in San Diego and an enriching stint living in New York City before the westward move to Portland.

"I really made the decision pretty early on that jazz music was going to be a huge part of my identity when I was growing up in California. But New York City made a man out of me," Meagher says. "I don't think I could be who I am today without California and New York City. That being said, Portland is home, and it's now the place where I have spent most of my adult life. We have our issues here, like any place, but I love our city. And I feel honored I get to help shape some of how our city's cultural contributions are understood."

Meagher has fully embraced his musical life and cultural role in Portland. "We have a treasure trove of brilliant musicians here," he asserts. "There is no shortage of inspiring artists on any instrument. Many of them have earned their stripes in cities with established scenes like New York, Los Angeles, Chicago, etc. And some of them are from here, and inspire me as much as my favorite artists that might be more well-known."

Guiding Meagher's multifaceted musical life and productive workflow is a strong DIY impulse, which has become an increasingly critical factor in making an independent jazz life function. "I have always been inclined to make things happen," he says. "I remember organizing a local band festival at my high school when I was 15 years old. When I moved to New York, I started jam sessions at local restaurants and bars. When I first moved to Portland, I started a jazz composer's jam session, which is how I got introduced to the Portland Jazz Composers Ensemble.

"It is a bit of a DIY ethic, I suppose, but I'm just trying to get shit done and make something happen for myself and the people with whom I like to create. Right now, I am busy programming the PJCE's future with things like a jazz musical theater piece, collaborations with local legends, partnerships with like-minded organizations and a suite dedicated to telling the story of Oregon's wild spaces. I will keep telling my story through music, but I really like helping others' stories get told in the process. I like making music about people and places." —*Josef Woodard*



giuseppe millaci & vogue trio
double portrait
new album out september 22, 2023

Double Portrait **brings to light the relationship between the composer and his instrument, the double bass, consolidated during the lockdown: a combination of shorter pieces that pay homage to Giuseppe Millaci's taste for bold rhythmics.**

Hypnote Records

www.giuseppemillaci.com
www.hypnoterecords.com

AVAILABLE NOW
CHRISTIAN DILLINGHAM
CASCADES



Christian Dillingham bass
Lenard Simpson alto & soprano saxophone
Dave Miller guitar
Greg Artry drums

www.greenleafmusic.com
www.christiandillingham.com

Directed by Dave Douglas
Greenleaf Music



Young Los Angeles-based jazz vocalist Matt Barber releases "The Song Is You," his 7th album since his debut in 2005.

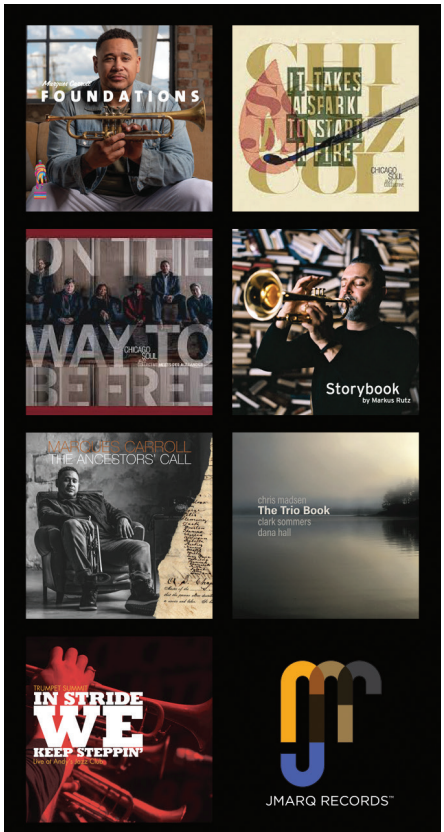
Barber is joined by top-notch combos including the late **Bradley Young** - piano/arrangements, **Stephan Oberhoff** - guitar/strings, bassist **David Enos**, flugelhornist **Tony Guerrero**, and **Mack Goldsbury** - saxophone/piccolo.

"In the small field of creative male jazz singers, Matt Barber ranks near the top.
- Scott Yanow, jazz journalist/historian

"Smooth as Silk" - *Dave Koz*

MB RECORDS

www.mattbarbermusic.com



JMARQ RECORDS

JMarq Records is an independent Chicago-based record label. We offer artists opportunities to create, collaborate and benefit directly from their work. Check us online: **JMarqRecords.com**



ROBERTO MAGRIS / HIGH QUOTE
featuring the JM Horns from Kansas City and singer Monique Danielle.

"After honing his skills in the contemporary European jazz style, pianist Roberto Magris digs the art of arranging for a small big band with an American jazz perspective. The title High Quote referencing the hidden meaning of paying tribute to some classic moments in jazz arrangement, also as a key for the young listeners to open some other dusty doors."

jMood

Available now at JMood Records Store at
www.jmoodrecords.com


KATHRYN SIEVERS

In order to have true creative fluency, Nicholas Urie believes it's essential to master the harmonic conventions of jazz in parallel with mastery of your instrument.

A Clearer Understanding of II–V Chord Progressions

The harmonic language used by jazz musicians has developed over generations, incorporating a set of harmonic expectations found in songs from Tin Pan Alley, Broadway and Hollywood musicals, along with other popular songs of the first half of the 20th century.

Even as this poetic, subtle and rich language is still evolving in exciting and surprising ways, Ernst Levy puts it best in *A Theory of Harmony*: "There is nothing extraordinary without the existence of the ordinary." In other words, it is essential to master the harmonic conventions of jazz in parallel with mastery of your instrument to have true creative fluency. Your mastery of the basic architecture of this language, along with the flexibility you are able to wield as you manipulate it, is what allows deep, nuanced expression.

The harmonic vocabulary of standard jazz repertoire of the first half of the 20th century is largely defined by the gravitational pull of dominant 7th chords. The most basic mechanism is dominant-to-tonic resolution: V7 to I. This cadence reinforces the sound of the key by developing and then resolving harmonic tension.

The V7-to-I gesture is so ingrained in listeners of Western music that we hear the pull of the dominant toward the tonic even if we only hear a fragment of the chord. The linear motion from $\hat{5}$ down to $\hat{1}$, 4 down to $\hat{3}$ or $\hat{7}$ up to $\hat{1}$ (or any combination of those elements) offers a sense of resolution. Whether or not the tonic does come next, either fulfilling or subverting expectation, doesn't matter so much as the fact that an expectation was created at all. This back-and-forth between tension and release, expansion and contraction, is what makes tonal music sound fundamentally different from modal or post-tonal Western music.

To create even more tension, a clearer expectation and a greater sense of resolution, a "related II" chord is added before the dominant, referred to as a "II–V." A II–V is defined by descending perfect-fifth root motion from the related II (minor 7th or minor 7th flat-5 chord) to the dominant 7th chord. A related II chord paired with a dominant 7th chord creates more tension than the dominant 7th chord can generate on its own. II–V patterns are a fundamental building block in the harmonic grammar of jazz and Western music.

We can also play around with dominant resolution by shifting the dominant 7th chord away from $\hat{5}$ to other diatonic scale degrees, creating new gravitational centers that allow for resolutions to different diatonic chords. These dominant 7th chords that are not built on $\hat{5}$ but have a diatonic root are called secondary dominants. These chords create the same kind of expectation of resolution for the listener that V7 does, but the expected resolution is not Imaj. Instead, we expect each secondary dominant to resolve to the diatonic chord a perfect fifth below its root.

Understanding how these patterns work together to create tension and release helps us learn tunes faster, makes our ears sharper and allows us to titrate the harmonic tension we want in our own writing. Experiment, explore and have fun getting to know one of the foundational harmonic gestures in jazz. Musical examples of the topics that follow can be found on pages 72 and 73.

Primary Dominant

The primary dominant in a major key is V7. It is diatonic to the key and creates a strong expectation to resolve to the tonic (Imaj). This

expected resolution is created by the tritone that exists between the V7 chord's 3rd and ♭7th. The notes of that tritone are $\hat{7}$ and $\hat{4}$ of the key, and the melodic tendency is for $\hat{7}$ to move up to $\hat{1}$, and for $\hat{4}$ to move down to $\hat{3}$ (the root and third of the tonic chord).

Primary "Related II"

One of the most common ways to increase the harmonic tension of V7 is to add a subdominant chord before it, creating the subdominant-dominant-tonic cadence. The primary II–V uses the diatonic subdominant II chord of the key: IImin7.

Secondary Dominants

A dominant 7th chord must fulfill three requirements to be a secondary dominant: (1) The dominant seventh chord must have a diatonic root. (2) The dominant seventh chord must have at least one non-diatonic pitch. (3) There must be a diatonic chord a perfect fifth below the root of the chord. (Keep in mind that whether or not the expected resolution occurs is less important than the fact that the expectation was created.)

The "Phone Number"

A simple way to both identify and generate secondary dominants is by using the phone number $\hat{7}\hat{3}\hat{6}$-$\hat{2}\hat{5}\hat{1}\hat{4}$. This number sequence organizes all major-key secondary dominants by scale degree, which makes constructing and identifying secondary dominants straightforward and easy to remember. It is made up of the scale degrees of a major scale arranged in perfect 5ths.

Because all secondary dominants create an expectation that they resolve down to the target chord by a perfect 5th, this number helps us easily see what scale degree each secondary dominant is built on and where it is expected to resolve. For instance, a dominant 7th chord built on $\hat{7}$ is V7/III, because it is a perfect fifth above IIImin7, and a dominant 7th chord built on $\hat{2}$ is V7/V, because it is a perfect fifth above V7.

Adding Related II Chords

Just as a related II chord enhances the gravitational pull of V7 in the primary sequence leading to Imaj, each secondary dominant can be preceded by its own related II. The phone number that allows us to call up related IIs now has an area code of #4. The new phone number, (#$\hat{4}$) $\hat{7}\hat{3}\hat{6}$-$\hat{2}\hat{5}\hat{1}\hat{4}$, lets us quickly identify the available related II chord for each secondary dominant.

By showing us the sequence of perfect 5ths in a major key, any consecutive three-number sequence of the phone number shows a complete II–V cadence. The first number in the three-number sequence is the related II, the second number is the dominant 7th chord and the third number is the expected target chord. For instance, if you are targeting VImin7, you would end up with a three-number sequence $\hat{7}$–$\hat{3}$–$\hat{6}$, which gives you the related II of VIImin7(♭5), the secondary dominant V7/VI and the target chord of VImin7.

Metric Stress

To hear a II–V clearly it is important that these chords happen on specific metric stresses placements within the phrase. The strong and weak metric stresses cut a phrase in half: The first half is the strong metric stress, and the second half is the weak metric stress.

The dividing line between a strong and weak stress comes at the midpoint of the phrase. A phrase with multiple chords can be subdivided further by splitting the midpoint in half again to create more active harmonic passages.

Related II chords should precede their dominant counterparts in a strong metric stress, while the dominant chords should sound in a weak stress position. This is true almost exclusively: The notable exception to this rule is V7/V. If it is not accompanied by a related II, it is found in a strong stress immediately preceding V7.

The V7-to-I gesture is so ingrained in listeners of Western music that we hear the pull of the dominant toward the tonic even if we only hear a fragment of the chord.

Tension Voice Leading

There are two basic colors to choose from when selecting tensions on a secondary dominant: (9, 13) or (♭9, ♯9, ♭13). The dominant chord's 9 and 13 act as common tones of the major target chord's 13 and 3. Similarly, the voice leading to a minor target creates smooth voice leading where the dominant chord's ♯9 becomes the minor target chord's ♭7, the ♭9 resolves down by half step to the minor target chord's 5th and the ♭13 becomes the minor target chord's ♭3.

Tension Binary

Because voice leading is consistent between dominant 7th chords and their targets, the presence of either 9 or 13, or ♭9, ♯9 or ♭13, sends our ear in one of two possible directions. A 9 or 13 creates an expectation to hear a major target chord, while a ♭9, ♯9 or ♭13 creates an expectation to hear a minor target chord. This voice leading is consistent on all secondary dominants and creates a binary "this or that" question represented by V7/Y where Y is a variable showing that the secondary dominant is expected to either resolve to major (V, I, IV) or minor (III, VI or II).

There are three secondary dominant chords that resolve to minor: V7/III, V7/VI and V7/II. Because they are all resolving down a perfect fifth to a minor quality, ♭9, ♯9 and ♭13 all support and enhance the feeling of expectation that the chord will resolve to minor while maintaining the sound of the key.

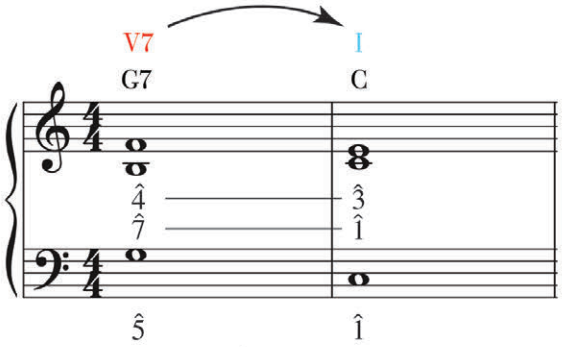
There are two secondary dominants that resolve to major — V7/IV and V7/V — along with the primary dominant V7/I. Because they are resolving down a perfect fifth to a major quality, 9 and 13 both support and enhance the feeling of expectation that the chord will resolve to major while maintaining the sound of the key. **DB**

As an active arranger and composer, Nicholas Urie has been commissioned to write music for concerts, recordings and television broadcasts for Cory Wong, John Scofield, Donny McCaslin, Queen Latifah, Steve Vai, Trijntie Oosterhuis, the Metropole Orchestra, WDR Symphony Orchestra, the Boston Pops and the Aarhus Jazz Orchestra, among others. Urie is an Associate Professor in the Harmony and Jazz Composition department at Berklee, where he has been teaching since 2012. For more information on Nicholas you can stream his latest EP, *Two Songs*; find him on Instagram, @nicholasurie; or visit his website, nicholasurie.com.

The "Phone Number" (Major Key Secondary Dominants & II - Vs)

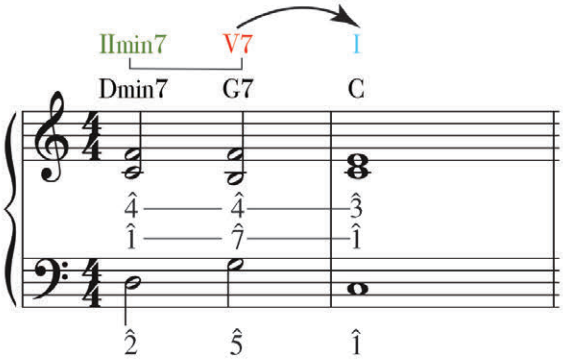
Primary Dominant

The primary dominant is V7. Its function is to create a stong expectation to resolve to the tonic. This expectation is created by the tritone that exists between the V chord's 3rd and ♭7th. The notes of that tritone are $\hat{4}$ and $\hat{7}$ of the key which have a melodic tendancy to move by step to $\hat{1}$ and $\hat{3}$, the root and third of the tonic chord.



Primary "Related II"

A II-V cadence is defined by descending perect fifth root motion from the related II to the dominant 7th chord. The related II of a dominant 7th chord is either a min7 or min7(b5) chord that moves a perfect fifth down to a dominant 7th chord.

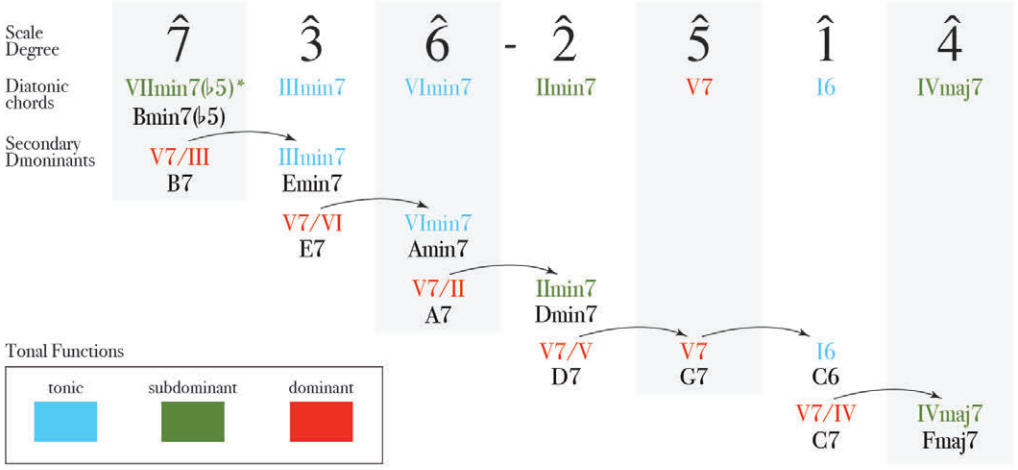


Secondary Dominants

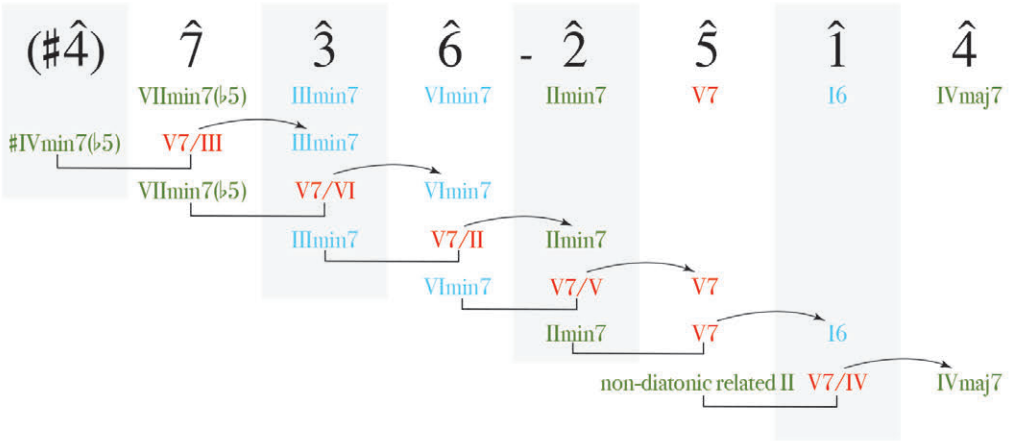
A secondary dominant is a dominant 7th chord that targets a diatonic chord by perfect fifth. That chord must fufil three requirements:

1. A secondary dominant must have a diatonic root.
2. A secondary dominant must have at least one non-diatonic pitch.
3. A secondary dominant must have a diatonic chord a perfect fifth below the root.

The "Phone Number"



Adding Related II Chords to Secondary Dominants

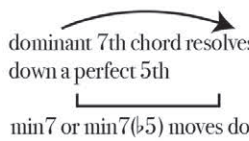


*VIImin7(♭5) is almost exclusivly used as a related II chord. As a standalone chord it would have dominant function.

II-V Sequences

Related II	Dominant	Target
♯4̂	7̂	3̂
7̂	3̂	6̂
3̂	6̂	2̂
6̂	2̂	5̂
2̂	5̂	1̂
5̂	1̂	4̂

Graphics Key



Nicholas Urie

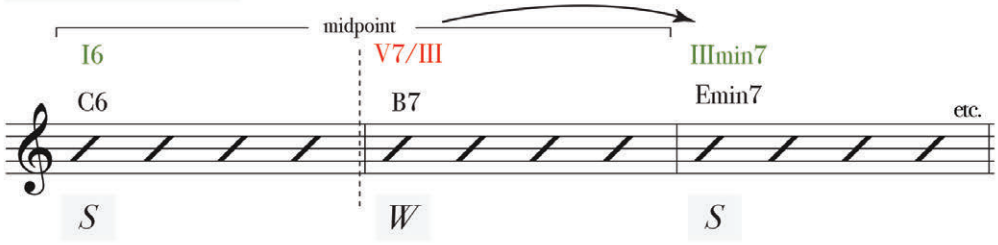
Secondary Dominant II-V Metric Stress

Metric Stress

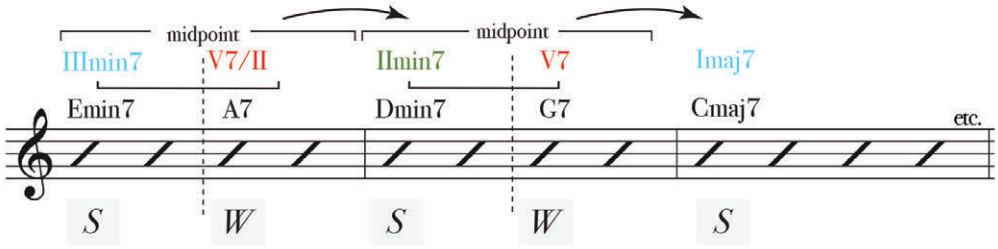
It is essential to place the related II in a strong metric stress with the dominant in a weak stress for the cadence to sound like a "II-V." If the stress placements are reversed, the cadence does not create strong harmonic gravity.

The dividing line between strong and weak stress positions comes at the midpoint of the phrase. A phrase with multiple chords can be subdivided further to create more active harmonic passages by splitting the midpoint in half again. This process is the same for both the primary and secondary II-V.

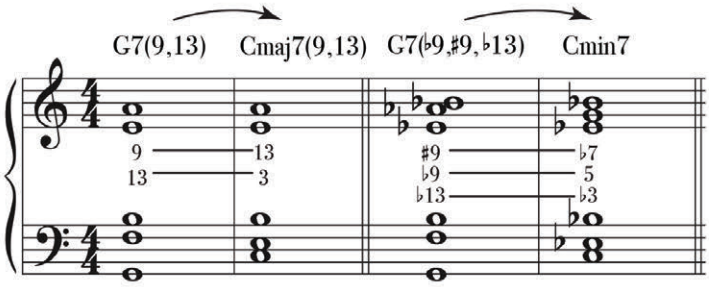
One chord per bar



Two chords per bar



Tension Voice Leading



NB: Any chord with a ♭9 automatically includes a ♯9, and vice versa. A ♮9 does not appear with either a ♭9 or a ♯9.

Tension Binary

The presence of tensions on a dominant 7th chord increases the gravitation towards a target chord and can be used as liberally or sparingly as the music requires.

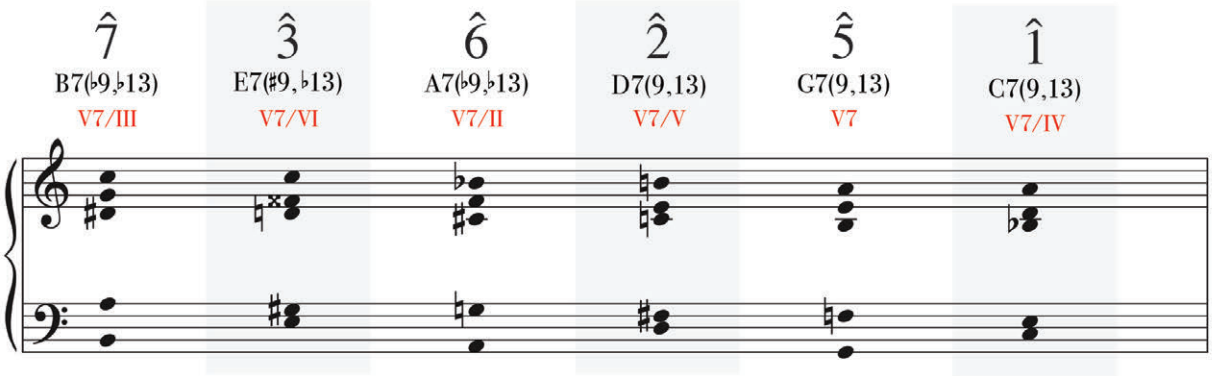
V7/Y

If Y is major: **(9,13)** — V7/V, V7, V7/IV

If Y is minor: **(♭9,♯9,♭13)** — V7/III, V7/VI, V7/II

(♭9,♭13) *Y* = Expected resolution to minor

(9,13) *Y* = Expected resolution to major



While a near endless variety of tension combinations can be made to sound amazing, this binary focuses on the tensions that create the most clear expectation of resolution to a diatonic target chord. Experimentation and exploration is crucial, so have fun and try all of the combinations you can think of while paying attention to how those combinations affect your ear's expectations.

Nicholas Urie


JAVIER ODDO

Richard X Bennett says that recording *Parker Plays X* was about trying to catch the feeling of the early pandemic.

2 Songs in 1 Day

In December 2020, the Delta COVID variant left me with only online work and no place to go. I was in a small Brooklyn apartment obsessively repeating a two-bar piano phrase when my wife, composer and Juilliard musician Paula Jeanine Bennett (also stuck at home), came out of the other room looking agitated.

She asked: "Are you trying to torture me?"

I said: "But the piano has a mute on it."

"It's not helping."

I decided to look for a practice studio.

I found one in a deserted area near the heavily polluted Gowanus Canal. Each morning with mask on, I'd walk along the Brooklyn Queens Expressway, turn into an ugly industrial building and skulk through an endless maze of corridors until I reached my windowless room. Next door to me was a fitness studio and I would hear and feel the sound of heavy weights being dropped: "Thunk! Thunk! Thunk!"

From two doors down were faint, haunted piano sounds of Bud Powell solos being played at exceedingly slow tempos. The rest of the building was filled with visual artists who didn't speak. We all tried to avoid each other.

Being in a building full of ghosts was inspiring. I started to compose new music, based on stories I'd been writing about the previous year. This music would feature the fiery saxophonist Matt Parker. He brings a drama and pathos to his expressions, which is crucial in programmatic music. I would often hear his sax sound ringing in my head as I worked through my ideas.

The main song I was working on was called "Style V Substance," based on a story about churchgoing during the pandemic. It starts like this:

In the beginning, when just about everything was full-stop, I went to a church in Brooklyn Heights every Sunday just to be around other people. The general format was a short service (singing forbidden), followed by an inspirational and positive sermon, followed by a foreboding post-Wagnerian organ piece that said, 'Ignore the sermon, hellfire awaits.' All that in less than an hour. Every week it was the same 11 masked people sitting in a space that could fit 500. We felt like the early Christians, defying death and the lions.

Eventually the minister became more dispirited and disheveled and you could sense he was running out of things to say. The final straw was a sermon on vanity consisting solely of cliches: "All that glitters is not gold" (true enough), "Appearances can be deceiving" (occasionally), "Style over substance" ... and now we have a problem. Is style really sinful? In Matthew 3:4, John the Baptist is described as being casually dressed in a "raiment of camel's hair, and a leathern girdle about his loins." I would wear that!

The "Style V Substance" music has three sections. The groove and first section of the song are inspired by Kirk Franklin. (He's the best.) The second section is a metaphysical description of the Gates of Hell. Everyone plays their lowest notes.

I figured that a song that went with a story that mentioned post-Wagnerian organ needed some 19th-century harmonic modulations. My nephew, the classical composer Julian Bennett Holmes, sent me some chord exercises that he was teaching. All but one had obvious jazz equivalents.

This sequence was new to me: start on a major chord, go down a half step to a 7th chord, up a 4th to a minor chord, down a whole step to a 7th chord, up a 4th, etc. (See Example 1.)

Repeat until you've gone though all 12 keys.

It's a cycle of 5ths going counterclockwise, but it sounds like you're perpetually ascending Tatlin's Tower. It never feels completely resolved.

Normally I don't get that excited about harmony. I've spent many months in India, Indonesia and the Arctic tundra without hearing a chord and I never missed 'em. But I got obsessed with this set of changes. If you had walked down a certain post-apocalyptic hallway in January 2021, your soundtrack would have been:

1) Excruciatingly slow Bud Powell (played by Ethan Iverson).

2) Barbells incessantly going "Thunk! Thunk! Thunk!"

3) An endless loop of spiraling harmony.

I improvised with these disparate ideas until they fit together, avoiding writing anything down until absolutely necessary. Notation can freeze creativity, especially rhythmically.

For such a short song (3'30" on the recording, much longer when performed live), "Style V Substance" also has an overarching form.

The arc of the song is taken from the *alap* (slow) section of an Indian raga. Commonly you start in the midrange, go down to your lowest note and eventually meander up to the highest peaks. This process takes about an hour. On the "Style V Substance" recording, the quartet takes a much quicker path with the piano taking the low part and the sax going high. I don't expect the audience to consciously hear this structure (I'm not even sure the band hears it), but hopefully it is felt on a deeper level.

"Style V Substance" lacked a hook. I don't understand non-melodic jazz songs at all. If you can't sing the tune, then you might as well just skip to the solos. One inspired day in late January 2021, I found my hook. I obsessively played it, realized it was strange in some way; tried not to analyze it and just rode the wave. Later on I realized it had an extra beat, a bar of five in a sea of four. It wasn't inserted for complexity and it's not emphasized more than necessary. Finally I had a composition.

Relaxed and happy, I then improvised a soul ballad in two parts, knew that there was something unusual about the bridge, knew that it was all very good, listened back to the recording and played it again. A whole different song, done in 20 minutes. Two songs finished in one day!

There is no songwriting process. "Style V Substance" took months, and the soul ballad just appeared out of nowhere.

That night I came home all excited and said to Paula Jeanine, "Do you want to hear my new songs?"

"Sure."

I played the soul ballad for around 10 seconds when she stopped me and got her notebook. I started again and she wrote:

"First sorrow … Then joy comes with the morning First the endless dark … Then it's a clear new day In the valley … Shadows fall with challenging Yet we find our way … Within the gathered dusk."

The soul ballad was now "Joy Comes With The Morning." It's based on Psalm 30 (KJV).

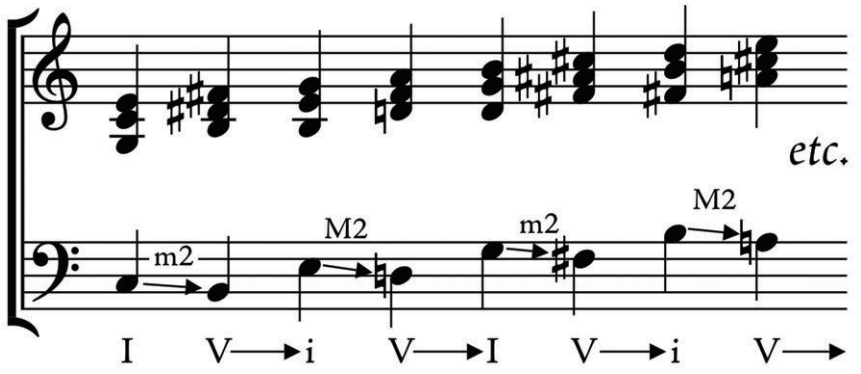
In February 2021, I got vaccinated. That was the end of my creative streak. I couldn't sit all day in a windowless factory while there was a world to explore. I hadn't seen Matt Parker in person for more than a year. He had moved to Connecticut. It was time for a visit. I took a FlixBus to Hartford. The most exciting part was when the bus crossed into New Jersey. I had escaped New York! The trip cost $7.80 but Flix saves money on gas by driving on service roads. A two-and-a-half-hour trip took five hours. Parker picked me up in Hartford and we got hot dogs from a roadside truck. This was already an A-plus day.

I showed Matt "Style V Substance" and told him to ignore the melody and just solo over the harmonic spiral. He played the most awe-inspiring, jaw-dropping, raw 11 bars I've ever heard. Now the chords had soul! Matt said, "This is hard." We played it again. I knew then that we needed to record while everyone's emotional memory of the early pandemic was fresh.

We also played "Joy Comes With The Morning." Matt is a singer of songs on the tenor sax. You can hear the lyrics in his phrasing. Like my favorite vocalists, Pericles and Pavarotti, Parker is a big man with a huge, warm sound that surrounds you. He never plays the melody exactly as written. My notes are merely a suggestion. He got to the bridge, saw that it was written in 3/8 (looks harder than it plays) and said, "What were you smoking?" Matt added the idea of an angry sax explosion during the second time through the bridge. We weren't quite at a place of joy.

Both "Style V Substance" and "Joy Comes With The Morning" were recorded later that year and are part of our new album *Parker Plays X*. The notes and rhythms were important, and for a brief moment the harmonies were crucial, but ultimately it was about trying to catch the feeling of the time. **DB**

Example 1



There is no songwriting process. 'Style V Substance' took months, and the soul ballad just appeared out of nowhere.

Richard X Bennett is a pianist/composer and filmmaker living in Brooklyn, New York. He has six raga-based releases on Indian labels as well as jazz and electronica releases on Ropeadope and Ubuntu Records. His latest release is a collaboration with saxophone player Matt Parker, *Parker Plays X* (BYNK Records) available at bynkrecords.bandcamp.com.



Joe Lovano describes the recording session for his quartet album *From The Soul* as "a magical gathering."

Joe Lovano's Tenor Saxophone Solo on 'Portrait Of Jenny'

A good friend of mine shared Joe Lovano's 1992 CD *From The Soul* (Blue Note) with me while we were on the tour bus with the Navy Band. So I put it in my Discman, and when I got to "Portrait Of Jenny," I was so moved that I immediately pulled out some staff paper and started writing it out.

When I touched base with Lovano to talk about his tenor saxophone improvisation on that particular track, he said: "I love that tune and think it was one of the highlights of *From The Soul*. The album title alone gives you an idea of how we were approaching playing together in a soulful, expressive way. The session was a celebration and a joyous gathering of love and music between us. [The late pianist] Michel Petrucciani's birthday was Dec. 28th, and mine is the 29th. So I booked the date to commemorate our two birthdays."

The full quartet on *From The Soul* included bassist Dave Holland and the late Ed Blackwell on drums. "It was a real magical gathering," Lovano remembered at the start of the following interview with DownBeat. "The music just unfolded as we went along."

The entire session was completed in one day, and nearly all the tunes, Lovano said, were completed in one take — including "Portrait Of Jenny." The following transcription of Lovano's complete solo on the tune (which he also composed) has been transposed for B-flat tenor saxophone.

Luis Hernandez: Joe, talk about how your father, the saxophonist Tony "Big T" Lovano, influenced your approach to improvisation.

Joe Lovano: My dad taught me how to listen. And he taught me to appreciate how everybody I listened to had their own way of playing. My dad had a great record collection. He was on the scene in Cleveland, and knew what was happening. He was born in 1925, a year before Miles and Coltrane. He heard Bird, Lester, Gene Ammons and Coltrane and talked about them all the time. His record collection reflected that.

Remembering early lessons with my dad, learning and studying the elements of the music, in all keys, trying to execute throughout the full range of my horn; scales and arpeggios and songs. We played together a lot. Playing side by side with someone who really had a big, beautiful deep sound, and played the tenor saxophone from the bottom to the top, top to the bottom, inside-out and outside-in. Those things taught me a lot about where you are on your horn melodically in the piece of music. Having him play in front of me, vibrating in front of me, gave me something to reach for. There was a focus on melody and trying to execute syncopation and rhythm; trying to get an understanding about rhythm, tone quality and sound. He gave me my foundation.

A lot of the cats these days learn how to play like it's an exercise and don't come from the depth of feeling and possibilities in the music. If you don't play from a patternistic approach, but play from melodic and rhythmic development, then you're creating music inside the music. Of course, I studied everyone I was listening to, and tried to develop my vocabulary from the language of Charlie Parker, Dizzy Gillespie, Sonny Stitt, Miles Davis, Thelonious Monk, Max Roach and others. I was captured from an early age, and to this day, try to channel all of my influences in the moment of now.

So, back to this solo. When you listen to it and follow it, you'll feel how I'm playing off of what Blackwell is playing, and he's playing off of what I'm playing. So you feel the triple time and the duple … you feel the quarter note … the big beat inside where the quarter note is coming from. The way Dave Holland plays with Blackwell, Michel and me, there's a real swinging, polyrhythmic, natural flow that brings out the beauty and joyous feeling on this take. All of our ideas come together as one.

Hernandez: How would you encourage the new generation of improvisers as they develop their voices?

Lovano: Live in the library of the sounds and spirits that inspire you to find yourself. Internalize the music, themes and variations. Don't become a repeater: Try to develop your own way of playing where you're creating ideas from the ideas that are being created around you. Develop a free-flowing approach as an improviser in the spontaneity that can happen when you're inside the beat in that polyrhythmic way. You have to study the rhythm and develop a polytonal melodic approach as well, where you're hearing things in all keys around the center of the key you're in. That's a study that I'm trying to develop more these days. Follow the sound and play off the title of the tune. For example, the tune "All The Things You Are," you play that title of the tune every time you play.

Hernandez: Learning and transcribing this solo taught me so much about what you've discussed, Joe. Thanks again for all the beautiful music you've shared with us.

Lovano: Thank you — it's all about sharing the blessings, man. **DB**

A native of Miami, saxophonist Luis Hernandez studied at University of North Texas, where he played in the One O'Clock Lab Band for three-and-a-half years. Hernandez earned his master's degree from Rowan University. He served 26 years as tenor saxophonist/soloist in the Navy's premiere jazz ensemble, The Commodores. Hernandez is a member of the Grammy-winning Afro Bop Alliance, and has performed/recorded with Dave Samuels, Paquito D'Rivera, Maria Schneider, Eddie Daniels, James Moody, Chris Potter and Jerry Bergonzi. Hernandez is a JL Woodwinds and Key Leaves artist. Follow him on Instagram @cubantenor.

Portrait of Jenny - Joe Lovano Solo

From his *Blue Note* recording *"From The Soul"*

All rhythms are approximate.
Must refer to the recording!

Transcribed by: Luis Hernandez

+ = palm D









P. Mauriat PMB-185 Baritone Saxophone

Intermediate-Class Instrument Resonates with Students, Plays Like a Pro



Woodwind and brasswind manufacturer P. Mauriat, which started life as a professional saxophone company and earned an early reputation for its consistently excellent instruments, has made major headways into the student and intermediate markets in recent years. One prime example is the company's 185 series, which shares many of the same features as P. Mauriats pro horns and has been completed with the introduction of the PMB-185 baritone saxophone.

The body tube of the PMB-185, made of 100 percent yellow brass, has the same internal bore as the company's professional baritones, like the 300 series. While it lacks the hand engraving, fancy lacquer and abalone key touches on the 300 series, the PMB-185 has numerous pro features, including Pisoni pads with metal resonators, blued steel springs, a triple neck-strap hook, a true hand-hammered bell and a full range from low A to high F#. It's capable of just about anything you can ask from a baritone sax — it just doesn't have a prohibitive price tag. Minimum advertised price on the PMB-185 is only $6,199.

"You could find this in a middle or high school band room anywhere in the country, or you could find it in a professional saxophone player's car trunk — specifically someone who is a reed player who needs a bari sax that's going to play, be responsive and be free-blowing, but they don't want to spend 14 or 15 thousand dollars on it," said Jeremiah True, P. Mauriat brand manager, a lifelong bari specialist who spent 21 years playing in four different bands in the U.S. Air Force. "On our professional series baris, on different sections of the instrument you have ribbed construction, while the PMB-185 is predominantly post-to-body construction. Sometimes, post-to-body is regarded as a pejorative, but in this case it has the opposite effect, just like the post-to-body construction the Yamaha 52 baritone sax had. As someone who regularly performed on a Yamaha 62 with ribbed construction, I bought a 52 for myself, and it played so much more freely. It vibrated so much better, and the post-to-body on this I think is what is lending it that same kind of ease of feel. It doesn't have as much metal on it, which makes it lighter and suitable for younger players."

On play-testing, the PMB-185 responded instantly, with almost shocking ease, and, boy, could I feel it vibrate in my hands. It has a huge, flexible sound that makes expressive, dynamic playing a breeze. The bell is slightly flared (it's about a half-inch wide diameter than the bell on my PMB-301), which gives it the feel of a low B-flat bari and enhances the resonance of the horns lowest, sweetest notes, especially its solidly in-tune low A. It offers an even-feeling scale, and the keywork is just as fast and accurate as the PMB 301. Intonation is consistently spot-on, and the horn avoids the tendency go go sharp up high (a curse of many lesser baris). It's durable, free-blowing and high-flying — a fun-to-play horn with respectable serious side, too. As True observed, "it's more live driving a '69 Charger as opposed to a 2023 Lexus."

P. Mauriat's entire 185 series, which True describes as an "advanced beginner/intermediate line," is great for a range of educational applications, from middle school band rooms to high school jazz band to university wind ensemble. It's an excellent fit for colleges that have instruments available to their music majors or even non-major university students to play in university bands. When it comes to pro saxophone doublers and even dedicated bari players, they can have a field day exploring everything that the PMB-185 bari is capable of.

The PMB-185 comes in a Traveler II ABS hardshell case that can stand up to rough rides on band buses and airplanes, and it can be conveniently wheeled on surfaces like sidewalks, parking lots and school hallways.

The PMB-185 is a real charmer of an instrument, an all-around practical horn that bari players of all stripes — soloists, ensemble players, educators and recording artists — will find not just appealing, but downright inspiring. *—Ed Enright*

pmauriatmusic.com

GETTA HOODIE!



DOWNBEAT.COM

Toolshed 〉 GEAR BOX

1. Comfy Contours, Cool Colors

Fender's Cory Wong Stratocaster is available in two new colorways: Daphne Blue and Surf Green. Wong's signature model features a scaled-down alder body combined with a Modern "D" neck and sculpted body contours for a comfortable playing experience.

More info: fender.com

2. Pop Prevention

Neutrik has redesigned and upgraded its silentPLUG instrument jack plug. The silentPLUG automatically mutes a quarter-inch instrument cable to avoid pops and squeals when plugging in or disconnecting gear.

More info: neutrik.com

3. Stop Eating the Mic

The Mic Trainer is an accessory that helps vocalists learn to keep their mouth at an appropriate distance from the microphone by providing an adjustable physical touchpoint. It gives singers added control over their sound while also limiting exposure to the surface of the microphone grille, allowing for better articulation and coloration of vocals.

More info: mictrainer.com

4. Soft & Sturdy Stands

Gator Frameworks' stands for woodwind and brass instruments are made of durable materials to maximize sturdiness plus softer elements to prevent surface scratching. Tripod stands are available for saxophones, trumpets, trombones, flutes and clarinets; the collapsible stands have padded yokes or pegs (dual-instrument stands like the the alto/tenor saxophone tripod stand feature both) and rubberized feet to prevent slipping. Round-base, weighted stands are available for clarinets and flutes. A-frame collapsible stands have a padded cradle to accommodate a French horn.

More info: gatorco.com

5. Micro Polysynth

Roland's S-1 Tweak Synth, the latest addition to the Aira line of pocket-sized instruments, also includes the T-8 Beat Machine, J-6 Chord Synthesizer and E-4 Voice Tweaker. Inspired by Roland's SH-101 from the 1980s, the S-1 is a micro polysynth with futuristic wave manipulation and onboard sequencing.

More info: roland.com

6. Brecker's Notes

The Practice Notebooks of Michael Brecker (Sher Music) contains more than 700 entries, re-engraved from the legendary saxophonist's hand-written notebooks. Brecker (1949–2007) kept extensive notes on things to practice over the entire span of his 35-year career, and the 141-page book contains first-hand accounts of how he worked on these musical concepts from his bandmates Joey Calderazzo, John Patitucci, Richie Beirach, Steve Khan, Dave Liebman and others. The book is available in print and PDF versions for all treble clef instruments and includes an appendix of Brecker's saxophone-specific ideas on fingerings, multiphonics and extended techniques.

More info: shermusic.com

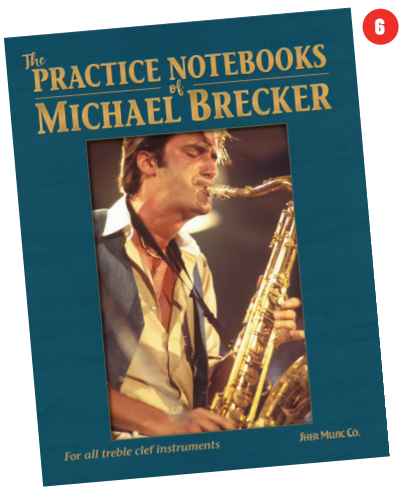












FALL FESTIVE



DOWNBEAT.COM



GRAMMY Award-winning artist Aoife O'Donovan, '03 DP


NEC Jazz Studies Faculty Member &
MacArthur Genius Award Recipient, Jason Moran

Creative legacies like no other.


Anna Webber
Incoming Jazz Co-Chair

New England Conservatory's groundbreaking **Jazz Studies** and **Contemporary Musical Arts (CMA)** programs encourage you to thrive in the space between genres and beyond boundaries. With Jazz at NEC, you'll study with the musicians who have shaped the world of contemporary jazz. Through CMA, you'll hone your unique voice as a composer, performer, and improviser. At NEC, you'll find a close-knit environment where you'll learn from influential artist-teachers and graduate with a lifelong network of mentors and collaborators.

NEC Jazz & CMA faculty include:

Ken Schaphorst (Jazz Co-Chair), Eden MacAdam-Somer (CMA Co-Chair), Hankus Netsky (CMA Co-Chair), Ran Blake, Mike Block, Jerry Bergonzi, Frank Carlberg, Anthony Coleman, Dominique Eade, Henrique Eisenmann, Marshall Gilkes, Billy Hart, Dave Holland, Ethan Iverson, Carla Kihlstedt, Liz Knowles, Balla Kouyaté, Jerry Leake, John Lockwood, Farayi Malek, Cecil McBee, Donny McCaslin, Amanda Monaco, Jason Moran, Joe Morris, Robert Nieske, Jason Palmer, Ted Reichman, Nasheet Waits, Mark Zaleski


Yoona Kim
'23 MM, CMA

Learn more:

DOWNBEAT

THE COLLEGE GUIDE

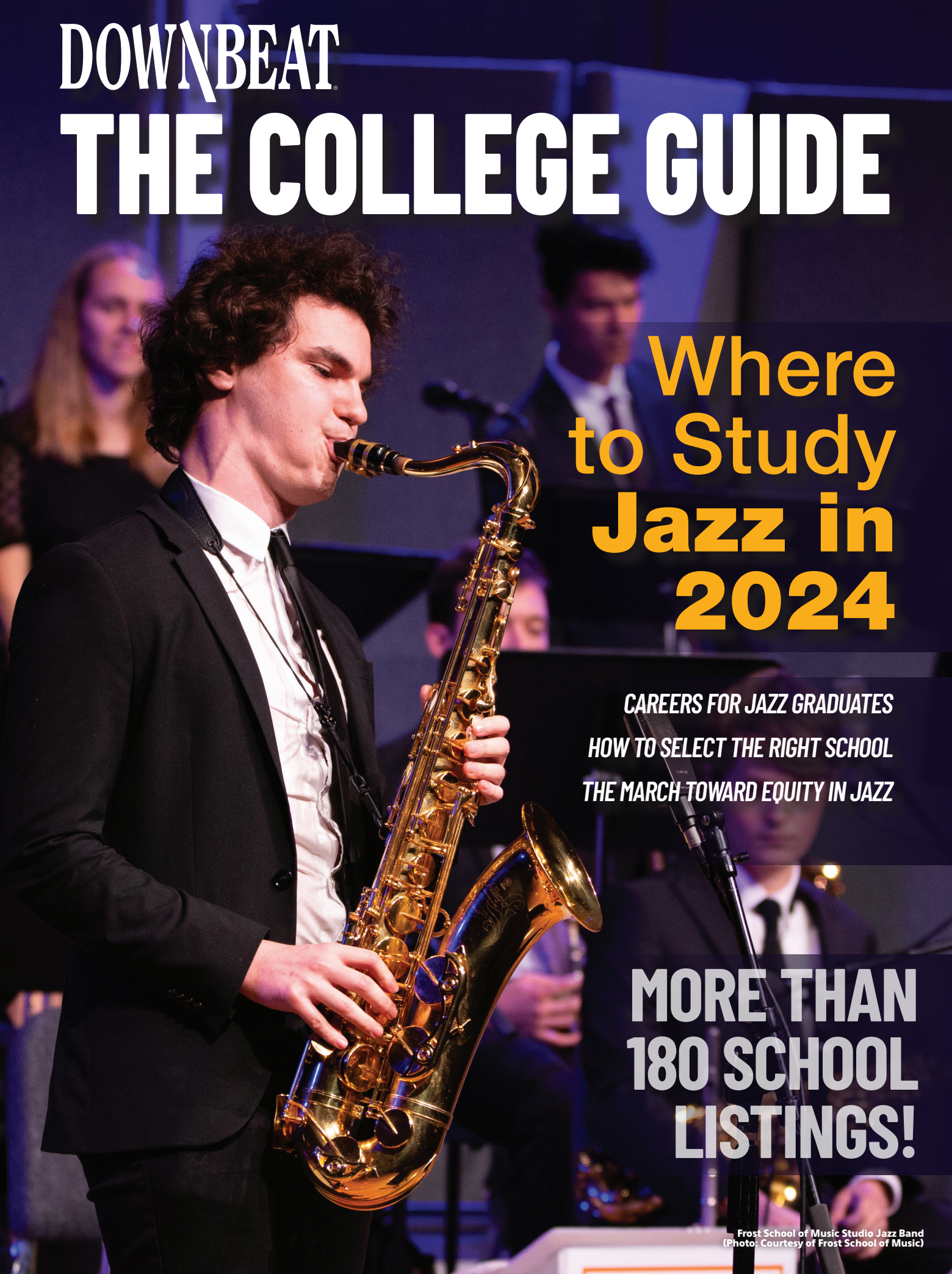
Where to Study Jazz in 2024

CAREERS FOR JAZZ GRADUATES

HOW TO SELECT THE RIGHT SCHOOL

THE MARCH TOWARD EQUITY IN JAZZ

MORE THAN 180 SCHOOL LISTINGS!



Frost School of Music Studio Jazz Band
(Photo: Courtesy of Frost School of Music)


COURTESY UNIVERSITY OF THE ARTS

Philadelphia's University of the Arts "Z" Big Band

TIPS ON USING THIS GUIDE

In creating the DownBeat College Guide, a lot of thought went into what students and parents need to know when selecting the right school. Over the years, we've come up with a formula that seems most effective.

Student Body: For most entries, we break it down by the school, then the music school and how many jazz students. Some students want the major university or big music school experience, while others want it small and personal.

Tuition: Maybe that should be No. 1. The cost of college is truly a challenge in this day and age. We get it.

Jazz Degrees: Bachelor of Music (BM throughout the guide); Bachelor of Arts (BA), Master of Music (MM), Master of Arts (MA) and so on. Ask your college about the differences, which may seem subtle but are extremely important to consider. Also, options for jazz students are expanding, just as the jazz world is expanding.

Faculty: Who's teaching and directing these programs? As pointed out in our How to Select the Right School article beginning on page 112, undergraduates will be spending four years of their lives with these teachers. So, there should be a connection, or at least a starting point, for researching their backgrounds.

Jazz Bands: How many and what configuration make a big difference. If a student like to play in a combo, a strictly big-band school is not gonna fly. The same is true for a trombonist who loves being part of a horn section instead of a trio.

Alumni: There will be scores of names that students and parents are unfamiliar with as well as those who are immediately recognizable. That doesn't mean they those unknown-to-you names aren't important. They are there to be researched and checked out. You might find that a school has a long line of top-flight arrangers or teachers who don't always get the public-facing credit they deserve

Auditions: Getting to know the audition requirements is a true step in the right direction. Throughout the guide, colleges will simply send you to a website. Some may require more information than can be delivered here. So, explore and research, and don't be afraid to ask questions. These schools want and need you to attend. They want a chance to answer your questions and wow you with the experience.

Financial Aid and Scholarships: A few schools offer no financial aid or scholarship opportunities, but most do, and many offer generous amounts. Leave no money stone unturned.

Application Deadlines: Know your deadlines, especially early deadlines for scholarship and financial aid considerations.

Contacts: These people are there to recruit you. So, don't think twice, call or email them. They would love an opportunity to tell you more.

Location: At the top of each entry, you'll find the location of the school. Where do you want to be? Large city or small town? Warm weather or snow country? Go ahead, dream. There are many roads to jazz and even more ways to enter the profession in this day and age.

Final Note for Parents: Should you let your child study music? YES. If you learn to do one thing well, you can learn to do many things well. And there are so many options for careers in this wonderful ecosphere. Rest assured, they'll probably scrape by in the beginning, but, ultimately they will find a path and their place in this business. Enjoy the journey with them.

—Frank Alkyer

DOWNBEAT
COLLEGE GUIDE INDEX

FEATURE

86 Career Options for Jazz Graduates
112 Selecting the Right School
128 A March Toward Equity and Inclusion

SCHOOL LISTINGS

90 EAST
116 SOUTH
132 MIDWEST
154 WEST
170 INTERNATIONAL



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
composition

Jane Ira Bloom
saxophone

Anat Cohen
clarinet, saxophone

Dave Douglas
trumpet

Mary Halvorson
guitar

Julian Lage
guitar

Allison Miller
drums

Fay Victor
voice

Matt Wilson
drums

Reggie Workman
bass

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

newschool.edu/jazz

THE NEW SCHOOL



Pearl Drum interns come from a variety of schools. Shown here during a company event at the Brooklyn Bowl in Nashville are, from left, Mary Smith, Pearl events marketing manager; Gracie Martin, intern from the University of North Alabama; Russ Saunders, Pearl sales representative; Avneesh Babar, intern from the University of North Texas; Austin Mellen, intern from Middle Tennessee State University; and Jonah Jaisen, intern from Middle Tennessee State University.



MTSU

Felipe Valenzuela, a recent Middle Tennessee State Music Industry graduate, now works at Universal Music Publishing Group.



DARIO GRIFFIN

USC Thornton Jazz Studies students collaborate with peers in the USC Thornton Screen Scoring program at Capitol Records' legendary Studio A in Hollywood.

Jazz Studies & Beyond

EXPLORING CAREER OPTIONS FOR JAZZ STUDENTS

by Terry Perkins

DownBeat's annual Where to Study Jazz Guide lists more than 180 four-year jazz studies programs across the United States. Multiply those programs by the number of students enrolled in them, and it's clear that thousands of undergraduate and graduate students are pursuing jazz-related degrees.

Many of these students will enter the field of music education. Others will strive to establish themselves as professional musicians, composers and arrangers. But in today's rapidly changing and increasingly competitive music environment, many jazz studies programs are offering a wider array of specialized courses and career paths to provide students with the skills and knowledge to succeed in other areas.

Indiana State University, Middle Tennessee State University, Western Michigan University, Thornton School of Music at the University of Southern California and the New School in New York City have all worked to provide their jazz studies students with a variety of pathways to develop skills and explore career options in today's rapidly evolving music industry.

INDIANA STATE UNIVERSITY

In 1978, Indiana State University added a Bachelor of Science degree in music business with concentrations in either merchandising or business administration. The new degree also required students to be trained as musicians by taking the same core music classes as music majors.

Over the years, the music industry degree program at Indiana State became one of the prestigious in the country, achieving a 100% success rate for many years in placing graduates in jobs within the music industry: merchandising, publishing, recording, retail, touring, manufacturing, promotion and media.

Professor Ted Piechocinski, director of the ISU School of Music and the Music Business Program since 2004, believes one of the key elements in the success of the music industry degree pathway is its six-month internship program.

"Students take their internship after their course requirements are done," he states. "The internship is scheduled during their final semester and truly becomes a culminating experience, immersing them full-time in a company. Over the years we've had more interns at NAMM (National Association of Music Merchants) than any other university program."

But as the music business has evolved, Piechocinski acknowledges that it's a continuing challenge to keep course offerings at ISU as relevant as possible.

"We're in a constant state of flux with our curriculum, just like the music business," he explains. "Here's one example. We used to assign students to put together a promotional kit for a local musical artist as a semester project. It's not a physical kit; it's social media. But there are still certain key informational buttons you need to hit. I teach students that it's still the same game, but you need a different approach — like playing small ball in baseball instead of trying to hit home runs. And in the end, the key things that matter in this business are building relationships, communicating information and having the skills and adaptability to keep up with the changes."

MIDDLE TENNESSEE STATE UNIVERSITY

Why did Middle Tennessee State University add a Music Industry track to its Music Department more than a decade ago? The answer: location, location, location. MTSU is



Lesédi Ntsane, a New School MAAME graduate and jazz trumpeter.



MARK BUGNASKI, COURTESY OF WESTERN MICHIGAN UNIVERSITY

In Western Michigan's clinical improvisation course, students practice facilitating improvisations that address various client goals, like emotional expression, social interaction and range of motion. They then verbally process the improvisation experience.



WESTERN MICHIGAN UNIVERSITY

Multimedia Arts Technology students at West Virginia University work sound for a live concert.

in Murfreesboro, just 34 miles from downtown Nashville, one of music industry's epicenters.

Professor Jamey Simmons, director of jazz studies at Middle Tennessee State, explains that the concept of adding a Music Industry degree came about because students taking recording and production courses in the MTSU media department began enrolling in music department instrumental and vocal classes.

"They were media degree majors," he says, "and wanted to play music but couldn't commit to a full-time music degree. So we decided to create a music degree that had all the components of our performance degrees, but allowed students to have a music industry minor. As a result, the Music Industry track went from being a small program in the beginning to one of our largest music degree programs."

Travis Hunter, academic advisor for the MTSU School of Music programs, notes that the degree has become a popular choice for jazz students looking to add flexibility to their Jazz Performance degree.

"Our jazz students can take Music Industry classes to learn 21st-century musicianship skills such as networking, finances and creating audience engagement in our Foundations of Music Industry and Music Industry Professional classes. Jazz musicians can also take courses in the Recording Industry or Audio Production departments. Students can also use that credit towards a minor. The Music Industry degree really offers a remarkable blend of both rigor and flexibility."

MTSU Music Industry students must also complete an internship. Professor Cedric Dent coordinates the internship program, and has taken advantage of MTSU's proximity to Nashville to set up internship positions at more than 30 music industry businesses, ranging from recording studios, record labels, marketing and promotion firms, to media companies, retail distributors and the Country Music Hall of Fame.

"The internships range from three to six credit hours, depending on length," concludes Simmons. "Our hope is for them to use this opportunity to build a real command of the business side of music."

WESTERN MICHIGAN UNIVERSITY

At Western Michigan University, the Music School introduced a Bachelor of Science degree in Multimedia Arts Technology a decade ago. MAT courses are based on five foundational pillars: audio engineering, creative projects for various media, live sound reinforcement for concerts and shows, computer programming and performance with technology.

The availability of Western Sound Studios on campus, which operates as a professional business as well as serving as the recording facility for the university's music program, was an impetus to start the program. But Assistant Professor Carter J. Rice explains that the program was designed to include much more varied class offerings.

"We decided classes that only teach audio engineering were a disservice to students wanting a broader perspective," he says. "Fewer and fewer jobs are focused on just that. Video is a huge part of MAT, and courses in videography, video editing, animation, game design, cinema sound design, mixing in surround sound and video game sound are offered. A lot of computer and video companies hire our graduates because they need people who can code who are also musicians."

According to Rice, the MAT program attracts a growing number of jazz studies students, especially those majoring in composition. But there's also room for students without a traditional music background as well.

"We have students who come through the program who can barely read or write music," says Rice, "but they're some of the best musicians I've ever met. MAT seems to attract eager individuals who might not make it into other programs. It all adds up to an eclectic hodgepodge of humans who end up doing really cool things."

WMU's Music Therapy program offers a more traditional career path for jazz majors, according to Associate Professor Jennifer Fiore.

"An undergrad degree in Musical Therapy



Drummer Kenny Aronoff speaks with Indiana State School of Music students during a campus visit this year.

has specific requirements, and there is some overlap with jazz studies requirements," she explains. "Sometimes students finish both degree; others end up focusing on one. We do have an equivalency certification program for students who have a jazz studies degree but want to come back and study to be a music therapist. They just take the classes needed to fulfill that certification, do an internship, then qualify to take the board certification exam."

USC THORNTON SCHOOL OF MUSIC

Thornton School of Music at the University of Southern California offers a Bachelor of Science degree in Music Industry as well as a Bachelor of Music degree in Music Technology. In fact, the Music Industry program has Thornton's highest enrollment, with 500 current students.

Courses in both those programs are also required for all Thornton students, according to Jason Goldman, associate professor of practice and chair of Thornton's jazz studies program.

"For jazz students, we require the Intro to Music Business and Careers in Music course in the Music Industry program, and we require four music technology courses as well," Goldman explains. "It's vital to know your rights as a musician: how you get royalties, how you get paid."

"Music technology students can choose the four required courses from up to eight classes. We want to give them the freedom to learn more within specific areas. For example, they can take classes like Pro Tools, Sibelius or Finale notation, or Web Building."

Music Industry majors can take a variety of courses: artist management, the recording industry, music publishing, artist branding and marketing, music law, live concert promotion, festival management, DIY touring, music industry ethics and venue management.

Music Technology majors can explore using technology in live performance and multimedia. Music production students are required to collaborate with songwriters, artists and bands at Thornton, and have the opportunity to work with students in other USC schools. For example, they can partner with video directors/designers and video game designers in the School of Cinematic Arts, or with students in the Roski School of Art and Design, the Viterbi School of Engineering or the Annenberg School for Communication and Journalism.

"The contemporary music division at Thornton contains jazz, industry, production, our exceptional Screen Scoring program as well as a pop music track," says Goldman. "The music industry changes fast, and in an academic environment it's challenging to stay up with the latest trends, but I think Thornton does a great job."

THE NEW SCHOOL

Students at the New School in Manhattan enrolled in the School of Jazz and Contemporary Music have the opportunity to continue and enhance their performing careers after receiving their undergraduate degrees thanks to a new program, the Master's in Art Management and Entrepreneurship. Begun in 2017, the two-year MAAME program brings together School of Jazz grads with students from the New School's College of Performing Arts — the School of Drama and the Mannes School of Music — to gain skills in arts management, administration and entrepreneurship.

"Entrepreneurial practice is a core value of all our programs," says Stephen Brown-Fried, vice dean of curriculum and learning at The New School's College of Performing Arts. "There are a lot of programs for arts managers, but we feel this program is unique. MAAME requires them to continue their performance career — and come out of the program empowered with all the tools of entrepreneurship."

"We all operate from the idea that there's a real world out there," adds Pablo Helguera, assistant professor of arts management and entrepreneurship. "We try to give them the reins to their own career: how to fundraise and find resources to do what they want to accomplish. We show them that artists don't live in isolation."

In the first year of MAAME classes, students are introduced to entrepreneurial practices such as marketing, fundraising strategies and cultural and creative industry business models. The second year is focused on developing a capstone project that combines these entrepreneurial skills with their artistic creativity.

"We want them to really think about what their capstone project might be by helping them dream in a creative way," adds Helguera, "then realistically showing them what's possible. Their last semester is the time for production, setting a budget and time frame to make that idea happen. For example, Lesédi Ntsane, a South African trumpet player, created a performance based on letters and correspondence from the apartheid era. He then reached out to the South African consulate for support to help create a successful performance. Capstones can become the launching pad for future career."

"In addition to accepting grad students, MAAME now has a five-year program for our College of Performing Arts undergrads," adds Dr. Keller Coker, dean of the School of Jazz and Contemporary Music. "They can apply during their second year and enter a dual degree path if accepted. They then integrate MAAME courses in their third and fourth year and can graduate in five years."

"At MAAME," emphasizes Brown-Fried, "we are connected to the field as it exists in this moment and are thinking ahead and preparing artist-entrepreneurs for a world that continues to change. That implies constant evolution." DB



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.

DUQUESNE UNIVERSITY
Mary Pappert School of Music

Learn more today at duq.edu/downbeat.

Perform alongside GRAMMY Award-winning jazz faculty


Paul Thompson


Jeff Bush


Max Leake


Mike Tomaro


Tom Wendt


JD Chaisson


Eric Susoeff


ELIZABETH FRIAR
High-flying performance at Berklee


SUZANNE PITTSON
CUNY's Graduate Jazz Combo at Jazz Congress


BEN JOHNSON
Students jam at the Peabody School.

EAST

Berklee College of Music

Boston, Massachusetts

Student Body: 8,282.

Tuition: $48,830 annually.

Jazz Degrees: BM (BA degree offered in Music Industry Leadership and Innovation for non-musicians).

Faculty: Terri Lyne Carrington, Allan Chase, Edmar Colón, Danilo Pérez, Sara Caswell, Steven Feifke, Tia Fuller, Anastassiya Petrova, Kris Davis, Linda May Han Oh.

Jazz Bands: Jazz Composition Workshop Ensemble, Jazz Comp Fusion Ensemble, Chord Scale Madness Ensemble, Berklee Concert Jazz Orchestra, Rainbow Big Band, Visiting Scholar's Ensemble, more.

Alumni: Terri Lyne Carrington '83, Quincy Jones '51, esperanza spalding '05, Bill Frisell '77, Donald Fagen (Steely Dan) '66, Danilo Pérez '88, John Scofield '73, Leo Genovese '04, Matthew Stevens '04, Arooj Aftab '10, Debo Ray '13, Grace Kelly '12, Julian Lage '08, Gary Burton '61.

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

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

Scholarships: Contact 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 in the university. 80 jazz students (65 undergraduate/15 graduate).

Tuition: Undergraduate: In-state, $3,365/semester. Out-of-state, $600/credit. Graduate: In-state, $5,385/semester. Out-of-state, $830/credit.

Jazz Degrees: BM in Jazz Studies, MM 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.

Alumni: Ira Gershwin, Frank Loesser, Yip Harburg, Kris Davis, Theo Bleckmann, Alan Mednard, Vitor Goncalves, Antonio Ciacca, Tony Davis, Aidan Carroll, Jamile Staeve, Deanna Witkowski.

Auditions: See jazz.ccnysites.cuny.edu/auditions.

Financial Aid: See ccny.cuny.edu/financialaid.

Scholarships: Sweet Basil Jazz Club Scholarship; Ella Fitzgerald Foundation Scholarship. For complete list, see jazz.ccnysites.cuny.edu/students/scholarships-awards.

Apply by: Feb. 1.

Contact: Marla Alexandre, Music Department Office, 212-650-5411. For BM, jazz@ccny.cuny.edu. For MM, jazzgrad@ccny.cuny.edu. For more information, jazz.ccnysites.cuny.edu.

Duquesne University Mary Pappert School of Music

Pittsburgh, Pennsylvania

Student Body: 9,000 undergrads; 300 music students (grad and undergrad); 15 jazz students (grad and undergrad).

Tuition: Contact musicadmissions@duq.edu.

Jazz Degrees: BM in Performance–Jazz Emphasis; MM in Performance–Jazz Emphasis.

Faculty: Mike Tomaro, Jeff Bush, Paul Thompson, Max Leake, Eric Susoeff, Tom Wendt, JD Chaisson, Kelley Krepin-DeFade.

Jazz Bands: Jazz Ensemble, Jazz Workshop, Jazz Combos.

Alumni: Sammy Nestico, Mike Tomaro, David Budway, Don Aliquo Jr., Darryl Yokley, Chris Hemingway, Brett Williams, Arianna Powell, Eric Richards, Paul Murtha.

Auditions: Portfolio plus live audition, see duq.edu/auditionoverview.

Financial Aid: Academic, talent, and need-based scholarships up to 100% of tuition coverage.

Scholarships: Undergraduate, see duq.edu/MusicAwards. Graduate, see duq.edu/gradmusicawards.

Apply by: Priority deadline, March 1, 2024 (closes June 1, 2024).

Contact: Dr. Thomas Carsecka, director of music admissions, 412-396-5064, musicadmissions@duq.edu.

The Eastman School of Music of the University of Rochester

Rochester, New York

Student Body: 550 Undergrads, 400 Grads. Music Students; 550 undergrads, 400 grads. 40 jazz majors.

Tuition: $63,150 (undergraduate tuition).

Jazz Degrees: BM, MM, DMA.

Faculty: Christine Jensen, Jeff Campbell, Gary Versace, Clay Jenkins, Sara Gazarek, 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


Manhattan
School of Music
MSMNYC.EDU
NEW YORK, NY
admission@msmnyc.edu
JAZZ
ARTS
INGRID JENSEN
DEAN
it all happens here.


JOYCE BOGHOSIAN
George Mason Jazz Vocal Ensemble


The SUNY Schenectady Jazz Combo
HEATHER DEFAYETTE

application materials due Dec 1. Final auditions due in February (offered virtually and on campus).

Financial Aid: Contact financialaid@esm.rochester.edu.

Scholarships: Contact Danielle Arnold, darnold@esm.rochester.edu.

Apply by: Dec. 1.

Contact: Danielle Arnold, 585-274-1060; darnold@esm.rochester.edu.

Fordham University
New York, New York

Student Body: 16,000; 55 jazz.

Tuition: Visit fordham.edu



Jazz Degrees: BA in Music, Music Minor.

Faculty: Matt Buttermann, Nathan Lincoln-DeCusatis, Mika Nishimura, Juan Montoya, Kevin Farrell, Amanda Ekery, Katherine Copeland, Zoe Obadia, Douglas Marriner, Willie Applewhite, Keegan Riley.

Jazz Bands: Jazz Orchestra, Combos, Vocal Ensemble.

Auditions: No auditions.

Financial Aid: 84.61% of undergraduates received financial aid. Visit fordham.edu.

Scholarships: See fordham.edu.

Apply by: Jan. 1.

Contact: Dr. Matt Buttermann, mbuttermann@fordham.edu.

George Mason University
Fairfax, Virginia

Student Body: 39,150 (students from all 50 states and 130 countries); 350 music students. 30–40 jazz students.

Tuition: Undergraduate: studentaccounts.gmu.edu/wp-content/uploads/AY2023-24Undergraduate.pdf. Graduate: studentaccounts.gmu.edu/wp-content/uploads/AY2023-24CVPA.pdf.

Jazz Degrees: Minor, BM, MM, DMA (Jazz Emphasis).

Faculty: Wade Beach, Graham Breedlove, Jim Carroll, Aaron Eckert, John Kocur, Dr. Kevin McDonald, Dr. Juan Megna, Xavier Perez, Victor Provost, Dr. Darden Purcell, Dr. Shawn Purcell, Rick Whitehead.

Jazz Bands: Mason Jazz Ensemble (big band), Jazz Workshop (lab band), Combos, Latin American Ensemble, Steel Pan Ensemble, Mason Jazz Vocal Ensemble, Braddock Road Brass Band.

Alumni: Victor Provost, Leigh Pilzer, Regan Brough.

Auditions: music.gmu.edu/admissions/apply-and-audition.

Financial Aid: gmu.edu/financial-aid.

Scholarships: Merit-based scholarships available by audition, Dr. Darden Purcell, dpurcel2@gmu.edu.

Apply by: University Early Action, Honors College, and University Merit Scholarship Consideration Deadline: Nov. 1. University Regular Decision Deadline: Feb. 1. School of Music Merit Scholarship Consideration: Complete an audition prior to March 1.

Contact: Dr. Darden Purcell, 703-993-1380, dpurcel2@gmu.edu.

The Hartt School
West Hartford, Connecticut

Student Body: 2,800; 495 music students; 29 jazz students.

Tuition: Undergraduate, $42,851; DMA & MM, $28,697; GPD, AD, $21,654.

Jazz Degrees: BM, MM.

Faculty: Javon Jackson, Sam Blakeslee, Abraham Burton, Chris Casey, Zaccai Curtis, Matt DeChamplain, Rick Germanson, Richard Goldstein, Karrin Schoonover, David Smith, Michael Thomas, Jason Tiemann.

Jazz Bands: Big Band, Jazz Ensemble (6).

Alumni: Sue Terry, Jimmy Greene, Nat Reeves, Steve Davis.

Auditions: Application and audition.

Financial Aid: Katherine Presutti, VP for Financial Aid, 860-768-4300, kpresutti@hartford.edu.

Scholarships: Katherine Presutti, VP for Financial Aid, 860-768-4300, kpresutti@hartford.edu.

Apply by: Jan. 1.

Contact: Javon Jackson, program director, 860-768-5797, javjackso@hartford.edu.

The Juilliard School
New York City, New York

Student Body: 850; 692 music students; 53 jazz students (as of fall 2022).

Tuition: $53,300.

Jazz Degrees: BM, MM, Artist Diploma (post-graduate).

Faculty: Wynton Marsalis, director of Juilliard Jazz; Aaron Flagg, chair and associate director.

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

Alumni: Aaron Diehl, Anthony Hervey, Immanuel Wilkins, Olivia Chindamo, Russell Hall, Isaiah J Thompson, TJ Reddick.

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

Financial Aid: financialaid@juilliard.edu

Scholarships: Awarded based on a combination of need and merit, financialaid@juilliard.edu.

Apply by: Dec. 1.

Contact: 212-799-5000, ext. 223; admissions@juilliard.edu.

Long Island University, Post Campus

Brookville, New York

Student Body: 15,066; 150 music students; 45 jazz students.

Tuition: $39,290.

Jazz Degrees: BFA MTEP(Music Technology, Entrepreneurship and Production), BS Music, BM (Mus Ed).

Faculty: Jeff Lederer, director of Jazz Studies, Curtis Hasselbring, Rich Lacona, Jennifer Miceli, Tavonna Miller, Mark Marino, John Ray, Kaz Takemura, Steve Blutman.

Jazz Bands: LIU Jazz Sharks Big Band, Jazz combos, Los Tiburones Latin Jazz Group, Long Island Sound Vocal Jazz Group, Post-Modern Contemporary Ensembles.

Alumni: Brandon Rivas, Isaiah Johnson, Al Marino.

Auditions: In-person and online auditions available on select dates January to March 2024. Visit liu.edu/post/academics/school-of-performing-arts/music-audition.

Financial Aid: Visit liu.edu/enrollment-services/financial-aid.

Scholarships: Limited music scholarships and academic scholarships available. Visit liu.edu/Global/~/link.aspx?

Apply by: Rolling admissions.

Contact: Jeff Lederer, 516-299-2474, jeffrey.lederer@liu.edu.

Longy School of Music of Bard College

Cambridge. Massachusetts

Student Body: 325 music students; 26 jazz students.

Tuition: $51,725

Jazz Degrees: MM, Graduate Performance Diploma, Graduate Diploma in Composition.

Faculty: Eric Hofbauer, Naseem Alatrash, Sara Bielanski, Leo Blanco, Dave Bryant, Peter Cassino, Peter Evans, Ana Guigui, Chris Klaxton, Charlie Kohlhase, John Lockwood, Nando Michelin, Anastassiya Petrova, Randall Pingrey, Noah Preminger, Matt Savage, Ben Schwendener, Neal Smith, Nikola Tomić, Sylvie Zakarian.

Jazz Bands: Jazz Immersions Ensembles, Folk Tradition Ensemble, The JCM Vocal Workshop, Harmolodic Ensemble, Modern Standard Ensemble, South American Jazz Ensemble, The Art of the Duo/Trio Ensemble, The JCM Art Ensemble, African Jazz (including Abdullah Ibrahim, Johnny Dyani and Dudu Pukwana), Modern Times Ensemble, The No Boundaries Ensemble, Ensemble-in-Residence: Imagine Orchestra.

Alumni: Tucker Antell, Sadie Gustafson-Zook, David Harewood, Lawrence Ku, Miki Matsuki.

Auditions: Online application and audition (live or video recorded). Visit longy.edu/admissions/how-to-apply.

Financial Aid: Lauren Flaherty lflaherty@longy.edu.

Scholarships: Tyler Reece treece@longy.edu.

Apply by: Nov. 1, 2023, for Spring 2024; Dec. 1 for Early Action, Fall 2024; Regular Action: Jan. 5, 2024.

Contact: Zishi Liu, 617-831-1804, zliu@longy.edu.




CASSANDRA ROSHU
Syracuse University Orange Juice Jazz Ensemble


JOSEPH V. LABOLITO
Temple University Jazz Band Holiday Concert

Manhattan School of Music

New York, New York

Student Body: 1,040 music students; 135 jazz students.

Tuition: $53,500.

Jazz Degrees: BM, MM, Doctoral Jazz Arts Advancement Program (DMA).

Majors: Alto Saxophone, Baritone Saxophone, Bass Trombone, Cello, Clarinet, Composition (MM only), Double Bass, Drum Set, Electric Bass, Flute, Guitar, Harmonica, Piano, Tenor Saxophone, Tenor Trombone, Trumpet, Vibraphone, Viola, Violin, Voice (MM & DMA only).

Faculty: Ingrid Jensen, Jay Anderson, Darcy James Argue, Jamie Baum, Jean Baylor, Theo Bleckmann, Rogério Boccato, Regina Carter, Marc Cary, Sara Caswell, Jon Faddis, Edward Green, Chris Hajian, Vincent Herring, Matt Holman, Mike Holober, Tammy Huynh, Ryan Keberle, Bill Kirchner, Frank Lacy, Jeremy Manasia, Phil Markowitz, Donny McCaslin, Mike Moreno, Aaron Parks, John Riley, Sherisse Rogers, Christopher Rosenberg, Ted Rosenthal, Joel Ross, Harvie S, James Saltzman, Kendrick Scott, Jaleel Shaw, Damien Sneed, Mark Soskin; Dayna Stephens; Joan Stiles, David Taylor, Steve Turre, Elio Villafranca, Scott Wendholt, Buster Williams.

Jazz Bands: Jazz Orchestra, Jazz Studio Orchestra, Chamber Jazz Ensemble, Repertoire and Reading Big Band. More than 20 small combos: traditional, contemporary, experimental, swing, bebop, Latin, Brazilian, Indian, electronic and more

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

Auditions: Applicants must submit an online application at apply.msmnyc.edu/apply. The application opens on Sept. 1, and closes on Dec. 1. MSM offers in-person auditions on campus from late February through early March. Virtual auditions may also be available. See msmnyc.edu/admission/what-youll-need-to-apply-to-msm-college. Some programs require applicants to submit prescreening videos in order to be invited to audition in person. See msmnyc.edu/programs/jazz-arts/prescreening-audition-procedures to view requirements for your major of interest.

Financial Aid: Available.

Scholarships: Scholarships are awarded based on financial need and talent, as captured by the entrance audition, application, academic records, and social and community engagement. See msmnyc.edu/admission/scholarships-financial-aid. Contact Ellen Segarra, senior associate director for financial aid, finaid@msmnyc.edu.

Apply by: Dec. 1.

Contact: admission@msmnyc.edu; 917-493-4436.

Marshall University

Huntington, West Virginia

Student Body: 10,835; 150 music students; 40 jazz students.

Tuition: Resident, $8,942; Non-resident, $20,294.

Jazz Degrees: BFA–Jazz Studies, MA–Jazz Studies, BA–Commercial Music.

Faculty: Jeff Wolfe, Ed Bingham, Mike Stroeher, Nick Vassar, Danny Cecil, Steve Hall.

Jazz Bands: Two large jazz ensembles, three jazz combos, commercial music ensemble.

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

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

Financial Aid: marshall.edu/sfa.

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

Apply by: Rolling deadline, visit marshall.edu/admissions/apply.

Contact: Jeff Wolfe, director of jazz studies, 304-696-3613, wolfe9@marshall.edu.

John J. Cali School of Music at Montclair State University

Montclair, New Jersey

Student Body: 20,000; 450 at the Cali School; 50 jazz studies majors.

Tuition: $13,000.

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

Faculty: Marcus Printup, Mike Rodriguez, 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 Mayland, David Cook, Stephen Benson, Jerome Jennings, Kevin Bene, Kate Cosco, Dylan Pramuk.

Jazz Bands: MSU Jazz Ensemble, Red Hawk Jazz Band, Vocamotion Vocal Ensemble, Guitar Ensemble, 14 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: 806; 80 Jazz Studies; 40 CMA .

Tuition $56,780/year.

JAZZ STUDIES

Jazz Degrees: BM, five-year, Dual-Degree options with Tufts and Harvard; Undergraduate Diploma; MM; Graduate Diploma; DMA in jazz performance or jazz composition.

Faculty: Anna Webber, Ken Schaphorst, Jason Moran, Dominique Eade, Ethan Iverson, Donny McCaslin, Nasheet Waits, Dave Holland, Billy Hart, Ran Blake, Cecil McBee, Jerry Bergonzi, Marshall Gilkes, John Lockwood, Jason Palmer, Joe Morris, Robert Nieske, Ben Schwendener, Frank Carlberg, Anthony Coleman, Mark Zaleski, Jorrit Dijkstra, Henrique Eisenmann, Jerry Leake, Mark 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.

Alumni: Cecil Taylor, Fred Hersch, Rachael Price, Darcy James Argue, Regina Carter, Dave Douglas, Matana Roberts, Michael Mayo, Satoko Fujii, Antonio Sanchez, Richie Barshay, Marilyn Crispell, Freddy Cole, Jamie Baum, Marty Ehrlich, Anton Fig, Ricky Ford, Bernie Worrell, Roberta Gambarini, Matthew Schipp, Bruce Barth, Jerome Harris, Roger Kellaway, Sunny Kim, Brian Landrus, Jo Lawry, Noah Preminger, Sara Serpa, George Schuller, Luciana Souza, Daniel Tepfer, Ryan Truesdell, Rachel Z.

CONTEMPORARY MUSICAL ARTS (CMA)

CMA Degrees: BM, five-year, Dual-Degree options with Tufts and Harvard; Undergraduate Diploma; MM, Graduate Diploma; DMA in Contemporary Musical Arts.

CMA Faculty: Hankus Netsky & Eden MacAdam-Somer, co-chairs; Ran Blake; Dominique Eade; Anthony Coleman; Carla Kihlstedt; Balla Kouyaté; Liz Knowles; Mike Block; Nedelka Prescod; Greg Liszt; Joe Morris; Farayi Malek; Nima Janmohammadi; Steve Netsky; Hui Weng; Mal Barsamian; Linda Chase; Jerry Leake; Cristi Catt; Ted Reichman; Mark Zaleski; Dave Zoffer; Lautaro Mantilla; Warren Senders.

CMA Ensembles: 26 faculty-coached ensembles including Mandé West African, Contemporary Chamber Music, American Roots, Ceól (Irish), Open Form/Graphic Scores, Songwriter's Workshop, Jewish Music, R&B, Early Jazz, Contemporary Rock, Persian Music, Middle Eastern Music, Interdisciplinary Connections, World Music, A capella Vocal Ensemble, and Composition/Improvisation.

CMA Alums: Sarah Jarosz, Aoife O'Donovan, Mat Maneri, Frank Carlberg, Michael Winograd, Don Byron, Dave Fiuczynski, Nedelka Prescod, John Medeski, Dominique Eade, Christine Correa, Magdalena Abrego, C.B. Calloway Brooks, Okkyung Lee.

JAZZ STUDIES & CONTEMPORARY MUSICAL ARTS

Auditions: Recorded video audition (pre-screening). Students who pass pre-screening will be notified mid-late December and will be invited to a final audition in late January–February. Final auditions will be performed in-person for a faculty panel on our campus in Boston. Recorded final auditions (also acceptable) are reviewed by the same faculty and given equal consideration. Pre-screening and final audition repertoire are outlined on our website in the "Audition Information" section.

Financial Aid: NEC awards federal and state funding to eligible students based on financial need. Institutional funding is awarded based on student talent/merit as well as demonstrated financial need. Institutional funding is available to all students — both domestic and international — who complete the

University of Massachusetts | Amherst





Jazz & African American Music Studies Faculty:
Jeffrey W. Holmes (Director), Felipe Salles, Catherine Jensen-Hole, Tom Giampietro, and Fumi Tomita, Adjuncts — Bob Ferrier, Ben Griffin

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

B.A. in Music – Jazz & African American Music Studies
Ideal for double majoring

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 2024
Remote audition options available

Learn more at **umass.edu/music** or contact **musicadmissions@umass.edu**

UMass Music Admissions


HARTT SCHOOL OF MUSIC
Jazz vocals at Hartt


MIKE PETERS
Jazz band rehearsal at Montclair State

NEC financial aid application within the online application.

Scholarships: More than 90% of NEC students receive renewable scholarships. Contact finaid@necmusic.edu.

Apply by: Dec. 1.

Contact: Austin Comerford, enrollment counselor for contemporary musical arts, jazz and voice; austin.comerford@necmusic.edu.

The New School

New York, New York

Student Body: 10,000; 800 music students; 300 jazz students.

Tuition: 52,000/year.

Jazz Degrees: BFA, MM.

Faculty: Reggie Workman, Jane Ira Bloom, Arturo O'Farrill, Julian Lage, Mary Halvorson, Peter Bernstein, Joanne Brackeen, Buster Williams, George Cables, Anat Cohen, Andrew Cyrille, Joel Ross, James Francies, Immanuel Wilkins, Allison Miller, Matt Wilson, Brandee Younger, Dave Douglas, Caroline Davis, Nir Felder, Wendy Eisenberg, more than 125 classroom faculty.

Jazz Bands: 90 per semester.

Alumni: Brad Mehldau, Peter Bernstein, Robert Glasper, Joel Ross, James Francies, Becca Stevens, Jazzmeia Horn, Larry Goldings, Lakecia Benjamin, Greg Kurstin.

Auditions: Live auditions in New York, Portland, Tel Aviv; recorded.

Financial Aid: Contact performingarts@newschool.edu.

Scholarships: performingarts@newschool.edu.

Apply by: Jan. 15.

Contact: performingarts@newschool.edu.

New York Jazz Academy

New York, New York

Student Body: 600 jazz students.

Tuition: $2,000–$10,000/year.

Jazz Degrees: No degrees offered.

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

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

Alumni: Sam Butler, Gaston Kaisin, Esteban Castro.

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

Financial Aid: Available.

Scholarships: Tuition subsidies are available.

Apply by: Rolling admissions.

Contact: Javier Arau, 718-426-0633, nyja@nyjazzacademy.com.

Website: nyjazzacademy.com

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* • **Sean Jones**, *Richard and Elizabeth Case Chair in Jazz Studies, jazz trumpet* • **Javier Nero**, *jazz trombone*
Marvin Sewell, *jazz guitar* • **Fran Vielma**, *Latin jazz and jazz music theory* • **Charenée Wade**, *jazz voice*
Warren Wolf, *multi-instrumentalist*



JOHNS HOPKINS
PEABODY CONSERVATORY

peabody.jhu.edu
667-208-6600

GEORGE MASON UNIVERSITY JAZZ STUDIES

MANY PATHS TO SUCCESS





Introducing new faculty
BASS
Ben Thomas



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
Dr. Darden Purcell

GUITAR
Dr. Shawn Purcell

GUITAR
Rick Whitehead



DEGREES
BM and MM in Jazz Studies
DMA *(Jazz Emphasis)*
Merit-based scholarships

2023-2024 AUDITION DAYS
Saturday, December 2
Saturday, January 20
Saturday, February 3
Friday, February 9
Saturday, March 16



MASON JAZZ CAMP

June 24-28, 2024
Residential & Commuter

GEORGE MASON UNIVERSITY

15 miles from Washington DC
Reva and Sid Dewberry Family School of Music
4400 University Drive, Fairfax, VA 22030

MUSIC.GMU.EDU/JAZZ-STUDIES/


ANNA YATSKEVICH
High-fiving at Manhattan School


ANDREW HURLBUT
Jason Moran speaking at NEC

New York University (NYU Steinhardt)

New York, New York

Student Body: 51,123; 100 jazz students.

Tuition: Undergraduate, $60,438/year; Graduate, $37,332/year.

Jazz Degrees: BM in Instrumental Performance with a Sequence in Jazz; MM in Instrumental Performance, Jazz Instrumental Performance; Artist Diploma in Jazz Instrumental Performance, and PhD in Music Performance and Composition.

Faculty: Dave Pietro, Dr. Dave Schroeder, Peter Bernstein, Rogerio Boccato, Patricia Brennan, Alan Broadbent, Sara Caswell, Dezron Douglas, Billy Drewes, Billy Drummond, Alan Ferber, Drew Gress, John Hadfield, Ari Hoenig, Tim Keiper, Brandon Lee, Dave Liebman, Ron McClure, Tony Moreno, Ed Neumeister, Tivon Pennicott, Rich Perry, Lenny Pickett, Chris Potter, Michael Richmond, Michael Rodriguez, Adam Rogers, John Scofield, Rich Shemaria, Brad Shepik, Dion Tucker, Manuel Valera, Lenny White, Martin Wind, Michael Wolff.

Jazz Bands: Brazilian Music Ensemble, Brazilian Percussion Ensemble, Patricia Brennan Ensemble, Dezron Douglas Ensemble, Billy Drewes Ensemble I & II, Drew Gress Ensemble, World Percussion Ensemble, Dave Liebman Ensemble, Ron McClure Ensemble, Tony Moreno Ensembles I & II, Lenny Pickett Block Party Band, The NYU Wayne Shorter Ensemble, Chris Potter Ensemble, The Mingus Ensemble, Latin Music Ensemble, Michael Rodriguez Ensemble, Adam Rogers Ensemble, John Scofield Guitar Ensemble, NYU Jazz Orchestra, NYU All-University Jazz Orchestra, Brad Shepik Ensemble, World Music Ensemble, Lenny White Ensemble, Martin Wind Ensemble, Michael Wolff Ensemble.

Alumni: Wayne Shorter, Brian Lynch, Dave Pietro, Martin Wind, Ron Blake, Patricia Brennan, Adam Stoler, Timo Vollbrecht, Tuffus Zimbabwe, Charlotte Greve, Steven Feifke, Marta Sanchez, Joe Alterman, Marike Wiening, Ray Mason, Mike Eckroth, Antonio Figura, Eva Klesse, John Gunther, Davy Mooney, David Meder, Marike van Dijk, Glenn Zaleski.

Auditions: Undergraduate, visit steinhardt.nyu.edu/degree/bm-jazz-studies/how-audition. Graduate, visit steinhardt.nyu.edu/degree/



STUDY JAZZ AT PRINCETON UNIVERSITY

RUDRESH MAHANTHAPPA, DIRECTOR OF JAZZ

Continue your passion for jazz while experiencing a world-renowned undergraduate education.

- Pursue a Certificate in Jazz Studies, no matter what your major is
- Participate in a range of ensembles led by top musicians
- Learn from and share the stage with legendary guest artists
- Experience the renowned annual Princeton University Jazz Festival first-hand
- Expand your knowledge of jazz from historical and academic perspectives
- Be part of a diverse music department where performance, scholarship, and composition are inseparable

Visit jazzatprinceton.com or email jazz@princeton.edu.

FACULTY

Darcy James Argue Composition & Arranging, Creative Large Ensemble Director
Ted Chubb Trumpet
Matthew Clayton Jazz History
Vincent Ector Drums
Nicole Glover Saxophone
Rudresh Mahanthappa Program Director, Small Ensembles
David Miller Trombone
Miles Okazaki Guitar
Matthew Parrish Bass, Small Ensembles
Dr. Trineice Robinson-Martin Voice, Jazz Vocal Collective
Elio Villafranca Piano

PAST ARTISTS-IN-RESIDENCE:

CLAUDIA ACUÑA
AMBROSE AKINMUSIRE
TERRI LYNE CARRINGTON
GERALD CLAYTON
NNENNA FREELON
TIA FULLER
DAVE HOLLAND
INGRID JENSEN
SARA SERPA
ARCHIE SHEPP
WALTER SMITH III

JAZZ at PRINCETON UNIVERSITY
DEPARTMENT OF MUSIC AT PRINCETON
PRINCETON UNIVERSITY



BOB MINTZER will be a guest at the 34th Annual Jazz Festival

WELLS SCHOOL OF MUSIC
WEST CHESTER UNIVERSITY

Home of the Bob & Darlene Curnow Jazz Library

JAZZ

JAZZ STUDIES PERFORMANCE, B.M.

JAZZ & CONTEMPORARY IMPROVISATION STUDIES, MINOR

JONATHAN RAGONESE
Director of Jazz Studies | Saxophone

JEREMY JORDAN
Piano & Improvisation

JOHN SWANA
Trumpet & Improvisation

PETER PAULSEN
Bass & Arranging

CHRIS HANNING
Drums

MARC JACOBY
Latin Jazz, Technology & Percussion

DAN CHERRY
Trombone

DEVIN ARNE
Guitar & Multimedia

DAVE CULLEN
Guitar

PURSUE YOUR PASSION

AT WEST CHESTER UNIVERSITY

To get more information about the Wells School of Music at West Chester University, scan this code with your phone's camera!

musicinfo@wcupa.edu | wcupa.edu/music

Jonathan Ragonese, Director of Jazz Studies | jragonese@wcupa.edu

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: Regular decision, Jan. 5; Early Decision I, Nov. 1; Early Decision II, Jan. 1; Master's/Artist Diploma, Jan. 6; PhD, Dec. 1.

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

Peabody Institute of the Johns Hopkins University

Baltimore, Maryland

Student Body: 750 music students; 35 jazz students.

Tuition: $62,380.

Jazz Degrees: BM, MM, GPD.

Faculty: Sean Jones, Nasar Abadey, Javier Nero, Kristopher Funn, Tim Green, Richard D. Johnson, Marvin Sewell, Fran Vielma, Charenee Wade, Warren Wolf.

Jazz Bands: Peabody Jazz Ensemble, Pan American Jazz Ensemble, Peabody Super Sax Ensemble, Peabody Jazz Combos.

Alumni: Chelsey Green, Alex Norris, Dontae Winslow, Delandria Mills, Russell Kirk, Jacob Yoffee, Daniel Marcellus.

Audition: Visit peabody.jhu.edu/auditions.

Financial Aid: Available, contact peabodyfinaid@jhu.edu; 667-208-6590.

Scholarships: Contact peabodyfinaid@jhu.edu; 667-208-6590.

Apply by: Dec. 1.

Contact: 667-208-6600; peabodyadmissions@jhu.edu; peabody.jhu.edu.

Princeton University

Princeton, New Jersey

Student Body 5,548; 55 jazz students.

Tuition: $59,710.

Jazz Degrees: BA in Music, Minor in Music, Minor in Music Performance.

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: Creative Large Ensemble, Small Group I, Small Group A, Small Group X, Small Group Z, Jazz Vocal Collective.

Alumni: Stanley Jordan, Alex Laurenzi, Maya Keren, Maya Stepansky.

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

Financial Aid: Visit admission.princeton.edu/cost-aid/apply-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; facebook.com; jazzatprinceton; twitter.com/jazzatprinceton; jazzatprinceton.com.

Queens College

Queens, New York

Student Body: 18,700; 400 music students; 30 jazz students.

Tuition: In-state, $470 per credit; Out-of-state/international, $855.

Jazz Degrees: MM, Jazz Performance; MM, Jazz Composition.

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

Jazz Bands: 4–6 each year.

Alumni: Conrad Herwig, Arturo O'Farrill, Marvin Hamlisch, Tito Munoz, Carole King, Paul Simon.

Financial Aid: None.

Scholarships: Contact Teresa Sanchez, jazz program coordinator; teresa.sanchez@qc.cuny.edu.

Apply by: Feb. 1 for Fall 2024. Nov. 1 for Spring 2024.

Contact: Dennis Mackrel, 718-997-3858, dennis.mackrel@qc.cuny.edu.

Rutgers University Mason Gross School of the Arts

New Brunswick, New Jersey

Student Body: 36,000; 1,150 in School of the Arts; 300 music students (250 undergraduate, 50 graduate); 60 jazz students.

Tuition: Undergraduate/In-state, $12,900/year; Undergraduate/Out-of-State (and international), $30,600; Graduate/In-state, $843 per credit. Graduate/Out-of-state, $1,334 per credit.

Jazz Degrees: BM Jazz Studies, BM Jazz and Music Education, MM 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: 14-plus jazz ensembles — large, semi-large and smaller ensembles — including Jazz Ensemble I and RU Scarlet Knight Jazz Trombone Ensembles directed by Conrad Herwig, the Jazz Lab Big Band and Avant Garde Ensembles directed by Dr. Anthony Branker, the RU Mingus Ensemble directed by Abraham Burton, the RU Afro-Caribbean Ensemble directed by



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

@boyercollege

Temple University
Center for the Performing and Cinematic Arts

Robbie Ameen, the RU Jazz Guitar Ensemble directed by Dave Stryker, the WR Jazz Fusion Ensemble directed by Kenny Davis, various jazz faculty-led smaller chamber jazz groups.

Alumni: Terence Blanchard, Terell Stafford, Michael Mossman, Andy Hunter, Orrin Evans, Ralph Peterson Jr., Yoron Israel, Adam Cruz, Mike Baggetta, Kenny Davis, Steve Nelson, Kuumba Frank Lacy, Jimmy Bosch, Tanya Darby, Johnathon Blake, Rudy Royston.

Auditions: Applicants can choose in-person or recorded audition. Auditions include aural skills assessment, music education interview (if applying to jazz and music ed) and the audition. Students are primarily evaluated in sight-reading, improvisation and overall performance/musicianship. Auditions typically include demonstrations of chord, scale and jazz theory knowledge. Applicants who audition in person perform with live accompaniment (if applicable).

Financial Aid: Rutgers is a public university. Through the FAFSA, students are awarded need-based aid in the form of grants, scholarships and loans. Rutgers recently announced the Scarlet Guarantee, which, when paired with the Garden State Guarantee, provides free or reduced tuition for low- and middle-income New Jersey students. Contact New Brunswick Office of Financial Aid: 848-932-7057; questions@admissions.rutgers.edu.

Scholarships: Automatically consider all undergraduate applicants for merit-based scholarships. The average Mason Gross scholarship ranges between $3,500 and $10,000 annually. Most can be renewed provided that the student remains in good standing artistically and academically. Graduate scholarships are awarded directly from the Music department. Contact: Mason Gross Office of Admissions: 848-932-5241; admissions@mgsa.rutgers.edu.

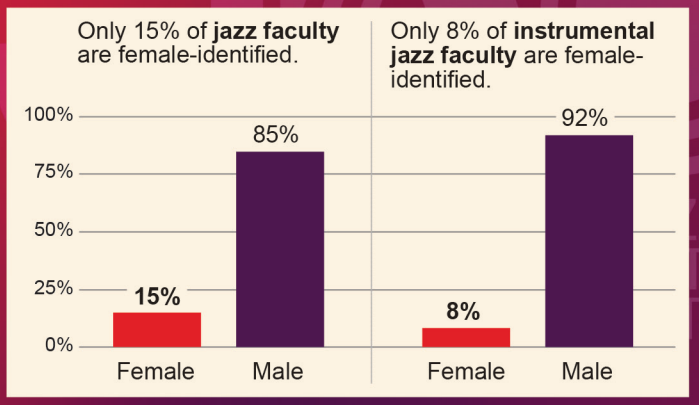
Apply by: Recommended Rutgers application deadline: Dec. 1.

Contact: 848-932-5211; ethompson@mgsa.rutgers.edu.

JAZZ COUNTS

A STUDY SPONSORED BY THE BERKLEE INSTITUTE OF JAZZ AND GENDER JUSTICE

Jazz education is still a man's world. The numbers don't lie.



Jazz Counts: Measuring the Jazz Faculty Gender Gap in Higher Education by researcher Lara Pellegrinelli gathers information from the websites of over 200 colleges, conservatories and universities to offer the first comprehensive, quantitative data on women's representation as faculty members teaching jazz. The study shows that male-identified educators are an overwhelming majority of jazz faculty members, surpassing women's representation by a factor of six. Female-identified educators are outnumbered substantially on the most popular jazz instruments; in every faculty rank and as administrators; leading ensembles and teaching studio lessons; as well as teaching academic subjects such as music history, music theory, and composition.

To access the full report, scan here:

Berklee
Institute of Jazz and Gender Justice

Shenandoah Conservatory

Winchester, Virginia

Student Body: 380 music students, 25 jazz students.

Tuition: $33,790.

Jazz Degrees: Jazz & Commercial Music, 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 Combos, 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. 14.

Contact: Matt Niess, mniess@su.edu.

Skidmore Jazz Institute

Saratoga Springs, New York

Student Body: 70–80 jazz students.

Tuition: $3069.60, including room and board.

Jazz Degrees: Undergraduate credit available.

Faculty: Todd Coolman, Bill Cunliffe, Steve Davis, Michael Dease, Mimi Fox, Jimmy Greene, Bob Halek, Clay Jenkins, Dennis Mackrel, Michael Rodriguez, Dave Stryker, Steve Wilson, Brian Carucci, director.

Jazz Bands: Combos.

Funding Available for Fall 2024

UNIVERSITY OF MARYLAND



Introducing our acting Director of jazz studies, five-time Grammy Jazz nominee **Mark Williams!**

The University of Maryland School of Music announces openings for the Graduate Fellowship Jazz Combo for Fall of 2024. UMD fellowship chamber groups are prominent ambassadors in the School of Music, throughout the D.C. Metro region, Maryland and beyond.

Fellowship opportunities are designed for students pursuing a Master of Music degree. Benefits include:

- in-state residency qualification
- 5 credits tuition remission per semester
- $5,000 fellowship
- A stipend of $13,000
- Access to faculty/staff health insurance plans for students and their dependents



Graduate Fellowship Jazz Combo

Apply by December 1st

Graduate Fellowship Jazz Combo Openings

SCHOOL OF MUSIC

FOR MORE INFORMATION
music.umd.edu/apply
musicadmissions@umd.edu
301.405.8435
@TerpsMusic
#HearTheTurtle

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

Auditions: skidmore.edu/summerjazz/apply.php.

Financial Aid: Coleen Stephenson, 518-580-5447; cstephen@skidmore.edu.

Scholarships: Need-based. Coleen Stephenson, 518-580-5447; cstephen@skidmore.edu.

Apply by: March 15.

Contact: Coleen Stephenson, 518-580-5447; cstephen@skidmore.edu; skidmore.edu/summerjazz.

SUNY Fredonia

Fredonia, New York

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

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

Jazz Degrees: BA in Jazz Studies.

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

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

Alumni: Don Menza, Joe Magnarelli, Bob McChesney.

Auditions: Visit fredonia.edu.

Financial Aid: Available. Visit fredonia.edu.

Scholarships: Merit-based.

Apply by: Visit fredonia.edu.

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



Crane School of Music, SUNY Potsdam

Potsdam, New York

Student Body: 500 music students.

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

Jazz Degrees: Undergraduate music degree students can opt for a Jazz Minor.

Faculty: Dr. Michael Dudley, John Geggie, Timothy Sullivan.

Jazz Bands: Jazz Ensemble, Jazz Band, Jazz Combos, including the Giroux Honors Jazz Combo.

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

Auditions: See potsdam.edu/academics/crane/admissions.

Financial Aid: Available. Contact admissions@potsdam.edu.

Scholarships: Both merit- and need-based, and both music and academic are available. Contact admissions@potsdam.edu.

Apply by: Feb. 18 (last day to register for an audition).

Contact: Dr. David Heuser, associate dean, auditions@potsdam.edu, 315-267-2417.

SUNY Schenectady School of Music

Schenectady, New York

Student Body: 4,000; 130 music students; 15 jazz students.

Tuition: In-state: $4,824/year; Out-of-state, $7,236/year.

Jazz Degrees: Music (AS); Music Audio Technology (AAS); Digital Music and Beats Production (certificate); Music (certificate).

Faculty: Brian Patneaude, Dylan Canterbury, Phil Pandori, Kevin Grudecki, David Gleason, Bobby Kendall, Bob Halek.

Jazz Bands: Jazz Ensemble, Jazz Combos.

Alumni: Eric Binder, Kevin Grudecki, Bob Halek, Rob Lindquist, Nick Mancini, Keith Pray.

Auditions: Visit unysccc.edu/academics/school-of-music/audition-requirements.html.

Financial Aid: Mark Bessette, bessetma@sunysccc.edu.

Scholarships: Dr. Christopher Brellochs, brellocc@sunysccc.edu.

Apply By: Rolling.

Contact: 518-381-1231; schoolofmusic@sunysccc.edu.



Juilliard | Jazz

WYNTON MARSALIS, *Director*
AARON FLAGG, *Chair and Associate Director*

Inspiring Alumni Include

Olivia Chindamo, *voice*
Michael Dease, *trombone*
Aaron Diehl, *piano*
Anthony Hervey, *trumpet*
Ekep Nkwelle, *voice*
Endea Owens, *bass*
Alexa Tarantino, *alto sax*
Isaiah J. Thompson, *piano*
Immanuel Wilkins, *alto sax*

LEARN MORE AND
APPLY BY DECEMBER 1

juilliard.edu/jazz

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

- Undergraduate and graduate degrees and an artist diploma
- Performance opportunities throughout New York City, including at our Lincoln Center campus, the Blue Note, Dizzy's Club, and more
- Interdisciplinary collaborations across Juilliard's dance, drama, and music divisions
- Exploration of the entire jazz continuum including music by Mary Lou Williams, Ornette Coleman, Charles Mingus, Hazel Scott, Chico O'Farrill, and original compositions by students and alumni

PHOTO: RACHEL PAPO

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
Kevin Bene, jazz pedagogy
Steve Benson, guitar
Mike Boschen, trombone
David Cook, piano
Kate Cosco, jazz history
Alan Ferber, jazz arranging/trombone
Alvester Garnett, drumset
Billy Hart, drumset
Jerome Jennings, graduate jazz history
Steve Johns, drumset
Aubrey Johnson, voice
Mike Lee, saxophone
Nate Mayland, trombone
Bill Moring, bass
Steve Nelson, vibraphone
Dylan Pramuk, voice
Marcus Printup, trumpet *(pictured)*
Michael Rodriguez, trumpet
Dave Stryker, guitar
Julius Tolentino, jazz pedagogy
Bruce Williams, saxophone
Rachel Z, piano



JAZZ
montclair.edu/music



NEW YORK UNIVERSITY

Gigging with an NYU student quartet

Syracuse University
Setnor School of Music

Syracuse, New York

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

Tuition: $61,310.

Jazz Degrees: BS, BM (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. The jazz performance minor is also compatible with non-music majors.

Faculty: John Coggiola, Marianne Solivan, Mike Dubaniewicz, John Hasselback III, Daniel Mach-Holt, Rick Balestra, Josh Dekaney.

Jazz Bands: The 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. Visit vpa.syr.edu/music-requirements.

Financial Aid: Available. Visit 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, admissu@syr.edu; vpa.syr.edu/academics/music.

Temple University
Boyer College of Music and Dance

Philadelphia, Pennsylvania

Student Body: 33,606; 500 music students; Approximately 80 jazz students.

Tuition: Undergraduate in-state, $19,992; Out-of-state, $34,704; Graduate in-state, $1,380/credit; Graduate out-of-state, $1,515/credit.

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

Faculty: Terell Stafford, Tim Warfield, Richard Oatts.

Jazz Bands: Multiple big bands and jazz combos, both large and small.

Auditions: Apply to Temple University via the Common App, then schedule and audition with the Boyer College of Music and Dance or submit a recorded audition via Acceptd.

Financial Aid: Available. Visit sfs.temple.edu.

Scholarships: Available. Contact boyer@temple.edu.

Apply by: Undergraduate, Feb. 1; Graduate, March 1; Transfer students, May 15.

Contact: Kristina Lang, associate director of admissions and recruitment, 215-204-6810, boyer@temple.edu.

Towson University

Towson, Maryland

Student Body: 19,793 (16,861 undergraduate students and 2,932 graduate students); 254 music students; 30 jazz students.

Tuition: In-state, $11,306; Out-of-state, $28,326.

Jazz Degrees: BM Jazz Commercial Performance; BM Jazz Commercial Composition; Other music degrees: BS in Music Education (Vocal/General Concentration and Instrumental Concentration); BM Composition; BM Guitar Performance; BM Voice Performance; BM Winds/Strings/Percussion Performance; BM Keyboard Performance; BS in Music. Combined BS in Music Education and one of the following: BM Jazz Commercial Performance, BM Jazz Commercial Composition, BM Composition, BM Guitar

Performance, BM Voice Performance, BM Winds/Strings/Percussion Performance or BM Keyboard Performance. Two minors: Music Minor with emphasis on performance or Music Industry.

Faculty: Dave Ballou, Jim McFalls, Jason Rigby, John M. Lee, Eric Kennedy, Michael Kuhl, Jeff Reed, John Dierker, John Waugh, Lafayette Gilchrist.

Jazz Bands: Jazz Orchestra, Latin Jazz Ensemble (fall terms), popular Music Ensemble (spring terms), Vocal Jazz Ensemble, Improvisation Ensemble (usually three sections), Combos (usually five to six sections).

Alumni: Drew Gress, Ellery Eskelin, Darius Christian, Patrick McAvinue, Jordan Tice.

Auditions: Students apply to the university and the department. Department of Music application located at towson.edu/music (found under Prospective Students link). Audition requirements and recommendation forms are also listed under that link. Four audition dates: Jan. 6, Feb. 3, Feb. 10 and April 6. To be considered for music scholarships, prospective music majors must audition in January or on one of the February dates.

Financial Aid: finaid@towson.edu; 410-704-4236; towson.edu/admissions/financialaid/resources.html.

Scholarships: Contact Mary Ann Criss, assistant to the chairperson and academic program coordinator, mcriss@towson.edu; 410-704-2836. Also, visit towson.edu/admissions/financialaid/programs/scholarships.

Apply by: University Application, Nov. 15 (Early Action for Scholarship Consideration and Honors College), Feb. 1; Transfers (for Spring 2024), Nov. 15; for Fall, March 1 (Early Action for Scholarship Consideration and Honors College) and June 1. For Department of Music, visit towson.edu/cofac/departments/music/prospective/undergrad. Note that students interested in beginning in the spring term must audition on the January date.

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

University of Connecticut

Storrs, Connecticut

Student Body: 32,000; 200 music students; 25 jazz students.

Tuition: In-state: $16,332; Out-of-state, $39,000; New England Region, $25,350. Visit bursar.uconn.edu/incoming-UConn-students.

Jazz Degrees: BM–Jazz Performance, BA–Jazz Emphasis; Graduate-Level Performer's Certificate–Jazz; Music Minor–Jazz Emphasis.

Faculty: Earl MacDonald, John Mastroianni, Sean Nelson, Jonathan Barber, Christopher Morrison, Steven Bulmer.

Jazz Bands: UConn Jazz Ensemble, UConn Jazz 10tet, Jazz Lab Band, Afro Latin Jazz Orchestra, jazz combos (organized by theme).

Alumni: Alexandra Eckhardt, Brian Charette, Mark Small, Gary Versace, William Longo, Colin Walters, Lexi Bodick.

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

Financial Aid: admissions.uconn.edu/cost-aid/financial-aid.

Scholarships: admissions.uconn.edu/cost-aid/scholarship. The Department of Music also offers scholarship opportunities based on talent, departmental need and special donor-specified scholarships.

Apply by: Dec. 1, priority application deadline for merit & honors consideration or Jan. 15 for the Storrs Campus application deadline.

Contact: Emily Cole, educational program assistant music@uconn.edu; 860-486-3728.

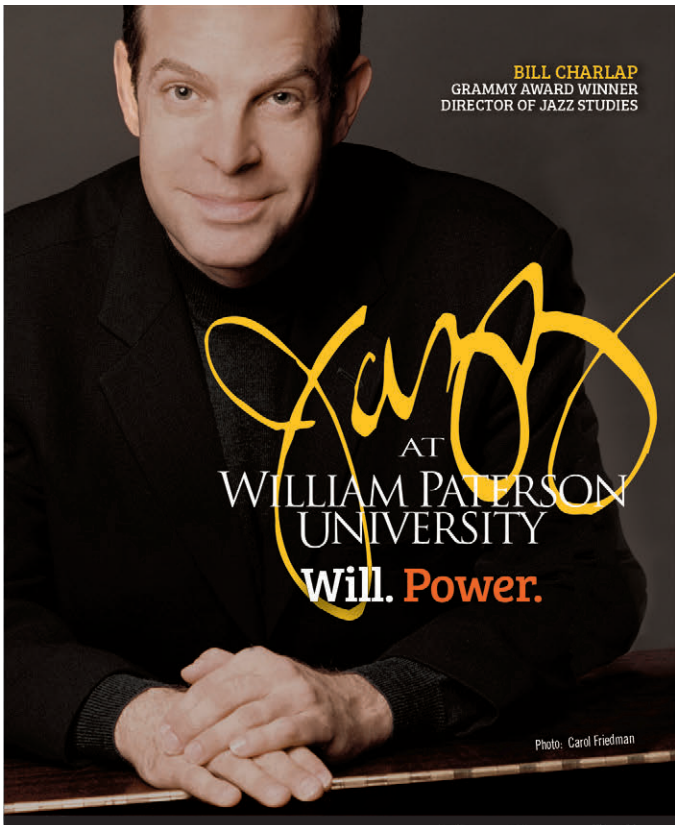
University of Delaware School of Music

Newark, Delaware

Student Body: 24,000; 700 music students. 40 jazz students.

Tuition: In-state, $14,040; Out-of-state, $37,680.

Jazz Degrees: BM Jazz and Improvisation.



Study with renowned faculty just 20 miles from New York City

Our world-class faculty includes:
*Bill Charlap, program director,
Karrin Allyson, Bruce Barth, Johnathan Blake, Cecil Bridgewater,
*David Demsey, Bill Goodwin, Vincent Herring,
Steve LaSpina, Mike LeDonne, Russell Malone
*Pete McGuinness, Marcus McLaurine, Chico Mendoza,
John Mosca, Steve Myerson, Ed Neumeister,
*Tim Newman, Jeremy Pelt, Rich Perry, Dayna Stephens
*Full-time faculty

SCHOLARSHIPS | ACADEMIC and TALENT FUNDING
IN-STATE TUITION | AVAILABLE FOR QUALIFIED OUT-OF-STATE STUDENTS
DEGREES | BACHELOR'S and MASTER'S
APPLICATION DEADLINE | FEBRUARY 1, 2024

WILLIAM PATERSON UNIVERSITY
WPUNJ.EDU/JAZZ • WAYNE, NJ
973.720.2268 • MUSICADMISSIONS@WPUNJ.EDU


NICK SEITZ
Performing at the VCU Jazz4Justice event


WILLIAM PATERSON U.
William Paterson Jazz Orchestra

Faculty: Tom Palmer, Todd Groves, Dave Bozenhard, Bruce Tychinski, Miles Brown.
Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Jazz Chamber Ensembles, UD Jazz Singers.
Auditions: Apply by Jan. 15; Auditions Jan. 24–26.
Financial Aid: Visit udel.edu/students/student-financial-services. Contact sfs-mail@udel.edu.
Scholarships: Completed applications and auditions receive consideration for music merit. Contact musicadmissions@udel.edu.
Apply by: Jan. 15.
Contact: Adrienne Harding, music admissions program coordinator, musicadmissions@udel.edu; 302-831-2567.

University of Maine at Augusta

Augusta, Maine

Student Body: 5,606, 140 music students.



Tuition: $12,000/year.
Jazz Degrees: BM in Contemporary and Popular Music, AS in Contemporary and Popular Music.
Faculty: Anita Jerosch, Christine Letcher, Noah Cole, John Mehrmann, Joseph Corcoran, Pam Jenkins, Scott Hughes, Duane Edwards, Linda Theriault, Brian Shankar Adler, Richard Nelson.
Jazz Bands: Studio Ensemble (R&B/Funk), Jazz Combos, Prog Rock, Rock, Latin, Envok (vocal ensemble), Modern Chamber Ensemble,
Alumni: Steve Grover, Kenya Hall, Nhyla Reid, Chris Dzengelewski.
Auditions: Upload video to uma.edu/academics/programs/music/details.
Financial Aid: uma.edu/financial.
Scholarships: uma.edu/financial.
Apply by: Rolling admission until May.
Contact: Dr. Anita Jerosch, anita.jerosch@maine.edu.

University of Maine

Orono, Maine

Student Body: 11,571, 130 music majors.
Tuition: In-state/Canada, $12,000; NEBHE, $21,000, Out-of-state, $34,740.
Jazz Degrees: BA with concentration in Jazz Studies; Minor in Jazz Studies.
Faculty: Dan Barrett, Mike Bennett, Jay Bregman, Scott Cleveland, Daniel Fisher-Lochhead, Ross Gallagher, Mark Tipton, Jim Winters.
Jazz Bands: Two big bands, six combos.
Alumni: David Demsey, Mike Bennett, Melissa Hamilton.
Auditions: Live or recorded auditions are accepted.
Financial Aid: FAFSA required; umaine.edu/stuaid.
Scholarships: Available: umaine.edu/spa/audition/scholarships.
Apply by: Rolling admission.
Contact: Dan Barrett, dan.barrett@maine.edu.

University of Maryland School of Music

College Park, Maryland

Student Body: 40,000; 450 music students; 20 jazz students.
Tuition: In-state, $9,889; Out-of-state, $38,690.
Jazz Degrees: BM, BM Education, BA, MM, DMA.
Faculty: Tim Powell, Thomas Baldwin, Steve Fidyk, Chris Gekker, Jennifer Krupa, Gerard Kunkel, Jon Ozment. Leigh Pilzer.
Jazz Bands: Jazz Ensemble, Jazz Lab Band, University Jazz Band, Chamber Jazz Combos.
Alumni: Reginald Cyntje, Terell Stafford, Tomeka Reid.
Auditions: Audition live or via recording. Early Action auditions in December, all other programs in February.

Financial Aid: Academic merit aid and need-based funding. Contact umdfinaid@umd.edu; 301-314-8377.

Scholarships: Music Merit Aid. Contact musicadmissions@umd.edu, 301-405-8435.

Apply by: Nov. 1 for Early Action, all others Dec. 1.

Contact: Lauren McDonald, musicadmissions@umd.edu; 301-405-8435.

University of Massachusetts Amherst

Amherst, Massachusetts

Student Body: 24,000 undergraduate, 7,000 graduate; Music students: 206 undergraduate, 67 graduate; 40 jazz students.

Tuition: Undergraduate tuition/fees: In-state, $17,364; Out-of-state, $39,300. Graduate tuition/fees (full-time): In-state, $8,502; out-of-state, $17,357.

Jazz Degrees: Undergraduate: BM or BA in Music with concentration in Jazz & African-American Music Studies; Minor in Music. Graduate: MM and graduate certificates with concentrations in Jazz Composition/Arranging and Jazz Performance.

Faculty: Jeffrey W. Holmes, Felipe Salles, Catherine Jensen-Hole, Tom Giampietro, Fumi Tomita, Bob Ferrier, Ben Griffin.

Jazz Bands: Jazz Ensemble I, Studio Orchestra, Chapel Jazz Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensemble, Chamber Jazz Ensembles.

Alumni: Billy Taylor, Avery Sharpe, Kate McGarry, Makaya McCraven.

Auditions: Live Auditions Days held in February 2024. Remote and specially arranged auditions available.

Financial Aid: Contact finaid@finaid.umass.edu; 413-545-0801.

Scholarships: University merit scholarships available. Department scholarships awarded to undergraduate music majors based on audition. Teaching Assistantships available for graduate students.

Apply by: Jan. 15 for incoming freshmen; April 15 for transfer students; Dec. 1 priority deadline for graduate students.

Contact: Nathaniel Gowen, 413-545-6048; musicadmissions@umass.edu.

University of the Arts

Philadelphia, Pennsylvania

Student Body: 1,443; 121 jazz students.

Tuition: $54,010

Jazz Degrees: Instrumental Performance BM, Vocal Performance BM, Jazz Studies MM.

Faculty: Micah Jones, Liz Radigonda, Matt Gallagher, Mark Allen, Matt Davis, Steve Beskrone, Steve Fidyk, 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, Femme Ensemble.

Alumni: Stanley Clarke, Robin Eubanks, Ed Simon, Adam Blackstone.

Auditions: Visit uarts.edu/music-auditions.

Financial Aid: Nearly 98% of our undergraduate students receive some type of need-based aid, including work-study jobs, scholarships, loans and grants. Contact finaid@uarts.edu or 215-717-6170.

Scholarships: Contact finaid@uarts.edu or 215-717-6170. Visit uarts.edu/about/scholarships.

Apply by: Mid-February 2024.

Contact: University of the Arts Admissions, admissions@uarts.edu or 800-616-ARTS.

University of Rhode Island

Kingston, Rhode Island

Student Body 16,572, 135 music students; 38 jazz students.

EASTMAN SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER





Announcing

EASTMAN'S *NEW* UNDERGRADUATE JAZZ VOICE PROGRAM!



GRAMMY®-Nominated Jazz Vocalist Sara Gazarek Joins Eastman Faculty to Lead New Program!

To Learn More Visit:
esm.rochester.edu/jazz/jazz-voice

Tuition: In-state, $16,408; NE Regional, $26,995; Out-of-state, $35,804.

Jazz Degrees: BA Jazz Studies; BM Jazz Performance Music Education, Music Therapy and Jazz Studio Composition; Minor in Music with Jazz Studies emphasis.

Faculty: Jay Azzolina, Mark Berney, Zaccai Curtis, Atla DeChamplain, Emmett Goods, John McKenna, Jocelyn Pleasant, David Zinno.

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

Auditions: Visit uri.edu/music/auditions.

Financial Aid: Visit uri.edu/financial-aid.

Scholarships: Merit-based scholarships available for undergraduate music majors. Audition by Feb. 17 for scholarship consideration. Contact Dr. Emmett Goods, emmettgoods@uri.edu.

Apply by: Dec. 1 (early admission), Dec. 2, Jan. 27, Feb. 17, March 2.

Contact: Rhonda Gannon, music@uri.edu; 401-874-2431.

Vermont College of Fine Arts

Montpelier Vermont, Colorado Springs Colorado, and Selinsgrove, Pennsylvania

Student Body: 350; 25 music students; 8 jazz students.

Tuition: $61,931.

Jazz Degrees: Low Residency MFA in Music Composition.

Faculty: Andy Jaffe, Lisa Mezzacappa.

Alumni: Ingrid Laubrock, Aruan Ortiz.

Auditions: Submit portfolio of compositions; no instrumental audition required.

Financial Aid: Contact Ryan Pontillas, associate director of student services, ryan.pontillas@vcfa.edu.

Scholarships: Contact Ryan Pontillas, ryan.pontillas@vcfa.edu.

Apply by: Feb. 1.

Contact: Annie Sklar, director of admissions, annie.sklar@vcfa.edu, 802-595-4854.





Wells School of Music
West Chester University, Pennsylvania

West Chester, Pennsylvania

Student Body: 300 music students; 50 jazz students.

Tuition: In-state, full-time, $7,716; Part-time, $322 per credit. Out-of-state, full-time, $19,290; Part-time: $805 per credit. (Costs do not include room-and-board or fees.)

Jazz Degrees: BM in Performance, Jazz Studies, Jazz Studies Minor.

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

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

Alumni: Bob Curnow, Ernie Watts.

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

Financial Aid: Contact finaid@wcupa.edu; 610-436-2627.

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

Apply by: Rolling admission. Students may apply any time after Aug. 1 of their senior year. We encourage music students to apply by Feb. 1 in order to schedule music auditions.

Contact: Brittany Grason, associate director of music admissions, bgrason@wcupa.edu, 610-436-3042.

West Virginia University

Morgantown, West Virginia

Student Body: 370 music students; 62 jazz students.

Tuition: $24,000/year.

Jazz Degrees: BM in Jazz and Commercial Music, MM in Jazz Pedagogy.

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

Jazz Bands: Big band, instrumental and vocal jazz combos.

Alumni: Allison Miller, Jay Chattaway, James Moore, Scott Simons.

Auditions: See ccarts.wvu.edu/future-students/undergraduate-audition-and-portfolio-reviews.

Financial Aid: Available. See mountaineerhub.wvu.edu.

Scholarships: Academic and artistic-merit scholarships are available. Music scholarship deadline is March 1.

Apply by: May 1.

Contact: James Froemel, recruitment specialist, jfroemel@mail.wvu.edu; (304) 293-4339.

William Paterson University

Wayne, New Jersey

Student Body: 11,000; 280 music majors; 65 undergrad jazz majors; 23 graduate jazz students.

Tuition: Undergraduate: $14,624/year; Graduate: $14,798/year. All qualified students pay in-state amount.

Jazz Degrees: Undergraduate Degrees: BM in Jazz Studies; concentrations in Performance, Sound Engineering Arts, Music Entertainment Industry, Music Education, and Jazz/Classical Performance. Graduate Degrees: MM in Jazz Studies; tracks in Performance and Composition/Arranging.

Faculty: Bill Charlap, David Demsey, Tim Newman, Pete McGuinness, Vincent Herring, Rich Perry, Dayna Stephens, Jeremy Pelt, John Mosca, Russell Malone, Karrin Allyson, Steve LaSpina, Marcus McLaurine, Ed Neumeister, Cecil Bridgewater, Mike LeDonne, Bruce Barth, Johnathan Blake, Bill Goodwin, Chico Mendoza, Steve Myerson.

Jazz Bands: 24 small jazz groups from trios to septets; 18-piece Jazz Orchestra, Latin Jazz Ensemble, 8-voice Jazz Vocal Workshop. Specialized student-designed Concept Groups, with approval.

Alumni: Carl Allen, Bill Stewart, Johnathan Blake, Jaimeo Brown, Tyshawn Sorey, Joe Farnsworth, Mark Guiliana, Dana Hall, Curtis Chambers, Tommy Igoe, Nathan Webb, Paul Wells, Eric Alexander, Roxy Coss, Bill Evans, Dan Faulk, Tony Malaby, Adam Niewood, Bruce Williams, Matt Vashlishan, Eddie Allen, Freddie Hendrix, Crystal Torres, Nate Eklund, John Hébert, Doug Weiss, Anat Fort.

Auditions: Online file upload only. Requirements vary. Visit wpunj.edu/jazz.

Financial Aid: Available for undergrads. Visit wpunj.edu/admissions or call 973-720-2901. Full tuition graduate assistantships available for graduate students.

Scholarships: Undergrad: major academic, honors and talent scholarships available.

Graduate: Full tuition graduate assistantships and other scholarships available.

Apply by: Feb. 1.

Contact: David Demsey, jazz studies coordinator, 973-720-3466, musicadmissions@wpunj.edu; wpunj.edu/jazz.

RUTGERS
MASON
GROSS
SCHOOL OF
THE ARTS

JAZZ

BM AND MM DEGREES

Faculty perform with the Mingus Big Band, Lincoln Center Jazz Orchestra, Vanguard Jazz Orchestra and more

Access to New York City, just 45 minutes away

Benefits of a Big Ten Research University

RUTGERS
Mason Gross School
of the Arts

masongross.rutgers.edu



Rodney Jordan



ADRIANA TOMEU

Josiah Boornazian

FINDING THE RIGHT SCHOOL

Experts chime in on how to handle the journey of selecting a college or university By Yoshi Kato

After choosing an instrument, one of the biggest decisions a musician can make is where to attend college or university. DownBeat conducted phone interviews with four individuals currently involved in undergraduate music education and compiled a guide for high school students (and their parents or guardians) who are interested in pursuing a degree in jazz.

All four experts — trumpeter Terell Stafford, chair of instrumental studies and director jazz studies at Temple University's Boyer College of Music and Dance in Philadelphia; bassist Rodney Jordan, professor of jazz studies at Florida State University; saxophonist Josiah Boornazian, assistant professor and director of jazz studies at the University of Utah; and violinist Mary Kate E. Smith, interim dean of admissions at Lawrence University in Appleton, Wisconsin — have experience both applying to undergraduate and graduate programs during their own student days and subsequently advising next generation music majors.

Finding Potential Schools

"There are several schools that would be a good choice for most people, so how do you decide between them?" Boornazian queried.

"There are tons of great schools out there and probably for every student, a number of different schools that can serve them well and meet their needs," Smith concurred. "So don't get attached to there being only one perfect school, because that can be really stressful."

There are a small handfuls of known schools such as Berklee College of Music, the Juilliard School of Music and the University of North Texas. But as DownBeat's annual Where to Study Jazz Guide shows, jazz studies programs are offered around the world to meet the needs of nearly every student. Jordan suggests reverse engineering by coming up with a list of your favorite musicians and doing some simple research to learn where they studied. Once a school has been identified, continue with the detective work.

"Seek out other students who graduated," he advised. "If parents come in and meet with me at my office, I'll usually give them about eight phone numbers or Facebook addresses so they can contact graduates from our program directly."

"The internet is your friend," Smith proclaimed. "There are lots of college search engines where you can put in criteria that you're looking for, and it'll probably turn up a list of schools that surprise you or schools that you haven't heard of."

She went on to give majoringinmusic.


COURTESY OF LAWRENCE COLLEGE

Mary Kate E. Smith


COURTESY OF TERREL STAFFORD

Terell Stafford

com as an example and suggested other on-the-ground methods such as seeking out school recruiting booths at all-state conferences and attending college fairs and jazz festivals.

Another online resource is the Music Admissions Roundtable (musicadmissionsroundtable.org). "That will host virtual college fairs, typically in the fall," she said. "Also, your private teacher, your school music teacher and your ensemble director often have networks of colleagues and friends and peers who are teaching at some of these programs, which may be lesser known to students."

What — and Who — to Look for in a Program

From her desk in Lawrence's admissions department, Smith has specific insight and presented this initial criteria: "Do a little bit of self-reflecting and start figuring out what I call your non-negotiables. 'Is it crucial to me that I stay in state or that I get as far away from home as possible? Is it crucial to me that the school offers a specific degree program?' And I always joke with students, 'If you're non-negotiable is that there's a Starbucks around the corner, put that on your list because you want to be happy for the next four years.'"

"It's really about the environment that the school creates for the student," Jordan pointed out. "Some students choose smaller universities because they may be closer to home."

Jordan tells future jazz majors to learn whether or not a school has a recording studio — "both audio and video. As a jazz musician, that's a big part of what we do," he said. And see if there's a film program at the school that'll give you the opportunity to score student projects and set yourself up for future opportunities, à la Terence Blanchard or Kris Bowers."

Going from the macro to the micro, the importance of finding the right teacher on one's instrument was a consistent piece of advice. "Find a teacher you connect with," Stafford declared. "I think that's the most important factor in the whole search, because that's the closest relationship you're going to have for the four years that you're in school. That teacher can be not only a great mentor and a great friend, but that teacher can be a great person when it comes to recommending you for jobs and other things right after college.

"If you enjoy the sound of a particular player, and they happen to teach you, you can learn, firsthand, how this person's put in this kind of work and that they've done this and that," he said. "So establishing that relationship with the teacher is a lifelong mentorship."

Visit, Visit, Visit

After determining a list of potential schools, all four educators agreed that campus visits are key. It's similar to what your non-music major classmates are doing on their trips but with some specific criteria.

"An in-person visit will give you an opportunity to see the campus: the dorms, all of the musical facilities, performance venues, etc.," Jordan shared. "That will really help shape your vision of the school. I would suggest you visit and take a look at what's happening throughout the entire campus, like at the student center. You want to get a well-rounded picture of what it's going to be like. And, ultimately, you just want to find a place that really makes you feel like, 'Well, this is home.'"

"I was surprised at how much getting on a campus gave me like a gut feeling about whether it was a place that I liked or not," reflected Smith back on her own searches. "So I really encourage students to try and meet with as many different members of the campus community as possible."

Boornazian had a checklist for scouting campuses. "Do you like the students? Do you like the way they dress? Do you like the way they behave? And how do they interact with each other? Most schools offer a lot on the educational side. But what's real-

ly going to help you thrive is that aspect of things. And it's something people don't think about."

"Do the students seem like your people?" Smith added.

Though choosing one's future advisor is key, don't forget other teachers. "You want to get an idea for what all their teaching styles are," Jordan observed. "Learn how the faculty interact with the student body and also with each other," counseled Boornazian.

Experience Undergraduate Life

Everyone suggested that you take in everyday life as a student during your visit. Check out big band and combo rehearsals and, if possible, student jam sessions. Attend a student or a faculty concert and take in the atmosphere. And see if there are performance opportunities in town at restaurants, cafés or clubs. Those might be your future gigs or at least chances to learn off campus.

"Do a trial lesson with a faculty member. You'll spend a lot of time working with your studio faculty member, so you want to make sure that that person is a good fit for you and that there's good chemistry there," Smith said. "Some schools will charge a fee, so students should definitely ask if that is offered gratis, or if there's a fee involved.

"And that can happen really, at any point," she continued. "Some students like to do it before the audition so they have a chance to show the faculty member that they've taken on feedback. Other students prefer to wait until they know where they've been admitted."

Assess Your Skill Level

Unlike traditional academics or athletics, there aren't test scores, stats or other metrics for music majors. So a little self-knowledge is key here.

"Sure, having a big name on your resume is not going to hurt you," Smith acknowledged. "But I also always caution students that if they go to a big name school, and they're the weakest player there and never get any attention from their faculty member and are always last chair and never have a solo, they may end up getting less playing experience and not advancing as far."

And the opposite is true, too, Boornazian warned: "If you're a really advanced player, you don't want to go where there's nobody there, faculty — or student-wise — who can challenge you and help you grow."

Give yourself some grace, though. "Some of my most talented students came in with a lower skill level, but they were hard workers," Stafford said. "And some of the students that come in are at really high levels but lazy," So I see the hard workers surpassing the lazy ones, and the hard workers are easier to be around, to be honest with you."

Consulting with your private teacher or band director will give you an informed perspective. Witnessing combo and big band rehearsals during campus visits will also offer you a sense of the playing level at a particular school.

And examining the audition requirements and seeing if it's in line with what you're currently playing or "a monumental ask," as Smith put it.

Auditioning

Utilize your peers as well as your band director and private teacher as informal judging panels. Find out if auditions can be conducted remotely, if your travel budget is an issue, and what the on-campus setup is.

"We have them play along with some of our current students," Jordan revealed. "So if the kid comes in on saxophone, they will audition with our student rhythm station. It's good for our prospective students, and it's good for our students in the rhythm section."

Finances

"One of the standard things I tell everybody is to make absolutely sure that you don't get into more debt for your undergraduate degree than you can reasonably expect to make in your first year salary," Boornazian stated. "That's a common economic metric."

"Talk to an admissions or financial aid counselor and ask what scholarships and financial aid are available," Smith offered. "Then have a budget conversation with your family."

"I tell students, 'Come into your audition, and blow the roof off,'" Stafford concluded. "Because there's scholarship money from the music school and also other sources."

Pro Tips

"A lot schools have summer camps now. Those are a really great way to go and introduce yourself to schools and vice-versa. And if you can get into a middle school camp, students can learn about how testing and grades are important and understand early that those can definitely influence their ability to get into a college."

—Rodney Jordan

"I always tell students that the admissions office and admissions counselors are absolutely your allies in this process. We love to hear from students. We are connected across campus and we can help you get access to a faculty member or an ensemble director or a current student. Applicants should never hesitate to reach out to an admissions officer. It makes a good impression when students ask questions and are actively engaged in the process."

—Mary Kate E. Smith

"I think sometimes students get caught up in the semantics of whether it's called a school of music or department of music or a conservatory of music. My one piece of advice there for students is they're just names. And all of the above can have really great music offerings and programs."

—Smith

"Have the conversation about 'What do you actually want out of your music, your career?' and go through the conversation of expectations. Are you more interested in performing and composing? Or are you more interested in composing and teaching? Or music technology and recording? What's the particular blend of things that you see yourself doing? But ultimately, the point of university is to learn and explore."

—Josiah Boornazian

'Do a little bit of self-reflecting and start figuring out what I call your non-negotiables.'

—Mary Kate E. Smith

jazz STUDIES PROGRAM
NORTH CAROLINA CENTRAL UNIVERSITY



Photo by Gabriela Bhaskar

2023 JACK RUDIN JAZZ CHAMPIONSHIP **FIRST PLACE WINNERS:**

NCCU JAZZ ENSEMBLE



NEW DEGREE OFFERING

ONLINE MASTER OF MUSIC IN JAZZ STUDIES

Apply by April 30 for Summer 2024 admission.



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.

We are the only HBCU program selected for awards by the Ella Fitzgerald Charitable Foundation's Memorial Scholars in Jazz.



Artists-in-Residence
Branford Marsalis (right) and Joey Calderazzo

Scholarships and Graduate Assistantships Available

Contact:
Dr. Lenora Helm Hammonds
lhelm@nccu.edu
Associate Professor and Chair
Director of Graduate Programs/Jazz Studies
Director, NCCU Vocal Jazz Ensemble

Professor Robert Trowers
rtrowers@nccu.edu
Director of Jazz Studies
Director, NCCU Jazz Ensemble

NC Central UNIVERSITY
Durham, NC

Apply by November 15 for Spring admission | Apply by July 15 for Fall admission

For more details, visit nccu.edu/jazz.


BELMONT UNIVERSITY
Vocal jazz at Belmont University


CLIFF HOLLIS
Getting ready to play at East Carolina

SOUTH

Augusta University

Augusta, Georgia

Student Body: 9,813; 60 music students; 10 jazz students.

Tuition: $4,416 per semester.

Jazz Degrees: BM Jazz Studies.

Faculty: Wycliffe Gordon and Robert Foster.

Jazz Bands: AU Jazz Ensemble and AU Jazz Combo.

Auditions: In person or online. Visit augusta.edu/pamplin/music/apply.php.

Financial Aid: Visit augusta.edu/finaid. Contact Dr. Angela Morgan, amorgan1@augusta.edu; 706-737-1453.

Scholarships: For music scholarships, visit augusta.edu/pampin/music/scholarships.php. Contact Dr. Angela Morgan, amorgan1@augusta.edu; 706-737-1453.

Apply by: July 1.

Contact: Wycliffe Gordon, wgordon@augusta.edu; 706-737-1453.

Belmont University

Nashville, Tennessee

Student Body: 9,500; 880 music students; 500 Commercial Music majors; 250 seriously interested in jazz.

Tuition: $41,320.

Jazz Degrees: BM and MM.

Faculty: Anthony Belfiglio, Bruce Bennet, Billy Contrares, Bruce Dudley, Sandra Dudley, Marcus Finnie, Alex Graham, Ryan Joseph, Jeff Kirk, Todd London, Keith Mason, Adam McPhail, Bethany Merritt, Tony Moreira, Carter Murphey, Paulo Oliveira, Nick Palmer, Kate Paradise, Jeff Phillips, Carl Rydlund, Jim Riley, Alan Robinson, Tracy Silverman, Henry Smiley, Roy Vogt, Michael Valeras, Jack Wengrosky.

Jazz Bands: Two big bands, three jazz combos, jazz choir, gospel choir, bluegrass ensemble, country ensemble, rock ensemble, contemporary top-40 ensemble, show choir.

Auditions: Visit belmont.edu/cmpa/auditions-scholarship.

Financial Aid: belmont.edu/sfs/scholarships.

Scholarships: belmont.edu/sfs/scholarships.

Apply by: July 1. For scholarship consideration, March 1.

Contact: Alex Graham, coordinator of commercial music, alex.graham@belmont.edu; 615-460-5996.

Davidson College

Davidson, North Carolina

Student Body: 1,973; 175 music students; 20 jazz students.

Tuition: $60,050.

Jazz Degrees: BA Music and Music Minor.

Faculty: Dr. Patrick Brown, Lovell Bradford, Jay Meachum, Al Sergel, Matthew Rybicki and Christopher Jones.

Jazz Bands: Jazz Ensemble and two Jazz Combos.

Auditions: Auditions are open to all students, regardless of major, in the fall of each academic year.

Financial Aid: financialaidoffice@davidson.edu.

Scholarships: scholarships@davidson.edu.

Apply by: Nov. 15 (Early Decision I), Jan. 8 (Early Decision II), Jan. 11 (Regular Decision).

Contact: davidson.edu/admission-and-financial-aid/apply.

East Carolina University School of Music

Greenville, North Carolina

Student Body: 28,000; 250 music students; 40 jazz students.

Tuition: In-state, $7,600.

Jazz Degrees: BM with music performance concentration and emphasis in several areas: jazz studies, instrumental; jazz studies, vocal; MM with a concentration in jazz performance.

Faculty: Dr. Jeff Bair, Carroll V. Dashiell Jr., Kobie Watkins, Andrew Berinson, Evan Roberson.

Jazz Bands: Jazz Ensemble A, Jazz Ensemble B, numerous combos.

Auditions: Apply at admissions.ecu.edu/apply or app.getacceptd.com/ecuschoolofmusic.

Financial Aid: Visit admissions.ecu.edu/afford/financial-aid.

Scholarships: Visit scholarships.ecu.edu. For School of Music, contact Judy Barber, barberju@ecu.edu.

Apply by: Visit admissions.ecu.edu/apply. For the School of Music, March 16 is recommended; Aug. 1 is firm.

Contact: Judy Barber, assistant director for student services, barberju@ecu.edu; 252-328-4281.

FIU Wertheim School of Music & Performing Arts

Miami, Florida

Student Body: 58,836.

Tuition: Undergraduate, In-state, $6,168; Undergraduate, Out-of-state, $18,566.

Jazz Degrees: BM in Jazz Performance Studies, MM in Jazz Performance Studies, Concentration.

Faculty: Jamie Ousley, Gary Campbell, Michael Eckroth, Lisanne Lyons.

Jazz Bands: Jazz Combos, Jazz Guitar Ensemble, Jazz Vocal Ensemble, Jazz Big Band, Latin Jazz Ensemble.

Auditions: Prescreen required.

Financial Aid: Available for both university-wide and School of Music: music@fiu.edu.

Scholarships: Available for both university-wide and School of Music: music@fiu.edu.

Apply by: admissions.fiu.edu.

Contact: music@fiu.edu, Jamie Ousley, coordinator of Jazz Performance

JAZZ

FSU



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 International Latin Jazz Ensemble performs on Miami Beach

Studies, lousley@fiu.edu; 305-348-1605.

Florida A&M University

Tallahassee, Florida

Student Body: 10,000; 120 music majors; 80 music industry/jazz.

Tuition: In-state, $11,531; Out-of-state, $17,504.

Jazz Degrees: BS and BA in Music with Concentration in Jazz Studies; BS in Music Industry Studies.

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

Jazz Bands: Jazz Ensemble, Latin Jazz Ensemble, Jazz Combo.

Auditions: January through March. Contact robert.griffin@famu.edu.

Financial Aid: Available. Priority filing deadline is Jan. 1. Contact Office of Financial Aid, financialaid@famu.edu; 850-599-3730.

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

Apply by: April 1; visit admissions.famu.edu.

Contact: Robert Griffin, robert.griffin@famu.edu; 850-412-7144; or Department of Music Office, 850-599-3024; famu.edu.

Florida Southern College

Lakeland, Florida

Student Body: 3,500; 90 music majors or minors; 20 jazz students.

Tuition: $41,500.

Jazz Degrees: BM in Performance (with Jazz Track); BS in Music with Concentration in Music Management; BM Education; BA in Music. Jazz courses open to all students.

Faculty: Dr. Jeffrey Benatar (director of jazz studies), Dr. Martha Placeres, Valerie Gillespie, Dr. Jonathan Godfrey, Jay Mueller, Ian Goodman, Dr. Brian Brink.

Jazz Bands: FSC Jazz Ensemble (Big Band), Chamber Jazz Ensemble (Combo), Jazz Workshop Ensemble (Combo), and FSC Studio Orchestra (Big Band, plus Orchestra).

Auditions: Visit flsouthern.edu/undergraduate/visit/events/music-auditions.aspx.

Financial Aid: Visit flsouthern.edu/undergraduate/financial-aid.aspx.

Scholarships: Available based on need, merit and auditions. Visit flsouthern.edu/undergraduate/financial-aid.aspx.

Apply by: Early action and Early decision, Nov. 1. Rolling, space-available-basis admissions Dec. 1 through March 1.

Contact: Dr. Jeffrey Benatar, director of jazz studies and coordinator of music management, jbenatar@flsouthern.edu; 863-680-4136.

Florida State University College of Music

Tallahassee, Florida

Student Body: 45,000; 1,050 music students; 80 jazz students.

Tuition: Undergraduate, In-state, $6,516; Out-of-state, $21,683.

Jazz Degrees: BA in Music (Jazz or Commercial Music), BM in Jazz Performance, MM in Jazz.

Faculty: Leon Anderson, Scotty Barnhart, David Detweiler, Kevin Jones, Rodney Jordan, William Peterson, Marcus Roberts.

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

Auditions: In-person, Jan. 27, Feb. 10, Feb. 24. Also accept recorded auditions.

Financial Aid: Available. Contact financialaid.fsu.edu, 850-644-0539.

Scholarships: Available. Merit- and talent-based. Out-of-state scholarships for all undergraduates, graduate teaching assistantships. Contact Kristopher Watson, assistant dean of admissions; krwatson@fsu.edu.

Apply by: Dec. 1 (priority); Feb. 1 (final).

Contact: Rodney Jordan, jazz area coordinator, rjordan@fsu.edu; 850-644-6102.

Frost School of Music at the University of Miami

Coral Gables, Florida

Student Body: 19,000; 800 students in Frost School of Music; 143 jazz students.

Tuition: Undergraduate tuition, $58,104; Graduate tuition, $20,790.

Jazz Degrees: BM in Studio Music and Jazz Instrumental, BM in Studio Music and Jazz Voice, MM in Jazz Performance, Instrumental, MM in Jazz Performance, Vocal, MM in Studio Jazz Writing, DMA in Jazz Performance Instrumental/Vocal, DMA in Jazz Composition.

Faculty: John Daversa (chair), Martin Bejerano, Charles Bergeron, Josh Bermudez, Etienne Charles, David Chiverton, Stephen Guerra Jr., John Hart, Dante Luciani, Brian Lynch, Harvel Nakundi, Dafnis Prieto, Franchesca Romero, Nick Rosen, Kate Reid, Gonzalo Rubalcaba, Marcus Strickland, Will Wulfeck, John Yarling.

Jazz Bands: Art Blakey Ensemble, Bass Desires, Billy Strayhorn Ensemble, Blue Note Ensemble, Brian Lynch Artist Ensemble, Creole Ensemble, Dafnis Prieto Artist Ensemble, David Chiverton Group, Duo/Trio Ensemble, Horace Silver Ensemble, Funk/Fusion 1, Funk/Fusion 2, Frost Extensions, Frost Jazz Orchestra, Frost Sextet, Gospel Ensemble, Jazz Octet, Jazz Guitar 1, Jazz Guitar 2, Jazz Vocal 1, Jazz Vocal 2, Jazz Trumpet Ensemble, Jazz Saxophone Ensemble, Latin Jazz Ensemble, Latin Jazz Orchestra, Melba Liston Ensemble, Miles Davis Ensemble, Monk/Mingus Ensemble, New Music Ensemble, R&B Ensemble, Recording Ensemble, Roy Hargrove Ensemble, Seek the Source, Stamps Jazz Quintet, Studio Jazz Band, Wayne Shorter Ensemble, XJB.

Auditions: Visit frost.miami.edu/programs/degrees/index.html.

Financial Aid: Need-based financial aid. Visit finaid.miami.edu.

Scholarships: Merit-based scholarships. Undergraduates visit admissions.frost.miami.edu/undergraduate/scholarships-and-financial-support/index.html. Graduates visit admissions.frost.miami.edu/graduate/scholarships-and-financial-support/index.html.

Apply by: Dec. 1.

Contact: Karen Kerr, music.admission@miami.edu; 305-284-6168.

Georgia State University

Atlanta, Georgia

Student Body: 28,299. 432 music students; 45 jazz students.

BUILD YOURSELF AT FROST

WHERE A DIVERSE TAPESTRY OF EXHILARATING STUDIO MUSIC AND JAZZ AWAITS YOU



Innovative Jazz Experiences

By combining tradition with innovation, students at the Frost School of Music build themselves into musicians with the artistic, technological, and entrepreneurial skills to thrive in the rapidly changing world of professional music through the unique Frost Method © curriculum. Come 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 Studio Jazz Pedagogy.

STUDY WITH WORLD RENOWNED FACULTY

John Daversa (Chair)
Martin Bejerano
Charles Bergeron
Josh Bermudez
Etienne Charles
David Chiverton
Stephen Guerra, Jr.
John Hart
Dante Luciani
Brian Lynch
Harvel Nakundi
Dafnis Prieto
Franchesca Romero
Nick Rosen
Kate Reid
Gonzalo Rubalcaba
Marcus Strickland
Will Wulfeck
John Yarling

STUDIO MUSIC AND JAZZ

SCHOLARSHIPS, GRADUATE ASSISTANTSHIPS, AND FINANCIAL AID ARE AVAILABLE.

APPLY BY DECEMBER 1ST, 2023



FROST | SCHOOL OF MUSIC UNIVERSITY OF MIAMI

frost.miami.edu

Follow Us @FrostSchoolUM


Etienne Charles and Brian Lynch perform with students at the Frost School

FROST SCHOOL OF MUSIC

Tuition: Visit sfs.gsu.edu/resources/tuition/tuition-breakdown.

Jazz Degrees: BM in Jazz Studies, MM in Jazz Studies, Artist Certificate in Jazz Studies.

Faculty: Gordon Vernick (jazz studies coordinator), Tim Aucoin, Kevin Bales, Robert Boone, David Frackenpohl, Jose (David) Sánchez, Randall Hoexter, Audrey Shakir.

Jazz Bands: Five-plus combos.

Auditions: Students must apply to both the university and the School of Music. The School of Music application can be found at app.getacceptd.com/gsu.Students must audition in person or through video submission. All audition requirements and suggested repertoire can be found on the link above.

Financial Aid: Visit sfs.gsu.edu; 404-413-2600.

Scholarships: Visit success.students.gsu.edu; 404-413-2611.

Apply by: July 31.

Contact: Gordon Vernick, gvernick@gsu.edu.

Jacksonville State University

Jacksonville, Alabama

Student Body: 9,500; 85 music students; 16 jazz majors.

Tuition: $5,145.

Jazz Degrees: Jazz Performance, Jazz Minor, Music Education, General Music, Music Performance, MA, MM Education.

Faculty: Dr. Andy Nevala (director of jazz studies), Dr. Chris Probst, Blair Calloway, Chris Enghauser, Emrah Kotan, Jamel Mitchel, Nigel Yancy, Ben Weatherford.

Jazz Bands: Four jazz bands, seven combos, Latin ensemble, drumset ensemble, contemporary ensemble.

Auditions: In person or by video submission (Feb. 1).

Financial Aid: Visit jsu.edu/finaid/index.html.

Scholarships: Contact Dr. Andy Nevala, anevala@jsu.edu. General scholarships: Visit jsu.edu/finaid/scholarships/index.html.

Apply by: Feb. 1 for scholarship consideration.

Contact: Dr. Andy Nevala, anevala@jsu.edu.

Jacksonville University

Jacksonville, Florida

Student Body: 3,500; 110 music majors; 10 jazz students.

Tuition: $57,570.

Jazz Degrees: Jazz and Commercial Music.

Faculty: John Ricci, Scott Giddens, Chris Creswell, Stan Piper, David Champagne.

Jazz Bands: Jazz Orchestra, Combos I, II, III.

Auditions: Virtual submitted throughout the year, scheduled open audition dates as posted. Private auditions can also be scheduled.

Financial Aid: ju.edu/financialservices.

Scholarships: kbeasle@ju.edu.

Apply by: Rolling admissions.

Contact: James Demps, jdemps1@ju.edu.

Loyola University New Orleans

New Orleans, Louisiana

Student Body: 4,000; 280 music students; 65 jazz students.

Tuition: $47,240.

Jazz Degrees: BM Jazz Studies, BM Music Industry, BME jazz emphasis, BMT Jazz Emphasis, BM with elective studies.

Faculty: Wess Anderson, Jason Mingledorff, Khari Allen Lee, Oscar Rossignoli, Matt Lemmler, Adam Bock, Amina Scott, Ed Wise, Wayne Maureau, Dr. Nick Volz, John Mahoney, Meryla Zimmerman, Leah Chase Kamata, Kate Duncan.

Jazz Bands: Five Combos, Trad Combo, Free Combo, Afro Cuban Ensemble, Jazz Guitar Ensemble, Crescent Collective (Vocal), Jazz Ensemble, Jazz Workshop Band, Jazz Training Band, Studio Orchestra.

Auditions: In-person and video submission. Visit admissions/how-apply/college-music-media-applicants.

Financial Aid: Visit admissions/tuition-financial-aid/financial-aid.

Scholarships: Visit admissions/tuition-financial-aid/scholarships.

Apply by: April 15.

Contact: Gordon Towell, DME, gltowell@loyno.edu; 504 865-2164.

Michael and Anne Greenwood School of Music, Oklahoma State University

Stillwater, Oklahoma

Student Body: 24,600; 220 music majors; 55 jazz students.

Tuition: Undergraduate, in-state, $24,920; Out-of-state, $40,440; Graduate, in-state, $20,210; Out-of-state, $30,550.

Jazz Degrees: BM Jazz Performance, Jazz Minor.

Faculty: Dr. Tommy Poole, Dr. Howard Potter, Glenn Dewey, Brian Belanus, Michael Bremo, Paul Compton, Joe Cooper.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, jazz combos.

Auditions: Students must be admitted by the university before scheduling an audition. Visit music.okstate.edu.

Financial Aid: Available. Visit go.okstate.edu/scholarships-financial-aid.

Scholarships: Need- and merit-based undergraduate plus graduate assistantships. For priority scholarship consideration, undergraduate students must complete their audition by March 1.

Apply by: Rolling admissions. Visit go.okstate.edu/admissions.

Contact: Dr. Tommy Poole, tommy.poole@okstate.edu.

Middle Tennessee State University

Murfreesboro, Tennessee

Student Body: 20,086; 223 music students; 15 jazz students.

Tuition: $9,694.

Jazz Degrees: BM in Music Industry; BM Performance in Jazz Studies.

Faculty: Don Aliquo, Pat Coil, Lalo Davila, Cedric Dent, Chip Henderson, David Loucky, Brian Mueller, Julia Rich, Jamey Simmons.

Jazz Bands: Jazz Ensembles I and II, combos, MTSU Singers (vocal Jazz), Salsa Band, Steel Drum bands, Commercial Music Ensemble.

Auditions: In-person: Feb. 3 and Feb. 24. Virtual, visit mtsu.edu/music/musicadmissions.php.

Financial Aid: Available: need- and merit-based. mtsu.edu/financial-aid. Contact Angela Satterfield, 615-898-2469.

Scholarships: Music scholarships available based on audition. Contact Jennifer Vannatta-Hall, 615-898-2487.

Apply by: Dec. 1 for guaranteed academic awards. Feb. 24 for School of Music scholarships.

Contact: Jamey Simmons, james.simmons@mtsu.edu; 615-898-2724.

North Carolina Central University

Durham, North Carolina

Student Body: 7,553; 100 music majors (70 undergraduate, 30 graduate); 58 jazz studies majors.

Tuition: Undergraduate, in-state, $6,290/semester, plus room and board; Out-of-state, $18,630.10/semester, plus room and board; Graduate, in-state, $12,580.80, plus room and board; Out-of-state tuition, $19,234.80, plus room and board.

Jazz Degrees: BM in Jazz Performance, MM in Jazz Studies (Performance or Arranging/Composition); Online MM in Jazz Studies (Performance or Arranging/Composition).

Faculty: Branford Marsalis (artist in residence), Joey Calderazzo (artist in residence), Dr. Lenora Helm Hammonds, Robert Trowers, Albert Strong, Jim Crew, Damon Brown, Thomas Taylor, Maurice Myers, J.C. Martin, Keenan McKenzie, Camille Thurman-Green.

Jazz Bands: Jazz Ensembles I and II, Vocal Jazz Ensemble, Percussion Ensemble, Jazz Combos I, II and III, Vocal Jazz Combo, Guitar Ensemble.

Auditions: Begin with the undergraduate admission application. Applicants may submit a recorded audio or video file, but a live audition is preferred. Visit nccu.edu/cash/music/jazz-studies.

Financial Aid: Apply for financial aid through the admissions portal. Graduate assistantships are competitive.

Scholarships: Visit nccu.edu/cash/music. NCCU Jazz Studies has several competitive Jazz specific scholarships. NCCU is an Ella Fitzgerald Charitable Foundation Memorial Scholars in Jazz school.

Apply by: Undergraduate, first priority, July 15; Second priority, Nov. 15; Graduate, July 1, but March 31 is recommended.

Contact: Dr. Lenora Helm Hammonds, lhelm@nccu.edu; 919-830-6653. Robert Trowers, rtrowers@nccu.edu; 919-530-7217.

Northern Kentucky University

Highland Heights, Kentucky

Student Body: 15,738; 101 music students; 17 jazz students.

Tuition: In-state, $5,104/semester (includes surrounding Ohio and Indiana counties.)

Jazz Degrees: BM in Jazz Studies, BME — Instrumental, Composition; BM Commercial Music/Audio Production.

Faculty: William Brian Hogg, John Zappa, Brandon Coleman, Kelly Mackenzie-Thurley, Jim Connerley, Matt Wiles, John Taylor, Zach Granger.

Jazz Bands: Jazz Ensemble, Jazz Combo, Commercial Music Ensemble, Vocal Jazz Ensemble, Latin Jazz Ensemble.

Auditions: app.getacceptd.com/nkumusic.

Financial Aid: Scholarships, grants and awards; Student and parent loans; Veterans benefits; Student employment. Contact the Office of Student Financial Assistance, 859-572-5143.

Scholarships: Music Scholarship. Contact Joan Brummer, brummerj1@nku.edu.

Southeastern Louisiana University

Hammond, Louisiana

Student Body: 9,383; 135 music students; 11 jazz students.

Tuition: In-state, $8,890; Out-of-state, $21,368. Out-of-state waivers available.

Jazz Degrees: BM, Concentration in Jazz Studies.

Faculty: Michael Brothers, Dr. John Bishop, Dr. John Madere, Dr. Vasil Cvetkov.

Jazz Bands: University Jazz Ensemble, University Jazz Lab Band, Advanced Jazz





University of Alabama Jazz Ensemble

Combo, Beginner Jazz Combo.

Alumni: Bill Evans, Craig Klein, Durand Jones, Zakk Garner.

Auditions: Visit southeastern.edu/music.

Financial Aid: Visit southeastern.edu/financialaid.

Scholarships: Merit-based scholarships (audition required), academic scholarships awarded on combination of ACT score and GPA. Contact Michael Brothers, michael.brothers@southeastern.edu.

Apply by: Jan. 15 for priority application deadline for academic scholarships.

Contact: Michael Brothers, director of jazz studies, michael.brothers@southeastern.edu, 985-549-3825.

Texas State University

San Marcos, Texas

Student Body: 38,000; 600 music students; 50 jazz majors.

Tuition: $11,000.

Jazz Degrees: BM in Performance–Jazz Concentration, MM in Performance–Jazz Concentration

Faculty: Dr. Utah Hamrick, Tito Carillo, Dr. Joey Colarusso, Arthur Latin II, Carter Arrington, Hank Hehmsoth, Randy Zimmerman.

Jazz Bands: Three big bands, five combos, two salsa bands.

Auditions: txstate.edu/jazzstudies.

Financial Aid: music.txst.edu/scholarships/universityfinancialaid.html.

Scholarships: txstate.edu/jazzstudies.

Apply by: March 1.

Contact: Dr. Utah Hamrick, ulh1@txstate.edu.

Texas Tech University

Lubbock, Texas

Student Body: 42,452; 460 music students; 40 jazz students.

Tuition: Undergraduate, in-state, $11,852; out-of-state, $24,122. Graduate, in-state, $9,518; out-of-state, $17,698.

Jazz Degrees: BM in Jazz Performance, Minor in Jazz Studies, Jazz Certificate, MM in Jazz Performance.

Faculty: Stephen Jones, Dr. Ben Haugland, Dr. Kevin Whalen, Dr. Fabio Augustinis, Jim Decker, Dr. Mark Morton.

Jazz Bands: Jazz Bands I, II; Jazz Combos I, II, III; Latin Jazz Ensemble.

Auditions: Visit depts.ttu.edu/music/programs/study/jazz-studies.php. Audition dates: Feb. 17 and March 2.

Financial Aid: Available. See depts.ttu.edu/financialaid.

Scholarships: Available. Contact ben.haugland@ttu.edu.

Apply by: May 1 for Fall, Nov. 1 for Spring.

Contact: Dr. Ben Haugland, 806-834-6023, ben.haugland@ttu.edu.

University of Alabama

Tuscaloosa, Alabama

Student Body: 37,000; 400 music students; 17 jazz majors; 73 students in jazz ensembles or combos.

Tuition: Visit financialaid.ua.edu/cost.

Jazz Degrees: BM in Jazz Studies, MM in Arranging.

Faculty: Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Jon Whitaker, Eric Yates, Andrew Dewar, Daniel Western, Rob Alley, Matt Wiley, Andrew Lynge.

Jazz Bands: UA Jazz Ensemble, UA Jazz Lab Band, UA Chamber Jazz, UA Jazz Standards Combo, Crimson Slides. UA Jazz Combo.

Auditions: Visit jazz.music.ua.edu and jazz.music.ua.edu/undergraduate-jazz-studies-audition-requirements; call 205-348-7112 or 205-348-6333.

Financial Aid: Visit ua.edu/about/quickfacts#cost. Contact Pam Hewitt, pwoodard@ua.edu; 205-348-7112.

Scholarships: Available. Merit based. Contact Pam Hewitt, pwoodard@ua.edu; 205-348-7112.

Apply by: Rolling.

Contact: Chris Kozak, ckozak@ua.edu, 205-348-6333.

University of Arkansas

Fayetteville, Arkansas

Student Body: 30,000; 300 music students; 18 jazz students.

Tuition: In-state, $250/credit hour; Out-of-state, $800/credit hour.

Jazz Degrees: BM in Performance with a Concentration in Jazz Studies.

Faculty: Dr. Jake Hertzog, Dr. Rick Salonen, Fernando Valencia, Lauren Clare, Claudia Burson, Nikola Radan, Dr. Susumu Watanabe .

Jazz Bands: University of Arkansas Jazz Orchestra, Jazz Combos, Latin American Music Ensemble, World Music Ensemble, Arkansas Soul Band, Songwriter's Ensemble, Vocal Jazz Ensemble.

Auditions: All Bachelor of Music applicants must audition for placement into an applied studio. Jazz students may audition into any applied area at the University of Arkansas. Visit fulbright.uark.edu/musicapp.

Financial Aid: Visit finaid.uark.edu.

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 Florida School of Performing Arts

Orlando, Florida

Student Body: 68,406; 281 music students; 35 jazz students

Tuition: About $6,400 per year.

Jazz Degrees: BM in Jazz Studies, BM in Composition, BM in Education, BM in Music Performance, BA in Music Studies, MM with a Conducting Concentration, MA in Music Studies, MM for OPUS Scholars, MA with a String Quartet Assistantship.

Faculty: Jeff M Rupert (director of jazz studies), Per A Danielsson, Richard Drexler, Bobby Koelble, Jason Marsalis, Tom Parmerter.

Jazz Bands: Flying Horse Big Band, Jazz Ensemble II, Jazz Workshops I and II, Jazz Chamber Group I and II.

Auditions: Apply to UCF Undergraduate Admissions. Apply for Music Audition. Ask any teachers whom you have studied music with to complete the Teacher Evaluation Form and bring it to your audition.

Financial Aid: Contact finaid@ucf.edu, 844-376-9160.

Scholarships: Scholarship awards are considered during certain audition days, and there are other departmental scholarships awarded in Spring for various accomplishments and achievements. Contact Kirk Gay, kirk.gay@ucf.edu, 407-823-5968.

Apply by: Intent to Audition, May 1; Digital

Audition, May 1; Freshmen, May 1; Transfer, July 1; International, March 1.

Contact: Jeff M. Rupert, jeffrupert@ucf.edu, 407-823-5411.

University Of Central Oklahoma

Oklahoma City Metro—Central Oklahoma

Student body: 375 music majors, 80-plus undergraduate jazz students, 20-plus graduate jazz students.

Tuition: Undergraduate, in-state, $301/credit hour; Undergraduate, out-of-state $664/credit hour. Graduate, in-state, $368/credit hour; Graduate, out-of-state, $785/ credit hour.

Jazz Degrees: Minor in Jazz Studies, BM in Jazz Performance; MM in Jazz Studies–Performance, Music roduction Majors.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Grant Goldstein, Clint Rohr, Bill Repavich, Michael Geib, Garrett Jacobson, Zachary Lee, Ryan Sharp, Jack Helsley.

Jazz Bands: Large Jazz Ensembles 1, 2, 3 and 4; Jazz Composers Combo, 5th Street Strutters Dixieland Combo, Conjunto de Jazz Latino Combo, Jazz Repertory Combos 1, 2 and 3; Chamber Singers Vocal Jazz Ensemble.

Auditions: National auditions held first Saturday in February and March and by appointment all year; contact bgorrell@uco.edu.

Financial Aid: Available. Contact Financial Aid Office, 405-974-3334.

Scholarships: Substantial Tuition Waiver and Cash Awards available to highly qualified applicants. Contact bgorrell@uco.edu for details.

Apply by: Aug. 1 for Fall; Dec. 1 for Spring.

Contact: Brian Gorrell, director of jazz studies, 405-974-5285, bgorrell@uco.edu. Visit ucojazzlab.com.

University of Georgia Hugh Hodgson School of Music

Athens, Georgia

Student Body: 40,118; 650 music students; 45 jazz students.

Tuition: osfa.uga.edu/costs.

Jazz Degrees: Music Minor in Jazz.

Faculty: Dave D'Angelo, James Weidman, Greg Satterthwaite.

Jazz Bands: Two jazz ensembles, combos, jazz improv I and II, jazz harmony, jazz private applied lessons.

Auditions: Visit music.uga.edu/admissions-overview.

Financial Aid: Visit osfa.uga.edu. Office of Student Financial Aid, osfa@uga.edu, 706-542-8217.

Scholarships: Office of Undergraduate Admissions, 762-400-8800.

Apply by: July 31, preferably by April 1.

Contact: Marshall Williams, director of music admissions, musicad@uga.edu; 706-542-2005.

University of Kentucky

Lexington, Kentucky

Student Body: 26,000; 75 jazz students.

Tuition: Contact laurie.flewwellin@uky.edu.

Jazz Degrees: BA, BM, BMME, MM, DMA, Ph.D (no specific jazz degree).

Faculty: Miles Osland, Raleigh Dailey, Brad Kerns, Jason Dovel, Alan Robinson, Eli Utal-Veroff, Paul Deatherage.

Jazz Bands: Three jazz bands, three combos.

Auditions: Contact miles.osland@uky.edu.

Financial Aid: joanne.filkins@uky.edu.

Scholarships: miles.osland@uky.edu.

Apply by: Contact laurie.flewwellin@uky.edu.

Contact: Miles Osland, miles.osland@uky.edu.

University of Louisville Jazz Studies Program

Louisville, Kentucky

Student Body: 375 in the school of music; up to 50 jazz students.

Tuition: Undergraduate, in-state $12,324; out-of-state, $28,670; Graduate, in-state, $13,944; out-of-state, $28,340.

Jazz Degrees: MM–Concentration in Jazz Performance, MM–Concentration in Jazz Composition/Arranging, BM in Jazz Performance, BM Education with Jazz Track, Bachelor of Music Therapy with optional Jazz Track, BA with Emphasis in Jazz Studies.

Faculty: David Clark (director), Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Gabe Evens, Craig Wagner, Terry O'Mahoney.

Jazz Bands: Jazz Ensemble I, Jazz Lab, Repertoire Ensembles — Brazilian and Contemporary, Jazz Lab II, International Combo, six or more combos, guitar and saxophone ensembles.

Alumni: Delfeayo Marsalis, Renato Vasconcellos, Jim Lewis, Chris Fitzgerald, Jonathan Epley, Anderson Pessoa, Colby Inzer, Lorenzo Trujillo, Ochion Jewell, Terry O'Mahoney, Jimmy Walker, Mike Tracy.

Auditions: Dec. 2, Jan. 20, Feb. 3, Feb. 17.

Financial Aid: Available. Visit louisville.edu/financialaid.

Scholarships: Available. Merit and talent-based available.

Apply by: Feb. 15 priority deadline.

Contact: Laura Angermeier, 502-852-1623, laura.angermeier@louisville.edu. Visit louisville.edu/music/academics/areas-of-study/jazz.

The University of Memphis Rudi E. Scheidt School of Music

Memphis, Tennessee

Student Body: 22,000; 400-plus; 55 jazz students.



Tuition: In-state, $19,495; Out-of-state $24,536.

Jazz Degrees: BM Jazz Studies (performance), BM jazz studies (composition), BM Commercial Music, MM Jazz Studies performance or composition, DMA in performance with jazz studies cognate.

Faculty: Dr. Jack Cooper (director of jazz studies), Sam Shoup, Dr. Michael Shults, Dr. Martin McCain, Dr. David Spencer.

Jazz Bands: Southern Comfort Jazz Orchestra, Jazz Singers, 901 Jazz, Jazz Bones, 8–10 combos per semester.

Alumni: James Williams, Donald Brown, Tony Reedus, Mulgrew Miller, David Parks, Marc Franklin, Jeremy Warren.

Auditions: Admission audition and ensemble audition.

Financial Aid: Dr. George Palton, recruitment & enrollment coordinator, musicadmissions@memphis.edu.

Scholarships: Dr. George Palton, recruitment & enrollment coordinator, musicadmissions@memphis.edu.

Apply by: July 1.

Contact: Dr. George Palton, recruitment & enrollment coordinator, musicadmissions@memphis.edu, 901-678-2541.

University of New Orleans

New Orleans, Louisiana

Student Body: 8,000; 80 music students; 50 jazz students.

Tuition: In-state, $9,454/year; Out-of-state, $14,290/year.

Jazz Degrees: BA with a concentration in Jazz Studies, BA with a concentration in Music Studies, BA with a concentration in Performance, BA with a concentration in Composition, MM Jazz Studies, MM Composition, MM Performance.

Faculty: Brian Seeger, Victor Atkins, Brent Rose, Herlin Riley, Ricky Sebastian, Amina Scott, Jenna McSwain, Jesse McBride, Wess Anderson, Chris Adkins, Byron Asher, Matt Perrine, Mark Braud, Ashlin Parker, Derek Douget, Meryl Zimmerman, Eric Merchant.

Jazz Bands: UNO specializes in small group performance, and has a number of four- to eight-piece ensembles.

Alumni: Brian Blade, Brice Winston, Jamison Ross, Neal Caine, John Ellis, Nicholas Payton, Jesse Lewis.

Auditions: Auditions are conducted on a rolling basis through applicant video submissions. Students should submit videos of themselves playing jazz standards, as well as a performing a solo transcription. Guitarists should also present a chord melody arrangement, and drummers should include examples of themselves playing a variety of grooves. A short application form is also part of the application process, as well as a standard application to the University.

Financial Aid: Visit uno.edu/financial-aid.

Scholarships: All applicants are automatically considered for Music Department scholarships, with no additional steps required to apply. Out-of-state waivers are automatic for applicants from Texas, Mississippi, Alabama and Florida. Visit uno.edu/financial-aid/types/scholarships-and-awards#undergrad.

Apply by: July 1.

Contact: Brian Seeger, bseeger1@uno.edu.



University of North Carolina Asheville

Asheville, North Carolina

Student Body: 3,539; 100 music students; 30 jazz students.

Tuition: In-state: $7,667; Out-of-state: $24,667.

Jazz Degrees: BFA in Jazz & Contemporary Music, BA in Music, BS in Music Technology.

Faculty: William Bares, Brian Felix, Jonathan (Toby) King, Matthew Richmond, Melodie Galloway, Christine Boone, Emily Eng, Jude Weinberg, Hwa-Jin Kim, Carolina Perez.

Jazz Bands: Large jazz band, X-Tet, Rotating themed jazz and contemporary ensembles, Studio 18 Vocal Jazz Ensemble, Bluegrass Ensemble, Contemporary Guitar Ensemble.

Auditions: In-person, Nov. 11 and Jan. 27. Visit music.unca.edu/learn/audition-requirements or contact Carolina Perez, cperez4@unca.edu, 828-251-6465.

Financial Aid: Visit new.unca.edu/admission/financial-aid or call 828-251-6535.

Scholarships: Available. Based on audition.

Apply by: Visit new.unca.edu/admission/how-to-apply.

Contact: Dr. Toby King, jking6@unca.edu, 828-251-6431.

University of North Carolina at Chapel Hill

Chapel Hill, North Carolina

Student Body: 29,469; over 200 music majors; 40 jazz students.

Tuition: In-state, $9,028; Out-of-state, $36,891.

Jazz Degrees: BM and BA with an Emphasis in Jazz Studies

Faculty: Dr. Stephen Anderson (director of jazz studies), Dr. Rahsaan Barber, Dr. Juan Alamo, JC Martin, Jason Foureman, Dan Davis, Brevan Hampden (artist in residence).

Jazz Bands: Big band, four to seven combos.

Auditions: Scholarship auditions take place in the fall and early spring the year before admittance.

Financial Aid: Available. Visit studentaid.unc.edu.

Scholarships: Available. Kenan Music Scholarship (full scholarship) and other smaller scholarships.

Apply by: Early decision, Oct. 15; Regular decision, Jan. 15; Transfer students, Feb. 15.

Contact: Dr. Stephen Anderson, director of jazz studies, anderssr@email.unc.edu, 919.537.1358. Visit music.unc.edu/jazz.

University of North Carolina at Greensboro Miles Davis Jazz Studies Program

Greensboro, North Carolina

Student Body: 20,000 total student body, 30 jazz majors (undergraduate only).

Tuition: $7,593 annual In-state, $23,339 Out-of-state.

Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music in Music Education with a Jazz Concentration, Post-Baccalaureate Certificate in Jazz Studies.

Faculty: Steve Haines, Chad Eby, Thomas Heflin, Ernest Turner, Greg Hyslop, Brevan Hampden, J.C. Martin.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, 4–6 Combos, Spartan Jazz Collective.

Auditions: See jazz.uncg.edu.

Scholarships: Available. Need- and merit-based. Visit fia.uncg.edu.

Apply by: Early action, Nov. 1; Regular decision, March 1.

Contact: Steve Haines, sjhaines@uncg.edu.

University of North Florida

Jacksonville, Florida

Student Body: 16,517; 280 music students; 40 jazz students.

Tuition: Undergraduate, in-state, $213/credit hour; Undergraduate, out-of-state, $693/credit hour; Graduate, in-state, $494/credit hour; Graduate, out-of-state, $1,044/credit hour.

Jazz Degrees: BM in Jazz Studies, MM in Performance; Jazz Studies Concentration.

Faculty: Lynne Arriale, Todd DelGiudice, Marc Dickman, Danny Gottlieb, Barry Greene, Clarence Hines, Dennis Marks, J.B. Scott.

Jazz Bands: Three jazz ensembles, six jazz combos.

Alumni: Marcus Printup, Vincent Gardner, Doug Wamble, Paul Silkivie, John Davis, Brian Hogans.

Auditions: Jan. 27, Feb. 18 and March 2 for scholarship consideration; April 6.

Financial Aid: Available. Visit unf.edu/onestop.

Scholarships: Need- and merit-based; Out-of-state tuition waivers also available. Visit unf.edu/admissions/reduced-tuition.html.

Apply by: Visit unf.edu/admissions/deadlines.html.

Contact: Visit schoolofmusic@unf.edu; 904-620-2961. Visit unf.edu/coas/music.

University of North Texas

Denton, Texas

Student Body: 42,200; 1,565 music students; up to 250 jazz students.

Tuition: Total cost (tuition, fees, room and board, transportation): Undergraduate, in-state: $26,554; Undergraduate, out-of-state, $38,794; Graduate, in-state: $22,568; Graduate, out-of-state: $31,530.

Jazz Degrees: BM in Jazz Studies, MM in Jazz Studies, Graduate Artists Certificate in Jazz Studies, DMA in Performance, Jazz Studies Concentration. Emphasis available in instrumental or vocal performance, music business, composition and arranging or popular and commercial music.

Faculty: Robert Parton, José Aponte, Jennifer Barnes, Alan Baylock, Rodney Booth, Craig Crafton, Quincy Davis, Richard DeRosa, Philip Dizack, Rosana Eckert, Nick Finzer, Noel Johnston, Brad Leali, Federico Llach, Dave Meder, Paul Metzger, Davy Mooney, Jessica Muñiz-Collado, Lynn Seaton, Kim Teal, Scott Tixier.

Jazz Bands: Eight big bands including the One O'Clock Lab Band, Latin Jazz Lab, and the Two through Seven O'Clock Lab Bands; 12 small groups, Four vocal jazz ensembles, Two guitar ensembles, Commercial Music Lab, The U-Tubes (Jazz trombone ensemble), Jazz String Lab.

Alumni: Michael League, Norah Jones, Lyle Mays, Jeff Coffin, Dan Higgins, Keith Carlock, Yumiko Sunami, Jim Rotondi, Conrad Herwig, Jami Dauber, Jim Snidero.

Auditions: On-campus auditions preferred; Recorded and virtual auditions also available.



Financial Aid: Available. Visit financialaid.unt.edu/apply-aid and email financialaid@unt.edu.

Scholarships: Need- and merit-based.

Apply by: Dec. 1 (for full priority consideration); Applications are accepted after that date. See music.unt.edu/admissions.

Contact: Rob Parton, chair, division of jazz, jazz@unt.edu.

The University of South Carolina School of Music

Columbia, South Carolina

Student Body: 35,000; 400 music students. 35 jazz students.

Tuition: In-state, $12,688/year, Out-of-state, $33,928.

Jazz Degrees: BM in Jazz Studies, MM in Jazz Performance, MM in Jazz Composition, DMA concentration in Jazz Studies.

Faculty: Matthew White (chair), Colleen Clark, Craig Butterfield, Lauren Meccia, Michael Wilkinson, Aletha Jacobs, Adam Knight, Bert Ligon (emeritus).

Jazz Bands: Two big bands, four combos, jazz strings, Carolina Alive (vocal jazz ensemble).

Auditions: In-person and video submission.

Financial Aid: Available. Contact Matt White, chair, mattwhite@sc.edu.

Scholarships: Available. Contact Matt White, chair, mattwhite@sc.edu.

Apply by: Dec. 1.

Contact: Matt White, chair, mattwhite@sc.edu.

University of South Florida

Tampa, Florida

Student Body: 40,000; 400 music students. 35 jazz students.

Tuition: Visit unf.edu/tuition.

Jazz Degrees: BM–Jazz Performance, BA–Emphasis in Jazz, MM–Jazz Performance.

Faculty: Jack Wilkins (director of jazz studies), Tom Brantley, James Suggs, Ross Strauser, LaRue Nickelson, Dave Rudolph, Pablo Arencibia, Mark Neunschwander.

Jazz Bands: Two Big Bands, up to eight combos.

Auditions: Online and/or live auditions.

Financial Aid: Available. Visit the USF Admissions website: usf.edu/admissions.

Scholarships: Scholarships and graduate assistantships available. Visit music.arts.usf.edu.

Apply by: Open Aug. 1. School of Music application/audition should be submitted by February to be considered for scholarships and assistantships. See School of Music application/audition information for specific audition dates: usf.edu/arts/music/apply/index.aspx.



University of Texas at Arlington

Arlington, Texas

Student Body: 48,000; 400 music students; 25 jazz students.

Tuition: Undergraduate, in-state, $12,000; Undergraduate, out-of-state, $27,000. Graduate, in-state, $11,000; Graduate, non-resident, $23,000.

Jazz Degrees: BM Jazz Performance, MM Jazz Composition.

Faculty: Tim Ishii, Mike Drake, Brian Mulholland, Pete Clagett, Peter Rioux, Chris McGuire, Mike Morrison, Tom Burchill, Christian Valdes, Ryan Haines.

Jazz Bands: Three big bands, six combos.

Alumni: Caroline Davis, Alan Morrissey, Ken Edwards, Stephen Morris.

Auditions: uta.edu/music/jazz.

Financial Aid: Contact Tim Ishii, tishii@uta.edu.

Scholarships: Contact Tim Ishii, tishii@uta.edu

Apply by: Apply/audition by March 15 to receive scholarship consideration, late applications accepted until August.

Contact: tishii@uta.edu; 817-272-3471.



The University of Texas at Austin

Austin, Texas

Student Body: 52,384; 650 music student; 40 jazz students.

Tuition: Visit onestop.utexas.edu/managing-costs.

Jazz Degrees: BM in Jazz (Performance or Composition), MM in Jazz Performance, MM in Jazz Composition, DMA in Jazz Performance, DMA in Jazz Composition, DMA in Music & Human Learning, Jazz Pedagogy Emphasis.

Faculty: Diego Rivera (director of jazz studies), Paul Deemer, John Fremgen, Sean Giddings, Adam Jackson, John Mills, Michael Sailors, Bruce Saunders, Omar Thomas.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos, Alternative Improvisation Music Ensemble (AIME).

Auditions: Visit music.utexas.edu.

Financial Aid: Merit- and need-based. Visit finaid.utexas.edu.

Scholarships: Merit-based. Graduate assistantships available. Visit music.utexas.edu/apply/financial-aid.

Apply by: Dec. 1.

Contact: Sarah Goerg, sarahgoerg@austin.utexas.edu, 512-471-0504.

Vanderbilt University's Blair School of Music

Nashville, Tennessee

Student Body: 235 music students; 16 jazz majors and 125 students participating in jazz.

Tuition: $61,618.

Jazz Degrees: BM in Jazz Studies; BMA in Jazz Studies; Jazz Studies as a 2nd Major; Minor or Concentration offered in Jazz Studies.

Faculty: Buchanan, Pat Coil, Jerry Kimbrough, Rob Linton, Nick Laufer, Marc Widenhofer.

Jazz Bands: Blair Big Band Ensemble, up to four Jazz Combos, Blair Jazz Choir, Special Ensemble in Jazz and Global Music.

Alumni: David Rogers, Roy Agee, Michael Rinne, Sarah Williams.

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 are awarded to Blair majors based on audition and academic achievement. Visit vu.edu/scholarships.

Apply by: Early Decision 1, Nov. 1; Early Decision 2 and Regular Decision, Jan. 1.

Contact: Visit Blair.inquiries@vanderbilt.edu, or call 615-322-6181.

Virginia Commonwealth University

Richmond, Virginia

Student Body: 30,000, 200 music students, 25 jazz majors.

Tuition: In-state, $16,233; Out-of-state: $38,817.

Jazz Degrees: BM in Performance: Jazz Studies; BA Music.

Faculty: Taylor Barnett, Rex Richardson, Eric Wheeler, Marlysse Simmons, Trey Pollard, Wells Hanley, Tony Martucci, J.C. Kuhl, Filipe Leitão, "FAT Thomi" Hairston.

Jazz Bands: Jazz Orchestra, Afro-Latin Jazz Orchestra, five small jazz ensembles.

Alumni: Nate Smith, Steve Wilson, James Genus, Victor Goines, Clarence Penn, Matthew E. White.

Auditions: In-person: Nov. 11, Jan. 27, Feb. 3.

Financial Aid: Call 804-828-6669.

Scholarships: Sizeable, four-year Singleton Scholarships available. Contact barnettt@vcu.edu.

Apply by: Nov. 1 for university academic scholarships, rolling admissions thereafter.

Contact: apply4music@vcu.edu; arts.vcu.edu/admissions/how-to-apply; 804-828-1167.

FLORIDA INTERNATIONAL UNIVERSITY

FIU

Herbert and Nicole Wertheim School of Music & Performing Arts



AUDITION!
Nov. 18, Feb. 17, Mar. 16

Conservatory-style training at a world-class public research university

Located in Miami, The Magic City

B.M. and M. M. in Jazz Performance

music.fiu.edu


ADRIMICHAEL GOLDMAN

Terri Lyne Carrington


MICHAEL JACKSON

Kris Davis

THE MARCH TOWARD EQUITY & INCLUSION

While some say change has come, new data suggests it's slow moving. By Kira Grunenberg

The idea that someone isn't just a number in a class is often interpreted as a teacher's ability to connect with students beyond the bare minimum. It's about simply being accounted for versus being acknowledged for more of one's personhood. Yet sometimes a statistic is the very form of identification that can lead to deeper levels of acknowledgment in a social demographic.

Lara Pellegrinelli — freelance journalist, educator and ethnomusicologist — recognized one such valuable opportunity for analyzing statistical data in 2018. Reflecting on the NPR Music Jazz Critics Poll led Pellegrinelli to question the definitive status of gender equity in jazz performance, outside of a timeframe that may have been perpetuating disproportion around the reality of equity in jazz.

This curiosity led to a multi-year research project wherein Pellegrinelli and a team of independent reporters analyzed every recording given a vote in polls for 2017–19. The results from that study, "Equal At Last? Women In Jazz, By The Numbers," and the thought process that created it, inspired Pellegrinelli to contemplate similar questions regarding gender equity around jazz, higher education and administration.

"It's systemic inequity. … How can you move the dial on gender, on equity, if you don't even know where you're starting?" says Pellegrinelli. "What do I need? In this case, we need numbers or else we can never claim progress, and I don't think we'll ever be able to claim equity unless we have a place to start measuring from."

The fruit of these questions grew over two years (2019–21) from Pellegrinelli's Music Journalism and Criticism course at The New School's Eugene Lang College. Pellegrinelli worked with students on a methodology for collecting quantitative data on faculty within jazz-specific educational roles along with gender data derived from public information. Due to the lack of existing data accounting for these aspects together, DownBeat magazine's annual jazz education guide "Where To Study Jazz" served as a core source. With 222 schools listed across 44 states, including Historically Black Colleges and Universities


KAY GRIGAR

Lara Pellegrinelli


JERRIS MADISON

Aja Burrell Wood



COURTESY HALLEY ELWELL

Halley Elwell

(HBCUs), the list served as the foundation for 3,014 individual entries. Those entries are the foundation for an analysis of gender equity in jazz education that Pellegrinelli says is much needed — notably due to a tendency of writers and readers to latch onto a false sense of change.

"[Jazz writers] will either say, 'Women are so embattled,' or say, 'Things are getting better for women,' and it's not at all evidence-based and that's highly problematic," Pellegrinelli says. "You have a duty as a reporter to make sure that what you're saying is actually true."

Wanting the study to reach more people and leave a stronger impression, Pellegrinelli approached the Berklee Institute of Jazz and Gender Justice, proposing collaboration and funding for the study, the findings for which Pellegrinelli and the Institute are in the process of developing. Still, numbers for some of the study's most prominent categories illuminate immediate need for improvement — 6% of people who are directors of jazz programs are female-identifying individuals; only 16% of women are administrators of higher education. Considering a world where the ratio of men to women is roughly 50-50, the picture is disparaging, even knowing parameters were kept rather open.

"We were not going to decide if someone is a jazz musician," Pellegrinelli says. "If it was in their bio and they said they were a jazz musician … then it was good enough for us. We were trying to cast the widest net possible and try to get a picture of female-identified artists. If anything, the parameters probably helped the numbers."

Though the study focuses on women in jazz higher education and administration, Pellegrinelli and the institute are aware other conversations exist, which would examine challenges faced by individuals across gender and minority spectrums. Aja Burrell Wood, managing director of the Institute, notes the significance of students identifying with educators and administrators in their daily studies.

"It's really important that students see themselves and faculty in leadership," Burrell Wood says. "It's also important that it's not only that female identifying students that need to see female-identified faculty and staff. Male-identified students also need to see female-identified faculty and staff. It benefits all because it normalizes that."

Terri Lyne Carrington, the Institute's founder and artistic director, expands on this mentality directly with her students, stressing solidarity for all societal shortcomings.

"I think everyone has to look in the mirror and look at their values and understand intersectionality," Carrington says. "I [tell] my students, 'You can't be concerned with gender justice or racial justice or any of that without thinking about ableism or environmental justice because what kind of person are you if you're only concerned about your own group?'"

Noticing the nuances of different social groups is a skill and value almost signature to Carrington, as her 40-year performing career has given her what she describes as a "cross-generation of experience."

"It has given me the understanding of where [and] how gender fits in, [and] the problems with it in jazz because I've had such vast experience with so many different people from different sides," Carrington says.

While Carrington accrued a first-hand connection with musicians across generations, the Institute's staff carries an abundance of their own experiences, highlighting the disparity in jazz and jazz education for women. Ironically, for Kris Davis, associate program director of creative development, her attempt at ignoring gender entirely acted as an obstacle rather than a way to not only stand beside men but do so in a fully actualized way.

"For so long I just ignored the idea of gender and music," Davis says. "I tried to avoid it. I remember, JazzTimes had done like a 'Women in Jazz' feature, and I was so upset that I was included. I just wanted to be far away from connecting my gender to the

music in any way."

Similarly, Carrington said she "wasn't really seeing gender" early in her career. While perhaps not as conscious of a boundary as Davis, Carrington became aware that perseverance in spite of reactions to gender is often what made it possible for women to succeed in an environment unsupportive of non-male musicians.

"Most of the women that I know who are successful, they don't want to deal with gender at all because they've had to just plow through, let it roll off their back like water, ignore it and just be as good as they can be," says Carrington.

Halley Elwell, program coordinator for the Institute, encountered many hurdles in her pursuit of a jazz performance career, driven by ingrained gender norms and associated expectations.

"[There] wasn't much encouragement," says Elwell. "People didn't really want to do original stuff. They mostly just wanted me to sing standards. It's hard when you're like, 'OK, where would I rehearse?'" she says. "You get invited back to somebody's house to rehearse and that's fine for a lot of people but, if you're by yourself in a city, and you're not sure, it's like, 'I don't know if I feel safe rehearsing at your house,' Stuff like that where I could never really be sure. And because of that, I wasn't ultimately that comfortable."

The study being led by Pellegrinelli could certainly help deter these and other instances of difficulty, social pressure and denial for non-male jazz performers and educators. However, Carrington says subtler problems can persist, despite appearances of increased inclusion.

"There are people that in their heart of hearts will say and believe, 'I'll hire a woman in a heartbeat if she can play — if she's good.' You're basically saying, 'If she's as good as the next guy.' [Male jazz musicians] have a system that's unfair, and that's the thing that shouldn't be left alone."

Carrington points out that motivation and mindset are the true cornerstone to change.

"What needs to happen is really a shift in perception, in thinking about the issue," she says. "You have to look past the numbers of who you've hired, [and] you have to really look at how you're educated. You could just hire women who are somewhat patriarchal themselves, carrying on the same traditions."

> ***'How can you move the dial on gender, on equity, if you don't even know where you're starting?'*** —Lara Pellegrinelli

Thankfully, the institute's entire mission and culture revolves around pursuing gender equity in every facet of jazz. "The point of the Institute [of Jazz and Gender Justice] is to educate young people who are going to be creating these opportunities, to consider diversity in gender and race, in terms of putting their groups together and having successful careers in the music," Davis says.

It's a lofty goal but the Institute doesn't shy away from what's needed to attain equity for women in educational roles, even considering the existing disadvantages, as Elwell notes.

"The structures are so old that it's going to be a lot easier for somebody to walk into [an institution] if it was built for you," Elwell says. "When we think about the origin of how a lot of these institutions are set up, how can [the systems] not be these hierarchies?"

Davis adds, "As there's a shift and trying to create more diverse mentorship in the institution of jazz education, that's a slow-going process. The only chance for change in terms of mentorship in institutions is when someone leaves a position or there's a new position created, and it seems like a lot of the new positions are being opened up for women and people of color, which I think is great. In a way, I see education being more responsive to the moment."

The question becomes, what needs to happen for change to occur? Is the answer more data studies? Pellegrinelli sees the bigger picture and what data like this can teach.

"[The study] was a very good lesson that we can't be complacent, and we have to keep thinking critically. We can't take [progress] for granted," she says. "Hopefully [the study] is something that has much broader implications."

One might think advocating for the Institute's systems would be the right idea but just as statistics are influenced by motivation, it's not as simple as making blueprints to open Berklee Institutes worldwide, as Burrell Wood and Carrington emphasize.

"Every campus has its particular culture and need," Burrell Wood says. "When you come from a standpoint of gender justice and racial justice, essentially we're looking at equity in education."

"I have to believe that if you really want change, you figure out what you can do to push your institution to be more progressive," Carrington says.

Inspiring enduring improvement continually returns to the notion of systemic change — changing the minds and hearts of those in authority and those not driven to change things for the benefit of others.

"People will have to decide, do they really want change? Are they protecting their own interests?" asks Carrington. "And you have to be willing to do extra work. It's extra labor, it's more time, and you're not going to get paid for it so you have to be passionate about it."

Burrell Wood sees the depth of these goals but finds strength in the united mentality of the institute's team.

"With Terri Lyne Carrington, Kris Davis, Linda May Han Oh, our administrative staff, and even some of our students employees as well, we're able to be in community, to work collectively. [And] when you're doing the work of trying to realize an equitable and present future for all, that work has to be done collectively, no one person can do it by themselves."

Davis looks to the folks who may need to be shown why equity is a net gain for all. "It's important for everybody to have access to different people," she says.

And while Terri Lyne Carrington continues to lead the Institute, conceiving of new ways to move the needle of jazz toward a more equitable existence, she emphasizes yet another concept alongside the idea that one must want change because with growth can come pain. But if everyone works together, the task at hand might not be so intimidating.

"Sometimes [change] is painful. It's not always easy but you have to have that desire because that's what makes us function in the world at our highest level — when we're ready and willing and able to expand." **DB**

UCF | School of Performing Arts

UNIVERSITY OF CENTRAL FLORIDA

HOME OF THE CHART TOPPING FLYING HORSE BIG BAND, FLYING HORSE RECORDS AND WUCF, FM

"UCF's Jazz Program includes **9 ensembles**, **world class faculty**, an **active record label [Flying Horse Records] with 16 releases**, and UCF is home to WUCF, FM a 24/7 listener supported **NPR jazz station [89.9 FM]**."

- Jeff Rupert, tenor saxophone, Director of Jazz Studies



MEET OUR INTERNATIONALLY RECOGNIZED FACULTY!

Jeff Rupert *saxophone, director of Jazz studies*

Richard Drexler *jazz piano and jazz bass*

Jason Marsalis *jazz drum set*

Per Danielsson *jazz orchestration*

Tom Parmerter *jazz trumpet*

Bobby Koelble *jazz guitar*

SCHEDULE YOUR AUDITION ONLINE

2024 DATES: February 3, 10, 17 & March 30

There will be no scholarship consideration for those who audition on March 30.

Learn more at **performingarts.cah.ucf.edu**


RICK GRANLUND
Ball State Jazz Ensemble at Dizzy's Club in New York City


BGSU, MARIAH STADEL
Performance time at Bowling Green

MIDWEST

Ball State University

Muncie, Indiana

Student Body: 20,319, 450 music students, 21 jazz students.

Tuition: In-state, $10,290. Out-of-state, $27,524.

Jazz Degrees: BM in Jazz Studies, Minor in Music with Jazz Studies emphasis.

Faculty: Mark Buselli, Cassius Goens, Sean Imboden, Scott Routenberg, Joel Tucker.

Jazz Bands: Three big bands, six jazz combos, one Studio band.

Alumni: Eric Tewalt, Lyman Medeiros, Lori Mechem, Jordan West.

Auditions: Auditions for majors are held in the late Fall and early Spring semesters. Ensemble auditions are held the week before classes begin in August. Visit bsu.edu/academics/collegesanddepartments/music/auditions-and-admissions.

Financial aid: Available. Contact the Financial Aid Office, cardinalcentral@bsu.edu, 765-285-2222 or 800-227-4017.

Scholarships: Available. Jazz graduate assistant position available. Three jazz scholarships. Visit bsu.edu/academics/collegesanddepartments/music/scholarships-and-assistantships/undergraduate.

Apply by: Dec. 1, rolling admissions thereafter.

Contact: School of Music, 765-285-5400; visit bsu.edu/academics/collegesanddepartments/music.

Bowling Green State University

Bowling Green, Ohio

Student Body: 20,000, 475 music students, 30 jazz students.

Tuition: In-state, $24,936; Out-of-state, $32,924.40.

Jazz Degrees: BM in Jazz Studies; MM in Jazz Studies; Jazz Studies Minor.

Faculty: David Bixler (director of jazz activities), Jeff Halsey, Ariel Kasler, Daniel Piccolo, Charles Saenz.

Jazz Bands: Two jazz lab bands, multiple jazz combos/chamber ensembles, jazz guitar ensemble.

Alumni: Tim Hagans, Rich Perry.

Auditions: First apply to university, then sign-up for audition. Three methods of audition: In-person — highly preferred, live virtual, recorded video submission (if no other dates work). Audition Dates for Fall 2024: Jan. 24 (in-person), Jan. 26 (virtual), Feb. 17 (in-person), Feb 24 (in-person; also scholarship consideration deadline), April 13 (in-person; also audition day for high school juniors).

Financial Aid: Available. Need-based, contact: 419-372-2651. General university and music scholarships available. Contact: musicadmissions@bgsu.edu; 419-372-8577.

Apply by: Rolling admission. Scholarship deadline, Feb 15.

Contact: David Bixler, director of jazz activities, dbixler@bgsu.edu, 419-372-2953. General Admissions: choosebgsu@bgsu.edu, 419-372-2478. Jazz link: bgsu.edu/musical-arts/area/jazz.html.

Butler University School of Music

Indianapolis, Indiana

Student Body: 4,500; 150 music majors; 25 jazz students.

Tuition: 44,990/year.

Jazz Degrees: BM in Jazz Studies, Emphasis in Jazz Studies, Minor in Jazz Studies (for non-music majors).

Faculty: Matt Pivec, Sean Imboden, Rob Dixon, Kenny Phelps, Sandy Williams, Jesse Wittman, Rich Dole, Jon Crabiel, Kent Hickey, Erin Benedict, Ellie Pruneau.

Jazz Bands: Instrumental and vocal jazz ensembles and combos.

Alumni: Brandon Douthitt.

Auditions: On-campus auditions in January and February. Virtual auditions available. See butler.edu/music.

Financial Aid: Available. Contact finaid@butler.edu or 877-940-8200.

Scholarships: Merit-based academic and music scholarships available up to full tuition. Contact music@butler.edu.

Apply by: Nov. 1 (Preferred/Early Action, non-binding), Feb. 1 (Regular Decision).

Contact: Courtney Trachsel, coordinator of outreach and recruitment or Matt Pivec, director of jazz studies: music@butler.edu, 317-940-9246.

College of DuPage

Glen Ellyn, Illinois

Student Body: 26,000, 50 jazz students.

Tuition: In-district, $140/credit hour; Out-of-district, $327/credit hour.

Jazz Degrees: Associate of Fine Arts–Music, Associate in Arts–Music, Associate in Applied Science–Music Business, Audio Production Certificate.

Faculty: Matt Shevitz, Dave Rice, Rich Armandi, Ben Wahlund, Steve Ramsdell.

Jazz Bands: College of DuPage Jazz/Pop Ensembles, DuPage Community Jazz Ensemble.

Alumni: Mike Aquino, Anthony Perry, Josh Berman, Josh Gumina.

Auditions: Contact Matt Shevitz.

Financial Aid: Visit cod.edu/costs/financial_aid.

Scholarships: $1,000 annual merit-based scholarships are available. Contact Matt Shevitz for information.

Apply by: Visit cod.edu/registration.

Contact: Dr. Matt Shevitz, shevitzm@cod.edu, 630-942-2369, 630-791-0196, shevitzm@cod.edu.

Columbia College Chicago

Chicago, Illinois

Student Body: 6,646.





STUDY Jazz

at Elmhurst University

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

2022-2023 Guest Artists

Carmen Bradford
Keri Chryst
Gordon Goodwins Big Phat Band
Jon Hamer
Jeff Hamilton
Tamir Hendelman
Dennis Mackrel
John Pizzarelli
Dave Rivello
Terell Stafford

Jazz Studies Faculty

NEAL ALGER
GAYLE BISESI
CAREY DEADMAN
TOM GARLING
KRIK GARRISON
JEREMY KAHN
LARRY KOHUT
DAN NICHOLSON
ABIGAIL RICCARDS 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
/elmhurstuniversitymusic

Elmhurst University


DOUG MCGOLDRICK
DePaul University Vocal Jazz Ensemble in concert


NORTH PARK UNIVERSITY
Blue & Gold Day at North Park University

Tuition: $32,520.

Jazz Degrees: BA and BM in Contemporary, Jazz, and Popular Music; BM in Composition and Production.

Faculty: Scott Hall, Gary Yerkins, Sebastian Huydts (chair), Bill Boris (associate chair), Sharel Cassity, Peter Saxe, Cassandra O'Neal, Raphael Crawford, Charles Heath III, Typhanie Monique Coller, Thomas Allen, Diane Delin, Chuck Webb, Jarrett Hicks, Mike Harvey, Chris Forte, Nick Tremulis, Josh Lava, Kubilay Uner (director, MFA track Music Composition for the Screen).

Jazz Bands: Jazz combos, Columbia College Jazz Ensemble (big band), Chicago Vox (vocal jazz ensemble), Fusion Ensemble, Guitar Ensemble, Latin Ensemble, Pop/Rock Ensemble, Blues Ensemble, R&B Ensemble, Hip Hop Ensemble, Gospel Band, Recording and Performance Ensemble (original music projects), New Music Ensemble (original music projects).

Alumni: Aaron Koppel, Sarah Marie Young, Sam Trump, Sam Cerniglia, Jonathan McReynolds, Endre Rice, Isaiah Oby, Parris Fleming, Milton Suggs, Reggie Drake, Jalen Baker, Rebecca Bruner, Jackson Shepard, Imani Williams, Michael Hilgendorf.

Auditions: BM prescreen deadline, Dec. 1; BA scholarship deadline, mid-January. Visit colum.edu/bfa.

Financial Aid: Contact the Admissions Office at 312-369-7130.

Scholarships: Both need- and merit-based scholarships are available. Accepted students are eligible for merit scholarships based live audition or video submission.

Apply by: Rolling admissions with a May 1 priority date.

Contact: Scott Hall, shall@colum.edu, or Gary Yerkins, gyerkins@colum.edu.

Cuyahoga Community College

Tri-C Jazz Studies Program

Cleveland, Ohio

Student Body: 18,754, 125 music students, 25 jazz students.

Tuition: In-state, $4,472; Out-of-state $8,586.

Jazz Degrees: AA Degree with transfer/articulations with the Berklee College of Music and the Jackie McLean Jazz Institute at the Hartt School of Music.

Faculty: Steve Enos, Dave Sterner, Brian Kozak, Demetrius Steinmetz, Jackie Warren, Anthony Taddeo, Dominick Farinacci (Jazz Prep).

Jazz Bands: Jazz Ensembles, Jazz and Pop Combos.

Alumni: Dominick Farinacci, Curtis Taylor, Aaron Kleinstub.

Auditions: Complete College Application and Assessment no later than Aug. 1.

Financial Aid: Available. Visit tri-c.edu/paying-for-college/financial-aid-and-scholarships.

Scholarships: Visit tri-c.edu/paying-for-college/financial-aid-and-scholarships/scholarships/index.html.

Apply by: Aug. 1.

Contact: Steve Enos, stephen.enos@tri-c.edu, 216-986-4256.

DePaul University School of Music

Chicago, Illinois

Student Body: 21,000, 400 music students, 50 jazz students.

Tuition: Undergraduate: $45,030.

Jazz Degrees: Bachelor's and Master's degrees.

Faculty: Dana Hall, Scott Burns, Dennis Carroll, Sharel Cassity, Raphael Crawford, Scott Hesse, Thomas Matta, Chad McCullough, Bob Palmieri, Abigail Riccards, Kathryn Sherman, Jim Trompeter.

Jazz Bands: DePaul Jazz Workshop, DePaul Jazz Orchestra, DePaul Jazz Ensemble, DePaul Vocal Jazz Ensemble.

Alumni: Orbert Davis, Dana Hall, Marquis Hill, Rudresh Mahanthappa.

Auditions: All jazz applicants submit a pre-screen audition by Dec. 1. Auditions occur during weekends in February.

Financial Aid: Available. Contact: musicadmissions@depaul.edu.

Scholarships: 99% of all students receive aid. Contact: musicadmissions@depaul.edu. Apply by Dec 1.

Contact: Admissions Department: musicadmissions@depaul.edu, 773-325-7444.

Eastern Illinois University

Charleston, Illinois, USA

Student Body: 8,600, 150 music majors, 40 students in jazz groups.

Tuition: $24,000/year, including all fees and room and board.

Jazz Degrees: BM in Jazz Studies Performance, Jazz Studies Minor, MA in Music Performance.

Faculty: Sam Fagaly, Paul Johnston, Ben Carrasquillo, Jamie V. Ryan, Andre Goncalves, Jose Gobo.

Jazz Bands: EIU Jazz Ensemble, EIU Jazz Lab Band, EIU Jazz Combos I, II, III.

Alumni: Brian Shaw, Jonathan Schwabe, Tim Stanley, Kevin Hart, Mark Maegdlin, Mark O'Connor, Aaron Eckert, Jeff Pellaton, Joe Ott, Eric Allen, David Perez Delgado, Mike Block.

Auditions: Visit eiu.edu/music/auditions_general_information.php.

Financial Aid: Visit eiu.edu/finaid/cost.php.

Scholarships: Visit eiu.edu/scholarships.

Apply by: Some academic scholarships require applying in early January.

COLUMBIA COLLEGE CHICAGO MUSIC





SHAPE WHAT'S NEXT IN MUSIC

Creative Careers Made Here

Refine your sound and gain professional tools and networks through our distinct focus on contemporary, jazz, and popular music in performance and composition.

Create, compose, record, and perform your music in the heart of Chicago.

Study with award-winning faculty working in today's music industry.

Perform in award-winning ensembles that promote collaboration.

Build contacts and acquire business training that will help launch your career.

Columbia
COLLEGE CHICAGO

Learn more at **colum.edu/music**



Kansas City Kansas Community College Blue Devil Funk Band

Auditions must be completed by March 1 for Music Scholarship consideration.

Contact: Sam Fagaly, swfagaly@eiu.edu.

Elmhurst University

Elmhurst, Illinois

Student Body: 3,400; 200 music students; 35 jazz students.

Tuition: $39,900.

Jazz Degrees: BM in Jazz Studies, Minor in Jazz Studies, Minor in Music Production.

Faculty: Neal Alger, Gayle Bisesi, Carey Deadman, Tom Garling, Kirk Garrison, Jeremy Kahn, Larry Kohut, Dan Nicholson, Abigail Riccards Healy, Bob Rummage, Chris Siebold, Marshall Vente.

Jazz Bands: Two big bands, eight jazz combos, two electric guitar ensembles, two vocal jazz ensembles.

Alumni: Fred Gretsch, Kris Myers, Chris Siebold, Typhanie Monique.

Auditions: By appointment. Visit elmhurst.edu/music.

Financial Aid: Available.

Scholarships: Both need- and merit-based.

Apply by: Visit elmhurst.edu/music.

Contact: Gayle Bisesi, music.admission@elmhurst.edu, 630-617-3524.

Friends University

Wichita, Kansas

Student Body: 1,725; 120 music students; 8 jazz majors; 50 jazz participants.

Tuition: $32,000.

Jazz Degrees: BM Music Performance, Jazz Concentration.

Faculty: Dr. Nick Schroeder, Neal Allsup, Andy Slater, Renea Abdallah, Matt Koehn, John Goering, Kurt Aiken.

Jazz Bands: Two big bands, Latin Jazz Ensemble, Vocal Jazz Ensemble, two combos.

Alumni: Nathan Williams, Jason Whitmore, Rich Mullens, Zach Rich, Nathan Borton, Josh Davis, Miguel Santana Morales.

Auditions: On-campus audition, March 5. Online and in-person auditions by appointment.

Financial Aid: Contact crystal_roach@friends.edu.

Scholarships: Contact nicholas_schroeder@friends.edu.

Apply by: Feb. 15 for scholarship and grant priority.

Contact: lauren_betts@friends.edu, 316-295-5536.

Indiana University Jacobs School of Music

Bloomington, Indiana

Student Body: 1,600 music students (850 graduate, 750 undergraduate), 65 jazz students.

Tuition: Undergraduate, in-state, $5,156.23/semester; Out-of-state, $19,502.01/semester; Graduate, in-state $719/credit hour; Out-of-state, $2,251/credit hour.

Jazz Degrees: BM and DM in Jazz Studies, BS in Music/Outside Field. Undergraduate and Graduate minor in Jazz Studies.

Faculty: Natalie Boeyink, Rachel Caswell, Christian Dillingham, Sean Dobbins, Luke Gillespie, Joe Galvin, John Raymond, Dave Stryker, Sachal Vasandani, Wayne Wallace, Brent Wallarab, Tom Walsh, Greg Ward.

Jazz Bands: Three big bands, Latin Jazz Ensemble, eight combos including the Plummer Jazz Group.

Alumni: Jamey Aebersold, Eric Alexander, David Baker, Rahsaan and Roland Barber, Jim Beard, Chris Botti, Ralph Bowen, Randy Brecker, Sara Caswell, Jerry Coker, Peter Erskine, John Clayton, Todd Coolman, Amanda Gardier, Robert Hurst, Shannon LeClaire, Hannah Marks, Shawn Pelton, Jeff Hamilton, Matt Mitchell, Ashley Summers, Scott Wendholt, Alan Pasqua, Pharez Whitted.

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.

Financial Aid: Available. Visit studentcentral.indiana.edu/index.html.

Scholarships: Available. 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: Espen Jensen, director of music admissions; Helena Walsh, jazz studies administrative assistant. Music Admissions: musicadm@indiana.edu or jazz@indiana.edu; Call 812-855-7998 or 812-855-7560; Visit music.indiana.edu/jazz.

Kansas City Kansas Community College

Kansas City, Kansas

Student Body: 5,148, 35 music majors, 65 audio engineering majors, 50 jazz students.

Tuition: In-State, $3,648; Out-of-State, $7,168.

Jazz Degrees: AA in Music, AAS in Audio Engineering, and Associate of General Studies in Music Technology.

Faculty: Dr. Justin Binek, Dr. Ian Corbett, John Stafford, Dr. Geoffrey Wilcken, Dr. Regina Tanujaya, Dr. Spencer Hutson, Dr. Michael Miller, Aaron Crawford, Brett Jackson, James Albright, Rod Fleeman, Daniel Dissmore, Jason Goudeau, Raymond Demarchi, Mike Ning, Suzanne Hatcher, Mark Ferrell, Julia Scozzafava, Lauren Auge.

Jazz Bands: Blue Devil Funk Band, The Standard Vocal Jazz Ensemble, Fusion Vocal Jazz Ensemble, Community Vocal Jazz Ensemble, Community Jazz Band, Jazz Combo 1, Jazz Combo 2, Saxophone Ensemble, Chamber Choir.

Alumni: Bobby Watson, Lisa Henry, Tim Bailey, Chris Hazelton, Wayne Hawkins, John Cushon, Adam Strick, Andrew Bergthold.

Auditions: By appointment only (both in-person and virtual).

Financial Aid: Many academic scholarships offered by the college through the financial aid and foundation departments.

Scholarships: Full-tuition music scholarships are available. Contact John Stafford, coordinator of music department, jstafford@kckcc.edu.

Apply by: Open enrollment until Aug. 1.

Contact: John Stafford, jstafford@kckcc.edu, 913-288-7137; Dr. Justin Binek, jbinek@kckcc.edu, 913-288-7347.

Lawrence University Conservatory of Music

Appleton, Wisconsin

Student Body: 1,500; 350 music students; 70 jazz students.



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.

Consecutive top-three finishes for MSU jazz ensembles at the annual **Jack Rudin Jazz Championship** at Jazz at Lincoln Center, placing third in 2020, first in 2022, and third in 2023.



Photo courtesy Jazz at Lincoln Center

2023–2024 MSU Federal Credit Union Jazz Artists in Residence



Oct. 16–22, 2023
GEOFFREY KEEZER



Dec. 4–10, 2023
SYLVIA CUENCA



Feb. 5 – 11, 2024
JAZZMEIA HORN



Mar. 18 – 24, 2024
JOHN CLAYTON

MSU JAZZ FACULTY

SAXOPHONE
Walter Blanding

PIANO
Xavier Davis

TROMBONE
Michael Dease

DRUMS
Randy Gelispie

GUITAR
Randy Napoleon

JAZZ HISTORY
Kenneth Prouty

TRUMPET
Anthony Stanco

BASS
Rodney Whitaker
director of jazz studies

College of Music
MICHIGAN STATE UNIVERSITY

LEARN MORE AT MUSIC.MSU.EDU

msufcu
MSU FEDERAL CREDIT UNION

Undergraduate and graduate degrees | Teaching assistantships, fellowships, scholarships | Professional performance opportunities

Tuition: $55,149.

Jazz Degrees: BM (with Jazz Emphasis), BMA in Jazz and Contemporary Improvisation, BA in Music, BM/BA Double Degree.

Faculty: Tim Albright, Bill Carrothers, John Daniel, Patty Darling, José Encarnación, Steve Peplin, Janet Planet, Matt Turner, Mark Urness.

Jazz Bands: Lawrence University Jazz Ensemble, Jazz Band, Jazz Workshop, six-to-eight combos per year.

Alumni: Fred Sturm, Javier Arau, Patty Darling, Matt Turner, Kurt Dietrich, Jonathan Fagan.

Auditions: In-person audition or self-recorded video. Visit lawrence.edu/admissions-aid/conservatory-admissions/apply-audition.

Financial Aid: Need-based financial aid available. Mary Kate Smith, 920-832-7067.

Scholarships: All students automatically considered for merit scholarships. Visit lawrence.edu/admissions-aid/conservatory-admissions/apply-audition.

Apply by: Early Decision/Early Action: Nov. 1, Regular Decision: Jan. 15.

Contact: Mary Kate Smith, musicadmissions@lawrence.edu; 920-832-7067.



Lindenwood University

St. Charles, Missouri, USA

Student Body: 6,992; 60 music students.

Tuition: $19,900.

Jazz Degrees: BA Music in Music Business & Entrepreneurship with emphasis in Jazz & Contemporary Music, BA Music with emphasis in Jazz & Contemporary Music.

Faculty: Dr. Matt Hoormann, Adam Donohue, Justin DiCenzo, Cara Dineen, Ken Kehner, Bernard Long Jr., Matthew von Doran.

Jazz Bands: Multiple combos, experimental jazz combo, big band.

Alumni: David Gomez, A.J. Griffin, Mason N. Williams.

Auditions: In-person or virtual/recorded.

Financial Aid: Visit sfs@lindenwood.edu.

Scholarships: Performing arts scholarships available, contact mhoormann@lindenwood.edu.

Apply by: Rolling admissions.

Contact: Dr. Matt Hoormann, mhoormann@lindenwood.edu, 636-949-4740.

Michigan State University

East Lansing, Michigan

Student Body: 50,000; 600 music students; 60 jazz students.

Tuition: In-state, $16,000; Out-of-state, $48,000.

Jazz Degrees: BM, MM.

Faculty: Xavier Davis, Michael Dease, Randy Gelispie, Randy Napoleon, Walter Blanding, Rodney Whitaker, Department Chair.

Jazz Bands: Four jazz octets, 12 jazz combos.

Alumni: Markus Howell, Endea Owens, Jocelyn Gould, Anthony Stanco, Zack Adleman, Altin Sencalar, Pierre Charles.

Auditions: Visit music.msu.edu/admissions.

Financial Aid: Yes.

Scholarships: Yes.

Apply by: Dec 1.

Contact: music.admissions@msu.edu, 517-355-2140, music.admissions@msu.edu.

North Park University

Chicago, Illinois

Student Body: 2,278; 35 music students; 10 jazz students.

Tuition: $34,685.

Jazz Degrees: BME, BA in Music with concentrations in Jazz Studies, Composition, Performance and general studies.

Faculty: Joe Lill, Christopher White, Darren Scorza.

Ottawa University

Prepare for a Life of Significance™

SCAN ME

STUDY WITH WORLD CLASS PRACTITIONERS AND EDUCATORS



DEVELOP YOUR OWN UNIQUE ARTISTIC VOICE!
GRADUATE ARMED WITH 21ST CENTURY SKILLS
NECESSARY TO TO ENJOY A PROSPEROUS CAREER AND LIFE IN THE ARTS





Compete for Full tuition Waivers

GENEROUS

Scholarship opportunities. Compete for full tuition waivers.

WORLD CLASS

Faculty and Facilities.

Ottawa.edu/music

INTIMATE CAMPUS

Enjoy the attention you deserve while benefitting from the vibrant music scene in Kansas City.

Jazz Bands: Jazz ensemble, two jazz combos.

Alumni: Anders Nordstrom, Deborah Wanderly dos Santos, An Tran, Michele Thomas, Matt Lundgren, Wei Yu, Marvin Curtis.

Auditions: Auditions Feb. 10 and Feb. 24. Visit northpark.edu/auditions.

Financial Aid: Erin Matonte, ematonte@northpark.edu.

Scholarships: Academic and talent-based scholarships. 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 students; 50 jazz students.

Tuition: $24,252 (includes room and board).

Jazz Degrees: BM–Jazz Performance; BM–Music Education; BM–Composition; BA in Music; MM–Individualized Study (Jazz).

Faculty: Reggie Thomas (coordinator), Geof Bradfield, Bobby Broom, Rodrigo Villanueva, Pharez Whitted, Tom Garling, Marlene Rosenberg.

Jazz Bands: NIU Jazz Orchestra and NIU Jazz Ensemble, Graduate Jazztet, up to seven jazz combos.

Alumni: Marquis Hill, Greg Ward, Doug Stone, Dan Nimmer, Tito Carrillo, Victor Garcia, Mike Allemana.

Auditions: Students must apply for general admission and then complete a music application and audition. Auditions are held on campus in February. Private auditions may also be scheduled. Email avmenk@niu.edu for more information.

Financial Aid: Available. 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 for priority general admissions deadline; Feb. 21 for Music Application & Audition.

Contact: Reggie Thomas, director of jazz studies, reggiethomas@niu.edu; or Austyn Menk, music admissions coordinator, avmenk@niu.edu.

Northwestern University Bienen School of Music

Evanston, Illinois

Student Body: 600 music students; 25 jazz.

Tuition: $64,887.

Jazz Degrees: BM in Jazz Studies, MM in Jazz Studies.

Faculty: Derrick Gardner (director), Jeremy Kahn, Rob Dixon, John Moulder, Willie Jones III, Carlos Henriquez, Tom Garling, Darius Hampton, Kevin Fort.

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 will take place in November (Early Decision undergraduate only and mid-February undergraduate Regular Decision/MM. Visit music.northwestern.edu/admission.

Financial Aid: Available. Contact musiclife@northwestern.edu or call 847-491-3141.

Scholarships: Contact musiclife@northwestern.edu or 847-491-3141.

Apply by: BM Early Decision prescreening and supplement due Oct. 15; BM Regular Decision prescreening and supplement due Dec. 1; MM prescreening videos and application due Dec. 1.

Change the world through *Music.*



Bachelor of Arts • Bachelor of Music Education
Bachelor of Music
Composition, Instrumental Performance, Jazz, Music Direction for Musical Theatre, Piano Performance, Songwriting, Vocal Performance

Master of Arts • Master of Music
Composition, Conducting, Instrumental Performance, Jazz, Vocal Performance

Scan the QR code for **Scholarship Audition Dates**

Webster UNIVERSITY
LEIGH GERDINE COLLEGE OF FINE ARTS
Department of Music
webster.edu/music

M | JAZZ

ADVANCE YOUR TECHNIQUE.
CUSTOMIZE YOUR EDUCATION.
DISCOVER YOUR TRUE POTENTIAL.



Explore our
Jazz & Contemporary
Improvisation program by
scanning the QR code:

smtd.umich.edu/victors-2028

umichsmtd


NATHAN MAINDELL
A Jazzfest Showcase at Roosevelt University


COLUMBIA COLLEGE CHICAGO
Singing strong at Columbia College Chicago

Contact: Laura Sauer-Shah, laura.sauer-shah@northwestern.edu.

Oakland University

Rochester, Michigan

Student Body: 16,110. 180 music students.

Jazz Degrees: Jazz Studies Minor, World Music Minor, MM in World Percussion Performance.

Faculty: Enrique Rios-Ellis, Scott Gwinnell, Mark Stone, Marion Hayden, Gayelynn McKinney, Anthony Buccilli, Mark Kieme.

Jazz Bands: Jazz Band, Jazz Ensemble, Creative Jazz Ensemble, Jazz Singers, Jazz Combos, World Percussion Ensemble.

Auditions: January, February and March audition dates. Visit oakland.edu/smtd/admissions-and-auditions.

Financial Aid: Contact Student Financial Services, finservices@oakland.edu.

Scholarships: Contact smtdadmissions@oakland.edu.

Apply by: March 1 to qualify for academic and merit-based scholarships. Otherwise, rolling admissions through August.

Contact: Michelle Tschirhart, mtschirhart@oakland.edu, 248-370-2039.

Oberlin College & Conservatory

Oberlin, Ohio

Student Body: 2,900; 580 conservatory students; 85 jazz students.

Tuition: $62,024.

Jazz Degrees: BM in jazz performance; BM in jazz composition.

Faculty: Jay Ashby, Gary Bartz, Gerald Cannon, Bobby Ferrazza, Jamey Haddad, La Tanya Hall, Billy Hart, Eddie Henderson, Dan Wall, John Petrucelli.

Jazz Bands: Oberlin Jazz Ensemble, Oberlin Sonny Rollins Jazz Ensemble, small jazz ensembles, Oberlin Jazz Lab, Genre Nova, Oberlin Gospel Ensemble, Djembe Orchestra.

Alumni: Sullivan Fortner, Theo Croker, Peter Evans, Moppa Elliott, Ben Jaffe, Michael Mossman, Stanley Cowell.

Auditions: Common Application and pre-screening materials are due Dec. 1. Jazz Performance applicants must submit a pre-screening audition video. Jazz Composition applicants must submit audio recordings and scores, as well as instrumental auditions. Auditions will be held on campus in January (dates TBA). Recorded auditions are accepted as

Northwestern
BIENEN SCHOOL OF MUSIC

Jazz Studies Faculty

Derrick Gardner, interim director, *trumpet*
Joe Clark, *ensembles; composition and arranging*
Rob Dixon, *saxophone*
Kevin Fort, *ensembles*
Tom Garling, *trombone*
Darius Hampton, *ensembles*
Carlos Henriquez, *bass*
Willie Jones III, *percussion*
Jeremy Kahn, *piano and improvisation*
John Moulder, *guitar*



music.northwestern.edu



Sessions on:

Improv
Ensemble Rehearsal
Latin Music
Drum Set
Lead-Playing
Plus a New Music Reading Session
A *Down Beat* Interview...and More!

Performing Groups:

Butler University
Del Rio High School Jazz Ensemble
The Hillgrove High School Jazz Orchestra
Hinsdale Middle School Jazz Ensemble
Hoover High School First Edition Jazz Ensemble
Hornedo Jazz Ensemble
Peabody Jazz Ensemble
Rio Grande Valley Jazz Orchestra
U.S. Navy Band Commodores

The 77th Midwest Clinic

December 20 - 22, 2023, Chicago, IL

well and due on Feb. 1.

Financial Aid: Financial aid packages meet 100 percent of the 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. All students are guaranteed $5,000 of internship/summer program support. Contact conservatory.admissions@oberlin.edu.

Scholarships: Conservatory Dean Merit Scholarships are 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, director of conservatory admissions, conservatory.admissions@oberlin.edu, 440-775-8413, go.oberlin.edu/con/apply.



The Ohio State University School of Music

Columbus, Ohio

Student Body: 390 music students.

Tuition: In-state, undergraduate: $12,485; out-of-state, undergraduate $36,722.

Jazz Degrees: BM in Jazz Performance or Jazz Composition, Minor in Music or Music, Media and Enterprise.

Faculty: Michael Smith (head of jazz studies), Shawn Wallace, Kevin Turner, Jim Rupp, Dave Powers, Robert Brooks, John Douglas, Milton Ruffin, Chris Anderson, Kristopher Keith.

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. 2, Jan. 20 and Feb. 10.

Financial Aid: Visit sfa.osu.edu.

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. 27. 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.

Ottawa University–Kansas City

Ottawa, Kansas

Student Body: 2,000; 60 music students; 20 jazz students.

Tuition: $36,000.

Jazz Degrees: BM Jazz Studies, Music Education, Performance and Music Minor.

Faculty: Dan Thomas, Bobby Watson, Brian Ward, Chuck, Mackinnon, Brian Ward, Forest Stewart, Sam Copeland, Aaron Linscheid, Brian Steever.

Jazz Bands: Primarily focused on small groups.

Auditions: In person and online, ottawa.edu/bravesmusic.

Financial Aid: Contact Lisa Rossman, associate director of financial aid, lisa.rossman@ottawa.edu.

Scholarships: Contact David Tyner, assistant director of admissions, david.tyner@ottawa.edu.

Apply by: Rolling application. Preference given to those that apply prior to Jan. 15.

Contact: Dan Thomas, director of jazz studies, dan.thomas@ottawa.edu.

Chicago College of Performing Arts at Roosevelt University

Chicago, Illinois

Student Body: 4,239; 365 performing arts, 175 music students, 20 jazz students.

Tuition: $30,450 for Jazz and Contemporary Music Studies/Undergraduate.

Jazz Degrees: BM in Jazz and Contemporary Music Studies, Music Education/Jazz and Contemporary Music Studies, double-major.

Faculty: Alejandro Cortés (program director), Paul Wertico, Marlene Rosenberg, Neal Alger, Henry Johnson, John Moulder, Fred Simon, Jim Trompeter, Jim Gailloreto, Natalie Scharf, Mike Smith, Constantine Alexander, Victor Garcia, Stephen Berry, Tom Garling, Cheryl Wilson.

Jazz Bands: Jazz combos (by genre): swing, bebop, hard-bop, avant-garde, ECM, Brazilian, motown, neo-soul. Large ensembles: Puentes Afro-Cuban Jazz Ensemble, New Deal Vocal Jazz Ensemble, Large Jazz Ensemble (big band).

Auditions: Written Application and Live/Virtual Audition.

Financial Aid: Amanda Horvath-Adair, assistant dean of enrollment management, ahorvath@roosevelt.edu.

Scholarships: Amanda Horvath-Adair, assistant dean of enrollment management, ahorvath@roosevelt.edu.

Apply by: Dec. 1.

Contact: Jessica Meaux, music admission counselor, jmeaux@roosevelt.edu.

St. Olaf College

Northfield, Minnesota

Student Body: 3,100; 275 music majors; 1,000 involved in music.

Tuition: $54,650.

Jazz Degrees: BA in Music, BM in Jazz Piano Performance.

Faculty: Joseph L. Jefferson (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, 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: Early Decision 1 and Early Action, Nov. 1; Early Decision 2 and Regular Decision, Jan. 15.

Contact: Molly Boes Ganza, music@stolaf.edu, 507-786-3297.

The School for Music Vocations (SMV) at Southwestern Community College

Creston, Iowa

Student Body: 30 music students.

Tuition: $8,500.

Jazz Degrees: Associate of Applied Arts in Professional Music.

Faculty: Tobi Crawford, Dr. Tyler Thomas,



30+
ANNUAL JAZZ PERFORMANCES

12
PERFORMING JAZZ ENSEMBLES

2024 APPLICATION DEADLINES

Nov. 1, **2023**: Undergraduate
Dec. 1, **2023**: Graduate

Now accepting applications for the D.M. in Jazz Studies.

Learn more at **music.indiana.edu**.

IU Jazz Faculty

Jeremy Allen
Natalie Boeyink
Rachel Caswell
Christian Dillingham
Sean Dobbins
Joe Galvin
Luke Gillespie
John Raymond
Dave Stryker
Sachal Vasandani
Wayne Wallace
Brent Wallarab
Tom Walsh, chair
Greg Ward

CONNECT iujazzstudies


THE OHIO STATE UNIVERSITY

The Ohio State University Jazz Ensemble

Dr. Lauren Brown-Powell, Anna Chen, Dr. Jeremy Fox, Kyler Boss, Alan Hsiao, Justina Shandler, Carlos Mata-Alvarez, Kathryn Fox, Michael Peters, Cindy Taylor, Doug Greene.

Jazz Bands: Vocal jazz ensembles, instrumental combo, songwriter ensemble, pop ensemble.

Auditions: Two or three stylistically varied selections on major instrument, plus formal interview with faculty.

Financial Aid: Contact Tobi Crawford, tcrawford@swcciowa.edu.

Scholarships: Contact Tobi Crawford, tcrawford@swcciowa.edu.

Apply by: April.

Contact: Tobi Crawford, tcrawford@swcciowa.edu, or visit schoolformusicvocations.com.

Southern Illinois University Edwardsville

Edwardsville, Illinois

Student Body: 13,000; 120 music students; 30 jazz students.

Tuition: $12,923.

Jazz Degrees: BM in Jazz Performance, MM in Performance (jazz emphasis), BA in Music (jazz emphasis), BM in Music Business, Minor in Music (jazz emphasis).



At Cuyahoga Community College (Tri-C®), we know jazz. Come study this music with world-class instructors at cutting-edge facilities in Cleveland, Ohio. Save money on a quality education before heading to one of our partner schools like Berklee College of Music, The Hartt School and more.

Tri-C Jazz Studies
Steve Enos, *Director*
stephen.enos@tri-c.edu | 216-987-4256 | www.tri-c.edu/music

Cuyahoga Community College
CREATIVE ARTS
A TRI-C® CENTER OF EXCELLENCE
Berklee
UNIVERSITY OF HARTFORD
THE HARTT SCHOOL

20-0656

Faculty: Jason Swagler, Garrett Schmidt, Miles Vandiver, Zebadiah Briskovich, Brett Stamps, Rick Haydon.

Jazz Bands: Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Jazz Combos.

Auditions: Held in February, siue.edu/music.

Financial Aid: Available, siue.edu/financialaid.

Scholarships: Available, siue.edu/music.

Apply by: Priority Deadline: Dec. 1, Final Deadline: May 1.

Contact: Jason Swagler, jswagle@siue.edu.

University of Akron

Akron, Ohio

Student Body: 14,991; 206 music students; 2 jazz students.

Tuition: Visit uakron.edu/finaid/cost-of-attendance.

Jazz Degrees: BA in Music, BM in Brass Performance (Horn, Trombone, Trumpet, Tuba), BM in Composition, BM in Music Education–Choral (voice, keyboard or guitar), BM in Music Education–Orchestra (violin, viola, cello, string bass), BM in Music Education–Instrumental Band (wind instruments, percussion), BM in Guitar Performance, BM in Jazz Studies, BM in Percussion Performance, BM in Performance–Collaborative Piano, BM in Piano Performance, BM in String Performance, BM in Voice Performance, BM in Woodwind Performance, Minor in Music, MM–Accompanying, MM–Composition, MM–Education (choral emphasis, general emphasis or instrumental emphasis), MM–Performance, MM–Technology (admission suspended pending curriculum revisions), MM Theory.

Faculty: Chris Coles, Theron Brown, James Marron, Dr. Galen S. Karriker, Dr. Marc Reed.

Auditions: Audition is required on the student's primary instrument. A theory placement exam is required for placement into an appropriate theory class. Recorded auditions are accepted. Audition Dates: TBD. Auditions may also be conducted by appointment.

Financial Aid: Contact Jennifer Harpham, jharpham@uakron.edu. All students who apply are automatically considered for the Smart Choice Scholarship, which awards $1,000–$7,000. Outside of the Smart Choice Scholarship, there are a variety of other scholarships. Visit uakron.edu/finaid or contact Jennifer Brooks, financial aid administrative assistant, jbrooks@uakron.edu.

Scholarships: The School of Music offers scholarship opportunities to all students who are accepted and apply. Contact Dr. Marc Reed, school of music director, marcreed@uakron.edu.

Apply by: April 1.

Contact: Amy Mellinger, amm384@uakron.edu.

University of Central Missouri

Warrensburg, Missouri

Student Body: 11,600; 170 music students; 38 in ensembles.

Tuition: Undergraduate, in-state, $277.50/credit hour; undergraduate, out-of-state, $555/credit hour; graduate, in-state, $356/credit hour; graduate, out-of-state, $712/credit hour.

Jazz Degrees: BM in Music Technology & Commercial Music.

Faculty: David Aaberg (director), James Isaac, Tom Pender, Alex Smith, Alan Wenger.

Jazz Bands: Two big bands, various combos.

Auditions: On campus auditions Feb. 17 and Feb. 19, other dates available upon request. Virtual auditions are also available.

Financial Aid: Student Financial Services: ucmo.edu/offices/student-financial-services/index.php; 660-543-8266.

Scholarships: Students living in one of the eight bordering states, plus the Mid-America Intercollegiate Athletic Association Conference (MIAA) border states, may qualify for in-state tuition. Call 660-543-4530 or visit ucmmusic.com. Call 800-729-2678 or visit finaid@ucmo.edu for academic scholarship information.

Apply by: Rolling admission.

Contact: David Aaberg, aaberg@ucmo.edu, 660-543-4909.

University of Illinois

Urbana, Illinois

Student Body: 50,000; 700 music students; 80 jazz students.

Tuition: Visit admissions.illinois.edu/invest/tuition.

Jazz Degrees: BM, BME, MM, DMA, AD.

Faculty: Barrington L. Coleman, Larry Gray, Joan Hickey, Charles (Chip) McNeill, Jim Pugh, Joel Spencer, Chip Stephens.

Jazz Bands: Concert Jazz Band, Repertory Jazz Orchestra, Jazz Guitar Ensemble, Jazz Saxophone Ensembles, Jazz Trombone Ensemble, Jazz Vocal Ensembles, Latin Jazz Ensembles, Small Jazz Ensembles.

Auditions: On-Campus auditions in November, January and February. Recordings accepted.

Financial Aid: Visit osfa.illinois.edu.

Scholarships: Merit-based aid available including graduate assistantships and fellowships.

Apply by: Dec. 1 for graduate, Jan. 5 for undergraduate.

Contact: Music Admissions, musicadmissions@illinois.edu, 217-244-7899.

University of Illinois Chicago School of Theatre and Music

Chicago, Illinois

Student Body: 115 music students, 52 jazz students.

Tuition: In-state tuition and fees, $18,716; Out-of-state tuition and fees, $33,738.

Jazz Degrees: BM in Jazz Studies; BA in Music; BA in Music Business.

Faculty: Michael Stryker (director of jazz studies), Andy Baker, Mike Allemana, Jon Irabagon, Marques Carroll, Larry Kohut, Cheryl Wilson, Charles "Rick" Heath IV, Carey Deadman, Alyssa Allgood.

Jazz Bands: Jazz Ensemble, Jazz Workshop, Vocal Jazz Ensemble, jazz combos, Pop/Rock Ensemble.

Alumni: Ramsey Lewis, Andrew Vogt, Shaun Johnson, Danny Andrade.

Auditions: theatreandmusic.uic.edu/admissions/degree-auditions.

Financial Aid: Available. 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 as well. Contact Ben Kenis, bkenis2@uic.edu, 312-355-1735.

Apply by: Early Action, Nov. 1; Regular Decision, Feb. 1.

Contact: Ben Kenis, bkenis2@uic.edu; 312-355-1735.

DEPAUL UNIVERSITY
SCHOOL OF MUSIC

When the city is your classroom, there is no telling the lessons you'll learn. Designed to be rigorous and collaborative, our programs of study give you the experience and the knowledge to confidently pursue a life dedicated to music.

Study with Scott Burns, Dennis Carroll, Sharel Cassity, Raphael Crawford, Dana Hall, Scott Hesse, Thomas Matta, Chad McCullough, Bob Palmieri, Abigail Riccards, Kathryn Sherman, and Jim Trompeter.





Chicago is Music.

Apply by December 1. music.depaul.edu | 733.325.7444 | musicadmissions@depaul.edu


UNIVERSITY ORF NORTHERN IOWA

Solo time at the University of Northern Iowa


KATHERINE LI ZEA

Deep grooves at University of Illinois Chicago

University of Indianapolis

Indianapolis, Indiana

Student Body: 6,000; 10 jazz students.

Tuition: $34,821.

Jazz Degrees: BM in Jazz Studies, BA or BS in Music with a Jazz Concentration.

Faculty: Mark O'Connor (director of jazz studies); upcoming guest artist: Isaiah Thompson (2023 APA Jazz Piano Competition winner).

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: uindy.edu/financial-aid

Scholarships: Dr. Mark O'Connor, oconnorm@uindy.edu or visit uindy.edu/financial-aid.

Apply by: Feb. 1.

Contact: Dr. Mark O'Connor, oconnorm@uindy.edu, 317-788-3385.

The University of Iowa

Iowa City, Iowa

Student Body: 32,000; 450 music students; 25 jazz students.

Tuition: In-State, $14,600; Out-of-State, $36,000.

Jazz Degrees: BM, BA, MA in Jazz Studies, Undergraduate minor, Doctoral Secondary Area.

Faculty: Dr. Damani Phillips, Dr. William Menefield, Curtis Taylor, Steve Grismore.

Jazz Bands: Two big bands, Black Pop Music Ensemble and 3–5 jazz combos.

Auditions: Several formal audition days held weekly from late January to mid-February. Also welcome are students auditioning on other days (by appointment) before Feb. 15. Visit music.uiowa.edu/jazz.

Financial Aid: Available. Visit music.uiowa.edu/future-students.

Scholarships: Both need- and merit-based scholarships and graduate assistantships/fellowships are available.

Apply by: Dec. 1, 2023.

Contact: Dr. Damani Phillips, jazz studies area head, damani-phillips@uiowa.edu, 319-384-2835.

University of Michigan School of Music, Theatre & Dance

Ann Arbor, Michigan

Student Body: 1,135 arts students; 808 music students; 46 jazz students.

Tuition: Undergraduate, in-state, $16,736;



STUDY MUSIC

FIND YOUR PURPOSE

REGION'S LARGEST JAZZ FESTIVAL FEATURING OVER 40 BANDS

Offering a Bachelor of Music in Performance, with Jazz Concentration.

ENSEMBLES & FACULTY

Dr. Nicholas Schroeder directs a vibrant program featuring artist faculty, big bands, jazz vocal, Latin and small combos.

AUDITIONS

Apply before December 15, 2023 for priority scholarship consideration. All students are eligible regardless of intended major/program.

Instrumental Scholarship Audition Day

March 5, 2024

125 CELEBRATING | FRIENDS UNIVERSITY

Learn more at friends.edu/jazz

Accredited by the Higher Learning Commission and a member of the North Central Association, 230 S. LaSalle Street, Suite 7-500, Chicago, IL 60604; www.ncahlc.org; 1-800-621-7440

Undergraduate, out-of-state, $55,334.

Jazz Degrees: BFA in Jazz & Contemplative Studies, BM in Jazz & Contemporary Improvisation, BM in Jazz & Contemporary Improvisation, BM Music Education, MM in Improvisation, MM in Improvisation w/Teacher Certification, DMA in Jazz & Contemporary Improvisation.

Faculty: Andrew Bishop, Ellen Rowe, Michael Gould, David Alvarez III, Chris Buzzelli, Marion Hayden, Robert Hurst, Dennis Wilson, Bill Lucas, Andy Milne, Ed Sarath, Marcus Elliot, Martha Travers.

Jazz Bands: Jazz Ensemble, Jazz Lab Ensemble, Small Jazz Ensembles, Creative Arts Orchestra, Digital Music Ensemble.

Alumni: Gerald Cleaver, Jason Stein, David Cook, Sachal Vasandani.

Auditions: Application materials (Common Application and Artistic Profile) due by Dec. 1, audition invitations sent out to students that qualify by the end of December, auditions occur on select dates in January and February, admissions decisions released by mid-March.

Financial Aid: Need-based financial aid is available. Students must complete their FAFSA and/or CSS Profile to qualify. Contact the Office of Financial Aid at the University of Michigan.

Scholarships: All applicants automatically considered for merit-based scholarships. Email: smtd-scholarships@umich.edu.

Apply by: Dec. 1.

Contact: Corrie Bird, cnbird@umich.edu.

University of Minnesota Duluth

Duluth, Minnesota

Student Body: 11,000; 150 music students; 35 jazz students.

Tuition: Visit https://admissions.d.umn.edu.

Jazz Degrees: BM in Jazz Studies, BM in Jazz Studies Minor.

Faculty: Ryan Frane.

Jazz Bands: Combos I, II, II.

Alumni: Billy Barnard, Ryan Frane.

Auditions: Contact Dee Charles, dcharles@d.umn.edu.

Financial Aid: Available. Contact Dee Charles, dcharles@d.umn.edu.

Scholarships: Contact Dee Charles, dcharles@d.umn.edu, 218-726-7890.

Apply by: Dec. 15.

Contact: Dee Charles, 218-726-7890, dcharles@d.umn.edu.

University of Missouri–Kansas City Conservatory

Kansas City, Missouri

Student Body: 6,000, 600 conservatory students, 30 jazz students.

Tuition: In-state, $12,600/year; Heartland rate, $17,850/year; Out-of-state, $30,600/year.

Jazz Degrees: BM in Jazz Studies; Music MA with Jazz Concentration.

Faculty: Carl Allen, Eric Hitt, Stan Kessler, Marcus Lewis, Peter Schlamb, Adam Schlozman, Roger Wilder.

Jazz Bands: Two big bands, several combos.

Auditions: In-person: Feb. 3, Feb. 19, March 1. Virtual auditions by request.

Financial Aid: Available through the UMKC Financial Aid and Scholarships Office, finaid.umkc.edu.

Scholarships: UMKC Conservatory scholarships are awarded on merit.

Apply by: Dec. 15.

Contact: Carl Allen, admissions@umkc.edu or carlallen@umkc.edu.

University of Nebraska–Lincoln

Lincoln, Nebraska

Student body: 25,000; 450 music students; 6 jazz students.

Tuition: Undergraduate, in-state: $9,800; Out-of-state, $27,000; Graduate, in-state, $7,700; out-of-state, $19,500.

Jazz Degrees: MM and DMA in Jazz Performance, Jazz Composition.

Faculty: Tom Larson, Hans Sturm, Greg Simon, Paul Haar, Darryl White, Suna Gunther, David von Kampen, Peter Bouffard.

BRILLIANCE AWAITS.

Expand traditional boundaries in jazz and contemporary improvisation while building 21st-century musicianship skills.



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.

LAWRENCE.EDU/LUJAZZ

1847 LAWRENCE UNIVERSITY CONSERVATORY OF MUSIC







Rehearsal with Emmet Cohen at University of Indianapolis

Jazz Bands: Jazz Orchestra, Repertory Jazz Ensemble, up to five combos.
Auditions: Visit arts.unl.edu/music/graduate-application-and-audition-guide.
Financial Aid: Available. Contact Kirsten Drennon kdrennon@unl.edu.
Apply by: Dec. 15.
Contact: Tom Larson, tlarson3@unl.edu, 402-890-2289.

University of Nebraska Omaha

Omaha, Nebraska

Student Body: 16,000; 250 music students; 15 jazz students.
Tuition: In-state, $8,370; Out-of-state, $22,358.
Jazz Degrees: BA in Jazz Studies, MM in Jazz Studies.
Faculty: Pete Madsen, Darren Pettit, Jason Johnson, Chris Leach, Bobby Scharmann, Doug Montera, Brad Thomson, Jesse McBee, Matthew Storie.
Jazz Bands: Two big bands, five combos.
Alumni: Karrin Allyson, Marcus Lewis, Ben Tweedt.
Auditions: Live preferred, video accepted.
Financial Aid: Contact Pete Madsen, petermadsen@unomaha.edu.
Scholarships: Contact Pete Madsen, petermadsen@unomaha.edu.
Apply by: March 1.
Contact: Pete Madsen, petermadsen@unomaha.edu, 402-554-2297.

University of Northern Iowa

Cedar Falls, Iowa

Student Body: Visit ie.uni.edu/uni-facts.
Tuition: Undergraduate, in-state, $8,111; Out-of-state, $19,265.
Jazz Degrees: BA Jazz Studies, BM Music Education with jazz specialization, Jazz minor, MM Jazz Pedagogy.
Faculty: Christopher Merz, Michael Conrad, Alexander Pershounin, Luke Sanders and Anthony Williams.
Jazz Bands: Three large ensembles, several combos.
Auditions: Visit music.uni.edu/apply.
Financial Aid: Visit admissions.uni.edu/financial-aid.
Scholarships: Visit music.uni.edu/apply.
Apply by: Ongoing.
Contact: Christopher Merz, chris.merz@uni.edu, 319-273-2024.

University of Toledo

Toledo, Ohio

Student Body: 15,000; 10 jazz students.

Tuition: In-state, $11,885; Out-of-state, $21,245.

Jazz Degrees: BM Instrumental Jazz or BM Vocal Jazz.

Faculty: Gunnar Mossblad, Norman Damschroder, Jay Weik, Olman Piedra.

Jazz Bands: Jazz Ensemble, Jazz Combo, Latin Jazz Combo, Vocalstra.

Auditions: Visit utoledo.edu/al/music/degrees/audition.html.

Financial Aid: Visit utoledo.edu/financialaid.

Scholarships: Music scholarships available. Other university and federal financial aid is possible. Visit utoledo.edu/financialaid and utoledo.edu/programs/undergrad/music.

Apply by: Applications/Auditions are accepted through August 2024. Scholarship preference given to those who audition during the February/March 2024 audition dates.

Contact: Jason Stumbo, utmusic@utoledo.edu.

University of Wisconsin-Madison

Madison, Wisconsin

Student Body: 45,177; 310 music majors.

Tuition: In-state, $11,215; Minnesota residents, $15,058; Out-of-state, $40,611.

Jazz Degrees: BM in Jazz Studies; BA in Jazz Studies; jazz minor available in DMA and Ph.D music degrees.

Faculty: Johannes Wallmann, Peter Dominguez, Matt Endres, Les Thimmig, Chad McCullough, Louka Patenaude, Nick Moran, Dan Cavanagh, Luci Mok, Mark Hetzler.

Jazz Bands: UW Jazz Orchestra, Blue Note Ensemble, Contemporary Jazz, Jazz Composers Group, Afro-Cuban Jazz Ensemble, Jazz Standards Ensemble.

Auditions: Undergraduate: Nov. 18, Jan. 27, Feb. 24. For graduate student audition dates, visit music.wisc.edu, or contact Jared Jellison, admissions@music.wisc.edu.

Financial Aid: Available, visit finaid.wisc.edu.

Scholarships: Program applicants are automatically considered for merit-based music scholarships.

Apply by: Oct. 31, Dec. 31 and Jan. 31 (see music.wisc.edu).

Contact: Johannes Wallmann, director of jazz studies, wallmann@wisc.edu, or visit music.wisc.edu.

UW-Stevens Point

Stevens Point, Wisconsin

Student Body: 8,135; 260 music students; 30 jazz students.

Tuition: $6,698.

Jazz Degrees: BM–Jazz Studies.

Faculty: Mathew Buchman, Tim Buchholz, Myles Boothroyd, Brent Turney, Pat Lawrence, Kelvin Kaspar, Dave Story, Ryan Korb.

Jazz Bands: Two jazz ensembles, four combos.

Auditions: Visit uwsp.edu/music/Pages/ForStudents/auditions.aspx.

Financial Aid: Contact finaid@uwsp.edu.

Scholarships: Contact Andrew Slembarski, aslembar@uwsp.edu.

Apply by: Ongoing.

Contact: Mathew Buchman, mbuchman@uwsp.edu, 715-346-3107.

Webster University

St. Louis, Missouri

Student Body: 100 music students, 20 jazz students.

Tuition: $30,530/year (BA, BM, BMEd), $730/credit hour (MA, MM).

Jazz Degrees: BA in Music, BM in Performance with an Emphasis in Jazz, BM in Composition with an Emphasis in Concert Music or Songwriting, BM in Music Education, MA in Music, MM in Jazz Studies.

Faculty: Bennett Wood, director of jazz studies; Kim Portnoy.

Celebrating 100+ years of Recorded Jazz

SOUTH BEND INDIANA
WETF JAZZ
105.7 FM

All Jazz All Day All Night

WEEKLY LINEUP

Jazz presenters, researchers, writers, educators

Dee Alexander
Brent Banulis
David Basse
John Clark
Steve Cushing
Larry Dwyer
Mike Finnerty
Leslie Fuller
Mark Gridley
Russ Hamer
Monika Herzig
John Hill
Rob Hoff
David Brent Johnson
Gloria Krolak
Jake Longwell
Matt Merten

Joan Merrill
Shawnn Monteiro
Bill O'Connell
Middleton O'Malley
Jon Pollock
Scott Prebys
Tom Reney
Jana Lee Ross
Clay Ryder
Dave Schwan
Avery Sharpe
Peter Sokolowski
Bex Taylor
Phil Tierney
Richard Vacca
Stanley Welch
Lori Williams
Lisa Yves

Check us out jazzradiowetf.org

WETF-LP, The Jazz Station

Stride • Ragtime • Traditional • Dixieland • Blues • Swing • Big Band • American Songbook • Vocalese • Bebop

Afro-Cuban • Avant Guard • Progressive • Hard Bop • Main Stream • Third Stream • Fusion • Contemporary

Jazz Bands: Jazz combos, big band (Jazz Collective), Jazz Singers.

Auditions: On-campus on virtual auditions occur several times annually. Visit webster.edu/music/admissions.

Financial Aid: Need- and merit-based available. Visit webster.edu/financialaid.

Scholarships: Academic scholarships available. Music scholarships based on audition. Contact Carla Colletti, department chair, carlacolletti88@webster.edu.

Apply by: Rolling, applywu.webster.edu/apply.

Contact: Bennett Wood, music@webster.edu, 314-968-7032.

Western Illinois University

Macomb Illinois

Student Body: 7,643, 150 music.

Tuition: wiu.edu/business_services/tuition.

Jazz Degrees: Both bachelors and masters in jazz studies are offered. The graduate-level has tracks in both composition and performance as well as a jazz studies minor.

Faculty: Dr. Whitney Ashe (director of jazz studies), Dr. George Turner, Professor Matt Hughes, Dr. Charlie Chadwell, Dr. Kevin Nichols.

Jazz Bands: Four jazz combos and two big bands.

Auditions: Auditions can be either in-person or online.

Financial Aid: Anneliese Land, a-land2@wiu.edu.

Scholarships: Anneliese Land, a-land2@wiu.edu.

Apply by: Feb. 1.

Contact: Dr. Whitney Ashe, we-ashe@wiu.edu, 347-512-8969.

Western Michigan University

Kalamazoo, Michigan

Student Body: 19,000, 540 music students.

Tuition: Undergraduate, in-state: $13,000; Out-of-state, $16,000; Graduate, In-state, $17,200; Out-of-state, $31,300.

Jazz Degrees: BM jazz studies, MM jazz studies.

Faculty: Scott Cowan, Matthew Fries, Keith Hall, John Hébert, Greg, Jasperse, Matthew Landon, Andrew Rathbun (chair).

Jazz Bands: Advanced Jazz Ensemble, Gold Company, GCII, University Jazz Orchestra, Jazz Lab Band (big band) Songbird, Drum Choir, eight to 14 combos per semester.

Alumni: Jennifer Barnes, Quincy Davis, Xavier Davis, Jeff Lederer, Lyman Medeiros, John Proulx, Jay Sawyer, Kate Reid, Alison Wedding, John Wojciechowski.

Auditions: Jan. 26 on campus, Feb. 3 on campus, Feb. 16 on campus, Feb. 23 virtual.

Financial Aid: Visit wmich.edu/music/apply.

Scholarships: Available, both scholarship (need- and merit-based) and graduate assistantships. Visit wmich.edu/music/apply.

Apply by: wmich.edu/apply/deadlines.

Contact: wmich.edu/music/apply, 269-387-4672. Undergraduate: musugrd@wmich. Graduate: music-grad@wmich.edu

Youngstown State University

Youngstown, Ohio

Student Body: 12,000; 150 music students; 35 jazz students.

Tuition: $11,000.

Jazz Degrees: BM Jazz Performance, BME Instrumental Jazz, MM Jazz Studies.

Faculty: Kent J. Engelhardt, David Morgan, Glenn Schaft, Francois Fowler, David Kana, Jackie Warren.

Jazz Bands: Jazz Ensemble, Jazz Combos, Musical Theater Ensemble, Contemporary Ensemble.

Alumni: Harold Danko, Ralph Lalama, Sean Jones, Jason Rigby, Melissa Slocum, James Weidman, Darryl White, James Suggs, Greg Parnell.

Auditions: kjengelhardt@ysu.edu.

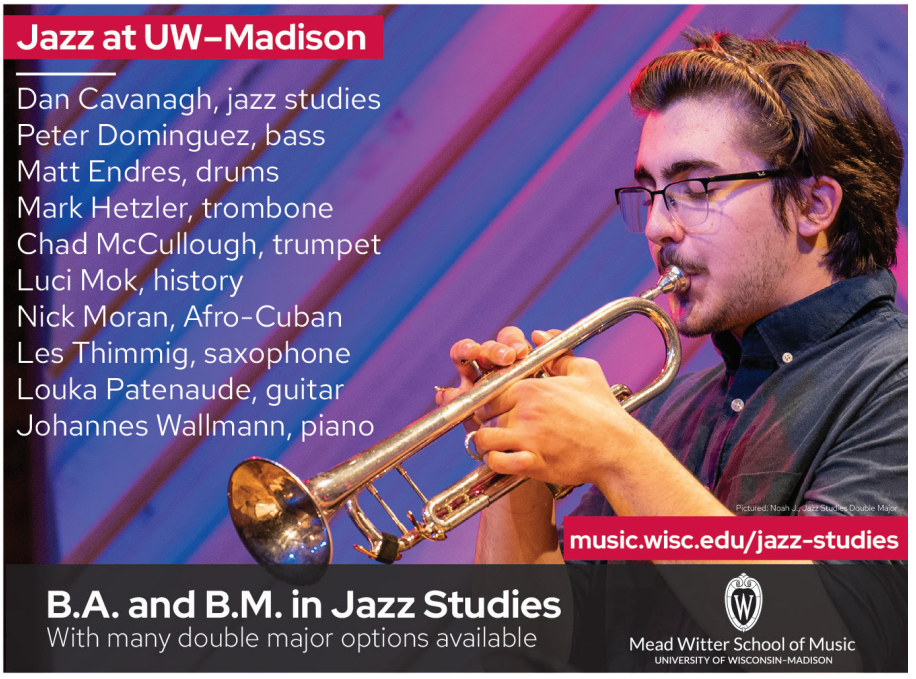
Financial Aid: ysu.edu/tuition-financial-aid.

Scholarships: Contact kjengelhardt@ysu.edu.

Apply by: August.

Contact: Kent J. Engelhardt, kjengelhardt@ysu.edu.





DOWNBEAT 47TH ANNUAL
STUDENT
MUSIC AWARDS

STARTING NOVEMBER 1

WHO'S NEXT?

Apply Online to the 47th Annual Student Music Awards

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



Mikayla Smith of King's Academy High School in West Palm Beach, Florida is an outstanding performance winner in the Vocal Jazz Soloist category (High School division) in the 2023 DownBeat Student Music Awards.


JIMMY EMERZIAN
Cal State Long Beach big band


RON MCCARLEY
Cuesta College Jazz Ensemble

WEST

California Jazz Conservatory

Berkeley, California, USA

Student Body: approx. 30

Tuition: AA/BM in Jazz Studies: $22,700/year; MM in Jazz Studies: $40,000/year.

Jazz Degrees: AA, BM, and MM in Jazz Studies

Faculty: Matt Clark, Frank Martin, Dr. Susan Muscarella, Marcos Silva, and Edward Simon (piano); Dr. Jeff Denson, Kai Eckhart, and Saúl Sierra (bass); Gerald Cleaver and Akira Tana (drums); Josh Jones & Jim Santi Owen (percussion); Mimi Fox, Liberty Ellman and Romain Pilon (guitar); Dr. Hafez Modirzadeh, Dr. Michael Zilber and Dann Zinn (saxophone); Erik Jekabson (trumpet); John Gove (trombone); Kate McGarry (voice); Mads Tolling (violin); Paul Hanson (bassoon); Dr. Anthony Brown (History of Jazz); Rebeca Mauleon (Latin Music History); Dr. Jason Levis and Dr. Aaron Mobley (Western Music Studies); Amikaeyla Gaston (Humanities); Reto Peter (audio production); Lee Brenkman, Todd Gascon and Sheryl Lynn Thomas (Business of Music); Dr. Philippa Kelly (English Communication); Michael Valdez (Mathematics); Terry Buehler (Physical Sciences)

Jazz Bands: Small and large ensembles

Alumni: Michael Echaniz; Chris Sullivan; Lu Salcedo; Dillon Vado; Dan Neville; Shimpei Ogawa; Isaiah Hardwood; Casey Mattson; Susana Pineda.

Auditions: in-person or via Zoom

Financial Aid: Availability and Contact Info: contact Karen Shepherd, Financial Aid Director at: karen@cjc.edu

Scholarships: Contact Dr. Jeff Denson, Dean of Instruction jdenson@cjc.edu.

Apply by: now

Contact: Zach Mondlick, zach@cjc.edu, admissions@cjc.edu, 510-845-5373.

California Institute of the Arts (CalArts)

Valencia, California

Student Body: Up to 280 music students, Up to 35 jazz majors.

Tuition: $56,074.

Jazz degrees: BFA, MFA.

Faculty: Steve Lehman, Jonathan Pinson, Larry Koonse, Darek Oles, Edwin Livingston, Vinny Golia, Vardan Ovsepian, Luciana Souza, Cathlene Pineda, Jeff Parker, Joey De Leon, David Roitstein.

Jazz Bands: Focus on small ensembles. Faculty plays together with students in all ensembles, with frequent performance and recording opportunities. Thirty-one years of original compositions by CalArts students recorded at Capitol Records, visit jazzarchive.calarts.edu.

Alumni: Ralph Alessi, Tony Austin, Lauren Baba, Amino Belyamani, Adam Benjamin, Michael Cain, Scott Colley, Ravi Coltrane, Gene Coye, John Daversa, Peter Epstein, Pedro Eustache, Danny Grissett, Barbara Gruska, Willie Jones III, Greg Kurstin, James Brandon Lewis, Sam Minaie, Qasim Naqvi, Tina Raymond, Stephanie Richards, Todd Sickafoose, Asdru Sierra, Clark Sommers, Gavin Templeton, Yunior Terry, Nedra Wheeler, Nate Wood, Marcelo Zarvos.

Auditions: Recorded auditions only. Find out more at calarts.edu/apply.

Financial Aid: Contact Julie Reames, music admissions counselor, jreames@calarts.edu, or visit finaid@calarts.edu.

Scholarships: Contact Julie Reames, music admissions counselor, jreames@calarts.edu.

Apply By: Dec. 1 priority deadline; Jan. 4 regular deadline.

Contact: David Roitstein, jazz program director, roit@calarts.edu or Julie Reames, music admissions counselor, jreames@calarts.edu, 661-255-1050.

California State University East Bay

Hayward, California

Student Body: 15,000; 60 music students; 10 jazz students.

Tuition: In-state, $6,995; Out-of-state, $18,875.

Jazz Degrees: BA.

Faculty: Dann Zinn, Colin Hogan, Kai Lyons.

Jazz Bands: Big band and combos.

Alumni: Mike Olmos, Doug Beavers, Steve Moretti, Dan Parentis.

Auditions: Live.

Financial Aid: Available. Contact Renuka Asirvatham, 510-885-3135.

Scholarships: Available. Contact Renuka Asirvatham, 510-885-3135.

Apply by: Oct. 1–Feb. 15.

Contact: Renuka Asirvatham, 510-885-3135, renuka.asirvatham@csueastbay.edu.

California State University, Fresno (Fresno State)

Fresno, California

Student Body: 22,000; 300 music students; 12 jazz students.

Tuition: Undergraduate, $6,643/year; Graduate, $8,023/year.

Jazz Degrees: BM in Music, Jazz Studies option; MA Performance, Jazz Studies emphasis.

Faculty: Richard Lloyd Giddens Jr. (director of jazz studies), Dr. Benjamin Boone, Dr. Alan Durst, Mark Ferber, Max Hembd, Craig VonBerg.

Jazz Bands: Two big bands and several jazz combos.

Alumni: Barb Catlin-Bergeron, Justin Copeland, Mike Dana, Brian Hamada, Paul Lucckesi, Les Nunes,

Study Music in the Entertainment Capital of the World
at California State University, Northridge



B.M. Jazz Studies
Now offering a Master of Music Degree in Performance Jazz Studies

Accepting Applicants for Fall 2024

Faculty:

Tina Raymond,
Director of Jazz Studies, Drum Set

Gene Coye, Drum Set
Jason Harnell, Drum Set
Gary Fukushima, Piano
Eric Revis, Bass
Jamie Rosenn, Guitar
Andrew Renfroe, Guitar
Wayne Bergeron, Trumpet
Josh Aguiar, Trumpet
Erin Bentlage, Voice
Scott Whitfield, Trombone
Ido Meshulam, Trombone
Shai Golan, Saxophone
Michael Mull, Saxophone

@csunjazz
www.csun.edu/music

CSUN CURB
COLLEGE OF ARTS, MEDIA, & COMMUNICATION


JEROME THOMAS

Jammin' at Long Beach City College


HERBIE HANCOCK INSTITUTE

Ambrose Akinmusire, the Hancock Institute's new artistic director

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. Contact Thomas Loewenheim, tloewenheim@mail.fresnostate.edu.

Apply by: Visit fresnostate.edu/studentaffairs/are/apply/fall.html.

Contact: Richard Lloyd Giddens Jr., director of jazz studies, rgiddensjr@mail.fresnostate.edu.

California State University Long Beach Bob Cole Conservatory

Long Beach, California

Student Body: 38,000; 500 music majors; 70 jazz studies majors; 100 participating in jazz ensembles and courses.

Tuition: Undergraduate, $6,884/year; Graduate, $8,318 per year.

Jazz Degrees: BM and MM in Jazz Studies.

Faculty: Jeff Jarvis, Christine Guter, Chad Wackerman, Jimmy Emerzian, Francisco Torres, Kye Palmer, Sal Lozano, Jay Mason, Eric Marienthal, Bruce Lett, Andy Langham, Mike Higgins, Dr. Ray Briggs.

Jazz Bands: Concert Jazz Orchestra, Studio Jazz Band & Jazz Lab Band; Pacific Standard Time, Jazz and Tonic & Corner Pocket (vocal groups); six jazz combos.

Alumni: Mark Turner, John Patitucci, Tom Kubis, Larry Carlton, Eric Marienthal, Chad Wackerman, Andy Martin, Cecelia Coleman, Jay Anderson, Jeff Kashiwa, Sal Lozano, Jay Mason.

Auditions: Pre-screening videos due Jan. 15. Undergraduate and graduate auditions in February. Contact the Music Department Office, web.csulb.edu/depts/music/prospective-students; 562-985-4781.

Financial Aid: Available.

Scholarships: Available. merit-based awards, graduate assistantship.

Apply by: Nov. 30.

Contact: Jeff Jarvis, director of jazz studies, jeff.jarvis@csulb.edu. Visit csulb.edu/~music.

California State University, Northridge

Northridge, California

Student Body: 38,400; 70 jazz students; 60 undergraduate; 10 graduate.

Tuition: In-State, $7,069; Out-of-state, $18,949.

Jazz Degrees: BM Jazz Studies, MM Jazz Studies, BM Commercial and Media Writing, BA Music Industry Studies, BA Music Therapy, BA Music Education, MA Music Industry Administration.

Faculty: Tina Raymond, Gary Fukushima, Wayne Bergeron, Eric Revis, Scott Whitfield, Michael Mull, Shai Golan, Ido Meshulam, Jamie Rosenn, Gene Coye, Jason Harnell, Erin Bentlage.

Jazz Bands: A Band, B Band, C Band, faculty directed combos, Latin jazz ensemble, jazz trombone choir, jazz guitar ensemble, vocal jazz ensemble.

Alumni: Gordon Goodwin, Clayton Cameron, Ralph Humphrey, Ron Blake, George Stone, Josef Zimmerman, Genevieve Artadi, Shai Golan, Leland Sklar, Andy Summers, Diane Warren, Nick Grinder, and Tim Weisberg.

Auditions: Pre-screen videos due in January; Live auditions February and March by invitation. Visit csun.edu/music.

Financial Aid: FAFSA, Private Education Loans, California Dream Act. Contact Financial Aid & Scholarship Department, financial.aid@csun.edu, 818-677-4085.

Scholarships: Herb Alpert Foundation, Ella Fitzgerald Foundation, Chuck Anderson, Garth Brooks, Chuck Niles, Jazz Scholarship Endowment, Weinpahl, Sandy and Ron Zacky, and Benny Golbin. Contact Financial Aid & Scholarship Department, financial.aid@csun.edu, 1-818-677-4085.

Apply by: Nov. 30.

Contact: Tina Raymond, director of jazz studies, tina.raymond@csun.edu.

California State University, Sacramento (Sacramento State)

Sacramento, California

Student Body: 30,000; 300 music students; 40 jazz students.

Tuition: Undergraduate, $6,900/year; Graduate, $7,200 year.

Jazz Degrees: BM Jazz Studies, BM Jazz Education, MM Performance Jazz Emphasis.

Faculty: Dr. Steve Roach, Dr. Greg Johnson, Dr. Joe Gilman, Gaw Vang Williams, Mike Rocha, Duncan McElman, Rick Lotter, Mike Souliere, Steve Homan, Gerry Pineda.

Jazz Bands: Two jazz ensembles, three vocal jazz ensembles, multiple jazz combos.

Alumni: Steve Turre, Bobby McFerrin, Molly Redfield, Joe Berry, Duncan McElman.

Auditions: Visit csus.edu/college/arts-letters/music/admissions.html.

Financial Aid: Available. Contact Mark Allen, mallen@csus.edu.

Scholarships: Available. Contact Steve Roach, Director of Jazz Studies, roach@csus.edu.

Apply by: Nov. 30.

Contact: Dr. Steve Roach, roach@csus.edu, 916-278-7987.

Central Washington University

Ellensburg, Washington

Student Body: 11,500; 350 music students; 90 jazz students.

Tuition: In-state, $8,685; out-of-state, $25,213.

Jazz Degrees: BM Performance, Education, Composition, Jazz Certificate.

Faculty: Dr. Keith Karns, Vijay Singh, John Harbaugh, Norm Wallen.

Jazz Bands: Three big bands, Afro Cuban Ensemble, five combos, two vocal jazz ensembles.

SAN FRANCISCO CONSERVATORY OF MUSIC

NICOLE GLOVER





BENNY BENACK III

The **Roots, Jazz, and American Music (RJAM)** program offers all-star faculty like New York-based saxophonist, **Nicole Glover** and Emmy-nominated trumpeter and singer, **Benny Benack III**, classes from world-class touring artists, and real-world performance opportunities at some of the Bay Area's leading jazz venues such as SFJAZZ. Learn more about starting your career in music at SFCM!

APPLY TODAY!

sfcm.edu/roots-jazz-and-american-music



FACULTY

Jason Hainsworth
Benny Benack III
Matt Brewer
Nicole Glover
Andre Hayward
Joshua Redman
David Sánchez
Edward Simon
Helen Sung
Matt Wilson
Warren Wolf
Anthony Wilson

AND MANY MORE!

SFCM


MIRACOSTA COLLEGE
MiraCosta Oceanside Jazz Orchestra


RIVERSIDE CITY COLLEGE
Riverside City College big band

Alumni: Dave Barduhn, Gary Hobbs, Chris Bruya, John Wikan, Michelle Wier, Skylar Floe.

Auditions: Rolling admissions. Audition at any time. For scholarship consideration, audition by March 1. Visit cwu.edu/music.

Financial Aid: Kirsten Boldt-Neurhor, music@cwu.edu.

Scholarships: Keith Karns, keith.karns@cwu.edu.

Apply by: March 1.

Contact: Dr. Keith Karns, keith.karns@cwu.edu, 509-963-1426.

Cuesta College

San Luis Obispo, California

Student Body: Up to 9,000 students, 200 music students, 120 jazz students.

Tuition: $48/unit or Free with "Cuesta Promise."

Jazz Degrees: Jazz Studies AA, Music AA, Music AAT, Music Certificate, Recording Arts Certificate

Faculty: Ron McCarley (jazz studies director), John Knutson, Jenn Martin, George Stone, David Becker, Bob Bennett, Mike Dana, Ken Hustad, Dylan Johnson, Marshall Otwell, Inga Swearingen, Darrell Voss.

Jazz Bands: Jazz Ensemble (Big Band), Jazz Workshop (Combos), Voce (Vocal Jazz Ensemble), CWE (Wind Ensemble)

Alumni: Josh Collins, Andrew Conrad, Blane McCurdy, Wes Smith, Mark Adam Watkins, Will Wulfec, Darrell Voss.

Auditions: Contact ensemble director.

Financial Aid: Visit cuesta.edu/student/studentservices/finaid/index.html.

Scholarships: Contact ensemble director.

Apply by: Aug. 15 at cuesta.edu.

Contact: Ron McCarley, rmccarle@cuesta.edu.

Fullerton College

Fullerton, California

Student Body: 18,000; 50 jazz students.

Tuition: $46/unit.

Jazz Degrees: AA 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: Two jazz bands, three combos, two vocal jazz ensembles.

Alumni: Dave Carpenter, Kye Palmer, Sheila Gonzalez, Mike Scott, Francisco Torres, Alan Palmer, Steve Dillard, Matt Johnson, Wendell Kelly, Charlie Peterson.

Auditions: Held during the first week of the fall semester.

Financial Aid: Available. Visit fullcoll.edu.

Scholarships: Available. Visit fullcoll.edu.

Apply by: Open Enrollment.

Contact: Mike Scott, mscott@fullcoll.edu.

Herbie Hancock Institute of Jazz Performance at UCLA

Los Angeles, California

Student Body: Up to eight students every two years.

Tuition: N/A. Full scholarship program.

Jazz Degrees: MM from UCLA.

Faculty: Herbie Hancock, Ambrose Akinmusire, Terri Lyne Carrington, Billy Childs, Dick Oatts.

Jazz Bands: One ensemble.

Alumni: Ambrose Akinmusire, Lionel Loueke, Gretchen Parlato, Walter Smith III, Helen Sung, Dayna Stephens.

Auditions: Application including recorded submission followed by a second round of live auditions.

Financial Aid: N/A. Full scholarship program.

Scholarships: N/A. Full scholarship program.

Apply by: December 2024 for class entering Fall 2025.

Contact: Daniel Seef, dseeff@hancockinstitute.org, 310-206-9700.

Idyllwild Arts Academy

Idyllwild, California

Student Body: 250; 50 music students; 8 jazz students.

Tuition: $73,700.

Jazz Degrees: High School Diploma and Certificate in Art Major.

Faculty: Marshall Hawkins, Paul Carman, Clayton Powell, Alexander McLaughlin.

Jazz Bands: Jazz ensemble, two jazz combos.

Alumni: Casey Abrams, Shepard Fairey, Dakota Shapiro, Liang Wang.

Auditions: In-person or submitted online.

Financial Aid: Call Admission Office, 951-659-2171, ext. 2223.

Scholarships: Call Admission Office, 951-659-2171, ext. 2223.

Apply by: Rolling admissions.

Contact: Dominique Trammell, dtrammell@idyllwildarts.org, 951-659-2171, ext. 2347.

Long Beach City College

Long Beach, California

Student Body: 25,000; up to 50 music majors.

Tuition: $46/unit.

Jazz Degrees: AA in Music, ADT in Music, Commercial Music Certificate.

Faculty: Andrea Calderwood, Mike Higgins, Kevin Kearney, Phil Keene, Dean Koba, Drew Ninmer, Andreas Preponis, Anthony Shadduck, Pat Sheng, Jim Simmons.

Jazz Bands: Two big bands, up to eight combos, two vocal jazz ensembles.

Alumni: Wayne Bergeron, Rickey Minor, Rich Bullock, Luca Pino.

Auditions: Visit lbcc.edu/music-majors.

Financial Aid: Visit lbcc.edu/financial-aid.

Scholarships: merit-based and audition-based.

Apply by: Anytime before the first week of classes, but earlier is better.

Contact: Pat Sheng for instrumentalists; psheng@lbcc.edu; Andrea



UNC

Music is an Identity

NEW! BACHELOR OF ARTS IN LATINX MUSIC

10

UNC Students garnered
10 DownBeat Awards in 2023
and have received over 160 overall

UNC • GREELEY
JAZZ FESTIVAL
APRIL 18-20, 2024

STATE-OF-THE-ART
RECORDING STUDIO

UNC IS AN ALL STEINWAY SCHOOL

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

UNIVERSITY OF NORTHERN COLORADO

Pictured: Jolie Gonzalez-Masmela, Class of '24

JAZZ.UNCO.EDU


SADDLEBACK COLLEGE

Melissa Aldana with the Saddleback College Big Band


SANTA ROSA JUNIOR COLLEGE

Swingin' at Santa Rosa Junior College

Calderwood for vocalists, acalderwood@lbcc.edu.

Lower Columbia College
Longview, Washington

Student Body: 2,200.

Tuition: $4,000.

Jazz Degrees: AA for Transfer.

Faculty: Ryan Meagher, Tim Willcox.

Jazz Bands: Jazz Ensemble, Improvised Music Ensemble.

Auditions: Zoom only.

Financial Aid: Visit lowercolumbia.edu/student-financial-help.

Scholarships: Rob Davis, rdavis@lowercolumbia.edu, 360-442-2680.

Apply by: Aug. 7.

Contact: Ryan Meagher (pronounced Marr), rmeagher@lcc.ctc.edu, 917-971-2775.

Metropolitan State University of Denver
Denver, Colorado

Student Body: 220 Music; 35 Jazz.

Tuition: In-state, $4,626; Out-of-state, $10,510.

Jazz Degrees: BM in Jazz & American Improvised Music Performance, BM in Composition, BME, BA in Music, BA in Music Theory.

Faculty: Dawn Clement, Dave Devine, Shane Endsley, Mark Harris, Adam Bartczak, Dru Heller, LaDamion Massey, Patrick McDevitt, Jocelyn Medina, 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. 6, Feb. 10 and Aug. 10.

Financial Aid: Contact the MSU Denver Office of Financial Aid and Scholarships, msudenver.edu/financial-aid.

Scholarships: All auditionees are considered for a Music Talent Award scholarship, with priority consideration given to those who perform or submit an audition before March 1. Also many merit-based music scholarships to current and incoming students applying between Dec. 1 and March 1. Visit msudenver.edu/music/students/music-scholarships.

Apply by: July 1.

Contact: Christine Devine, Music Department Admissions, collinch@msudenver.edu; or visit msudenver.edu/music.

MiraCosta College
Oceanside, California

Student Body: 60 music students; 30 jazz students.

Tuition: $46/unit.

Jazz Degrees: AA in Music Performance (Jazz/Commercial Music Emphasis), AA and/or Certificates in Recording, Sound Reinforcement and Music Business.

Faculty: Steve Torok, Matt Falker, Dan Siegel, Francisco Torres, Dylan Caligiuri, Jaeryoung Lee, Mackenzie Leighton.

Jazz Bands: MOJO-MiraCosta Oceanside Jazz Orchestra (big band), Jazz Collective (combo), Frequency Vocal Jazz (jazz choir).

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. 14.

Contact: Professor Steve Torok, 760-575-2121, ext. 6438; playjazz@miracosta.edu.

Mt. Hood Community College
Gresham, Oregon

Student Body: 30,000 students; 90 music majors.

Tuition: In-state, $125.50/credit hour; Out-of-state, $233/credit hour.

Jazz Degrees: AGS in Music.

Faculty: Dan Davey (director of jazz studies), John Nastos, Thomas Barber, Tim Gilson, Ryan Meagher, Kyle Smith, Tim Rap, Clay Giberson, John Savage.

Jazz Bands: Large Jazz Ensemble, Jazz Lab Band, five jazz combos.

Alumni: Chris Botti, Phil Baker, Dave Barduhn, Steve Christofferson, Tom DeLibero, Peter Dyer, Essiet Essiet, Gary Hobbs, Keller Koker, Patrick Lamb, Terry Layne, Martin Mueller, Donny Osborne, Dick Sarpola, Jeff Uusitalo, Ben Wolfe, Alan Yankee.

Auditions: By appointment. Contact Dan Davey, Daniel.Davey@mhcc.edu.

Financial Aid: Visit mhcc.edu/financialaid.

Scholarships: Visit mhcc.edu/scholarships.

Apply by: Visit mhcc.edu/register.

Contact: Dan Davey, director of jazz studies, daniel.davey@mhcc.edu, 503-491-7010.

Riverside City College (Coil School for the Arts)
Riverside, California

Student Body: 18,000, 400 music students, 150 jazz students.

Tuition: $1,246/year.

Jazz Degrees: AA.

Faculty: Charlie Richard, Kevin Mayse, James Rocillo, Steve Schmidt, Jeffrey Benedict, Bob Dominguez, Jody Fisher, Alex Henderson, Joel Paat, Steven Ragsdale, Rick Shaw.

Jazz Bands: Seven big bands and eight combos.

Alumni: Jeff Ellwood, Saul Miller, Bill Brendle, Brian Mantz, Charlie Richard, Kraig Williams, Kelly Corbin, Marcus Wilcher.

Auditions: rccjazz.com/new-student-info.html.

Financial Aid: rcc.edu/become-a-student/how-to-pay-for-school/index.html. Contact Charlie Richard, charles.richard@rcc.edu.

Scholarships: rcc.edu/become-a-student/how-to-pay-for-school/index.html. Contact Charlie Richard; charles.richard@rcc.edu.

Jazz at Pacific

JAZZ FACULTY

Patrick Langham, saxophone
Director of Jazz Studies

Joe Mazzaferro, trumpet
Associate Director of Jazz Studies

Jamie Dubberly, trombone

Barry Finnerty, guitar

Melissa Fulkerson, vocals

Aaron Garner, piano

Brian Kendrick, drum set

Andrew Mell, bass

Alexander Reyes, saxophone



Aimee MacDonald '26
BM, Jazz Studies
Pacific Jazz Ambassador

APPLY TODAY

Pacific.edu/JazzStudies
209.946.2418

UNIVERSITY OF THE
PACIFIC

Conservatory
of Music

"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

california jazz conservatory

Your Career Begins Here!

cjc.edu / admissions@cjc.edu / 510.845.5373

All-Star Faculty including:



Jeff Denson Edward Simon Mimi Fox



Students at University of the Pacific

Apply by: Aug. 21.

Contact: Charlie Richard; charles.richard@rcc.edu, 951-222-8331.

Saddleback College

Mission Viejo, California

Tuition: $500/semester.

Jazz Degrees: AA Music, CTE Commercial Music; Certificates in Jazz, Commercial, Composition, Choral, Keyboard Studies.

Faculty: Joey Sellers, Ron Stout, Jerry Pinter, Jamie Rosenn, Adam Bravo, Luther Hughes, Matt Smith.

Jazz Bands: Big band, eight combos, Jazz Lab Ensemble.

Alumni: Ron Stout, Paul Carman, Ryan Dragon, Ryan DeWeese, Steve Crum, Steven Morris, Tyler McGeough, Dan Rowe, Luke Reeder, Craig Cammell, Matt Heath, Lauren Baba, Rodrigo Moreno, Teryn Re (Carter).

Auditions: Contact Joey Sellers, jsellers@saddleback.edu.

Financial Aid: Available. scfinaid@saddleback.edu; 949-582-4860.

Scholarships: Visit saddleback.edu/apply-pay/financial-aid/types-financial-aid/scholarship-information.

Apply by: Aug. 21.

Contact: Joey Sellers, jsellers@saddleback.edu, 949-582-4629.

San Diego State University

San Diego, California

Student Body: 35,000; 317 music students; 30 jazz students.

Tuition: In-state, $8,290; Out-of-state, $11,880.

Jazz Degrees: BM Jazz Studies Performance, MM Jazz Studies, Performance, Jazz Minor, Jazz Performance Certificate.

Faculty: Dr. Brian Levy, Karl Soukup, Anthony Smith, Bill Yeager, Richard Thompson, Christopher Hollyday, Mackenzie Leighton, Tim McMahon, Louis Valenzuela, Markus Burger, Derek Cannon.

Jazz Bands: Two large jazz ensembles, five jazz combos.

Alumni: Christopher Hollyday, Anthony Smith, Mike Holguin, Brad Steinwehe, Louis Valenzuela, Mackenzie Leighton, Alex Ciavarelli, Ian Harland, Matt Hall, Charlie Arbelaez.

Auditions: In-person auditions preferred.

Financial Aid: Visit sacd.sdsu.edu/financial-aid.

Scholarships: Visit sacd.sdsu.edu/financial-aid.

Apply by: Applications accepted between Oct. 1 and Nov. 30. Visit calstate.edu/apply.

Contact: Dr. Brian Levy, director of jazz studies, blevy@sdsu.edu.

San Francisco Conservatory of Music

San Francisco, California

Student Body: 450 music students; 40 jazz students.



Jazz out West at University of Montana

Tuition: $52,800/year.

Jazz Degrees: BM–Jazz Performance, BM–Jazz Composition, Professional Studies Certificate.

Faculty: Jason Hainsworth, Joshua Redman, Amelie-Anna Hinman, Benny Benack III, Matt Brewer, Jeff Cressman, Nicole Glover, Mario Guarneri, Andre Hayward, Tony Peebles, David Sánchez, Keith Saunders, Kristen Strom, Helen Sung, Akira Tana, Randy Vincent, Anthony Wilson, Matt Wilson, Warren Wolf, Patrick Wolff.

Jazz Bands: Six combos (seminar ensembles), big band, Latin Jazz Ensemble. Performances are Side-by-Side Concerts featuring students and faculty in combined ensembles.

Alumni: Program just completed its sixth year.

Auditions: Live auditions (after prescreening) on campus in January and February.

Financial Aid: Contact Kellie Gaines, director of financial aid, finaid@sfcm.edu.

Scholarships: 99% of students receive SFCM Scholarship. Contact Kellie Gaines, director of financial aid, finaid@sfcm.edu.

Apply by: Dec. 1.

Contact: Contact the Office of Admission, apply@sfcm.edu.

San Jose State University
San Jose, California

Student Body: 33,000; 400 music majors; 50 jazz majors.

Tuition: In-state, $7,800/year.

Jazz Degrees: BM Jazz Studies; MM with emphasis in Jazz Studies.

Faculty: Dr. Aaron Lington, Jeff Lewis, John Gove, Rick Vandivier, Dahveed Behroozi, Dan Robbins, Jason Lewis, Ren Geisick, Jon Dryden, Tom Langan.

Jazz Bands: Two big bands, Afro-Latin Jazz Band, numerous jazz combos.

Auditions: Visit sjsu.edu/music/admissions/how-to-apply.php.

Financial Aid: Available. Visit sjsu.edu/faso.

Scholarships: Visit sjsu.edu/music/admissions/scholarships/index.php.

Apply by: Nov. 30. Visit sjsu.edu/admissions.

Contact: Dr. Aaron Lington, 408-924-4636, aaron.lington@sjsu.edu.

Santa Rosa Junior College
Santa Rosa, California

Student Body: 24,000.

Tuition: $46/unit.

Jazz Degrees: AA in Jazz Studies.

Faculty: Mark Anderman, Jody Benecke, Rudolf Budginas, Jerome Fleg, Bennett Friedman.

Jazz Bands: Big band, three combos.

Alumni: Liberty Ellman, David Balakrishnan, Jeff Carney, Eric Crystal, Rob Sudduth.

"The heart of the California Jazz Conservatory lies with its educators. The faculty is incomparable, creating a place that elicits the best from young performers and composers. Without the CJC, I would not have the ability to present my vision of who and what I want to be as an artist."

Sheldon Alexander
CJC Graduate, 2022

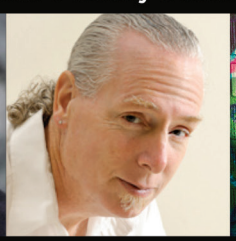
california Jazz conservatory

Your Career Begins Here!

cjc.edu / admissions@cjc.edu / 510.845.5373

All-Star Faculty including:


Gerald Cleaver


Dan Zinn


Liberty Ellman


UNIVERSITY OF WASHINGTON
Guitarist Bill Frisell and drummer Steve Korn at University of Washington



THORTON SCHOOL
L.A.-ready at USC's Thornton School of Music

Auditions: At the beginning of semester.

Financial Aid: Call 707-527-4471; Fax 707-527-4499.

Scholarships: Merit-based: $28,600 available in music scholarships, by audition. Contact Jody Benecke, scholarship chair, jbenecke@santarosa.edu.

Apply by: Aug. 11.

Contact: Bennett Friedman, director of jazz studies: bfriedman@santarosa.edu 707-527-4255.

Sonoma State University
Rohnert Park, California

Student Body: 7,000; 100 music students; 20 jazz students.

Tuition: $8,060/year.

Jazz Degrees: BM Jazz Studies; BM Music Education Jazz Track.

Faculty: Doug Leibinger, Raffi Garabedian, Ian Carey, Randy Vincent, Ken Cook, Andrew Emer, George Marsh, Kendrick Freeman.

Jazz Bands: Jazz Orchestra; jazz combos; Latin band.

Alumni: Liberty Ellman, Tyler Blanton, Adam Theis.

Auditions: Visit music.sonoma.edu/prospective-students.

Financial Aid: Visit financialaid.sonoma.edu.

Scholarships: Visit scholarships.sonoma.edu.

Apply by: November.

Contact: Doug Leibinger, 707-664-4149, douglas.leibinger@sonoma.edu.

Stanford University
Stanford, California

Student Body: 8,049.

Tuition: $61,731/year.

Jazz Degrees: BA in Music with a concentration in Performance (jazz options available), Minor in Music.

Faculty: Michael Galisatus, Murray Low, James Nadel.

Jazz Bands: Stanford Jazz Orchestra, Stanford Afro-Latin Jazz Ensemble, jazz combo program.

Alumni: Charles Altura, Ray Drummond, Larry Grenadier, Tom Harrell.

Auditions: Ensemble and lesson auditions for admitted students in first week of autumn quarter or by arrangement. Optional, non-binding, arts supplement for applicants to Stanford through Admission.

Financial Aid: Available. Contact Financial Aid, financialaid.stanford.edu.

Scholarships: Need-based lesson scholarships for admitted students: music.stanford.edu.

Apply by: Oct. 15 for Early Action with arts supplement, Nov. 1 for Early Action with no arts supplement, Dec. 1 for Regular Decision with no arts supplement.

Contact: Rowen Leigh, undergraduate student services officer, musicinfo@stanford.edu, 650-725-1932, or visit music.stanford.edu.

The UCLA Herb Alpert School of Music
Los Angeles, California

Student Body: 46,430; 581 music students; 70 jazz students.

Tuition: In-state, $14,478. Out-of-state, $32,574.

Jazz Degrees: Global Jazz Studies BA, Music Composition BA, Music Education BA, Music Performance BM, Ethnomusicology BA, Music Industry BA, Musicology BA, Music MM, DMA in Conducting or Music Performance, Music MA, Ph.D in Music Composition, Music MM through the Herbie Hancock Institute of Jazz Performance, Ethnomusicology MA, Ph.D, Musicology MA, Ph.D.

Faculty: Robin D.G. Kelley, Cheryl L. Keyes, Steven J. Loza, Arturo O'Farrill, Salim Washington, Duane C. Benjamin, Clayton Cameron, Jésus A. Guzmán, Charles A. Harrison, Tamir Hendelman, T. Jacques Lesure, Hitomi M. Oba, Daniel A. Rosenboom, Otmaro Ruíz, Luciana Souza, Arturo J. Stable, Mark F. Turner, Michele A. Weir, Alison S. Deane, Roberto Miranda, Ruth Price.

Jazz Bands: The UCLA Gluck Jazz Ensemble, quarterly jazz combos, Contemporary Jazz Ensemble, Charles Mingus Ensemble, UCLA Jazz Orchestra, UCLA Afro Latin Jazz Orchestra, World Jazz and Intercultural Improvisation Ensemble, Commercial Music Studio Ensemble.

Alumni: Cameron Graves, Dan Marschak, Gretchen Parlato, Hitomi Oba, Kamasi Washington, Keschia Potter, Kiefer, John Daversa.

Auditions: UC application; UCLA Herb Alpert School of music supplemental application; pre-screening, audition and/or interview; admissions decision.

Financial Aid: Visit the UCLA Financial Aid and Scholarship, financialaid.ucla.edu.

Scholarships: Visit the UCLA Financial Aid and Scholarship, financialaid.ucla.edu.

Apply by: UC application deadline, Nov. 30. UCLA Herb Alpert School of Music Deadline, Dec. 5.

Contact: admissions@schoolofmusic.ucla.edu.

University of Colorado Denver
Denver, Colorado

Student Body: 500 music students.

Tuition: Undergraduate, in-state, $5,670/semester; Out-of-state, $14,010/semester.

Jazz Degrees: BS in Music with concentration in Music Business, Recording Arts, Singer/Songwriter, Performance.

Faculty: David Bondelevitch, Leslie Soich, Sean McGowan, Paul Musso, Todd Reid, Storm Gloor, Erin Hackel.

Jazz Bands: Jazz Combo, Claim Jumpers, Voz de la Clave.

Auditions: Pre-screening audition video through the website.

Financial Aid: Call 303-315-5969.

Scholarships: Available. One-time audition for entering freshmen.

Apply by: April 15.

Contact: Music and Entertainment Industry Studies Dept., meis.dept@ucdenver.edu, caminfo@ucdenver.edu, 303-315-7450.

University of Denver Lamont School of Music

Denver, Colorado

Student Body: 12,000; 275 music students; 60 jazz students.

Tuition: $76,389.

Jazz Degrees: BM, BA in Music.

Faculty: Remy Le Boeuf, Mike Abbott, Bijoux Barbosa, Annie Booth, Art Bouton, Mike Marlier, Tatiana Mayfield Brown, Gabriel Mervine, Zach Rich, Peter Stoltzman.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Small groups, Vocal Jazztet, Vocal Rep Ensemble, Xperimental Jazz Ensemble, Jazz Guitar Ensemble.

Auditions: Apply to the University of Denver via the Common Application. Audition for Lamont either in person or with a recording.

Financial Aid: Comprehensive scholarship awards based on musical talent and academic merit. Financial need considered if student applies for DU need-based financial aid. Awards range from $1,000 to full tuition. Contact Stephen Campbell, stephen.l.campbell@du.edu.

Scholarships: Contact Stephen Campbell, stephen.l.campbell@du.edu.

Apply by: Jan. 15.

Contact: Andrew Ferdig, andrew.ferdig@du.edu, 303-871-6973.

University of Idaho Lionel Hampton School of Music

Moscow, Idaho

Student Body: 11,780; 130 music majors.

Tuition: In-state, $8,430; Out-of-state $27,540; Western Undergraduate Exchange and Invitation to Idaho out-of-state tuition, $11,431.

Jazz Degrees: Minor in Jazz Studies, may be attached to any major.

Faculty: Vern Seilert, Vanessa Sielert, Dan Bukvich, Kate Skinner, Josh Skinner, Daniel Pinilla, Spencer Martin.

Jazz Bands: Three big bands, several jazz combos, three jazz choirs.

Auditions: Live auditions preferred, recorded auditions accepted.

Financial Aid: Available. Visit uidaho.edu/financial-aid.

Scholarships: Available, merit-based. Visit uidaho.edu/class/music/future-students.

Apply by: Feb. 25 for priority consideration.

Contact: Vern Sielert, director of jazz, 208-885-4955, verns@uidaho.edu.

University of Montana

Missoula, Montana

Student Body: 10,450; 225 music students; 70 jazz students.

Tuition: Undergraduate, in-state: $4,100. Undergraduate, non-resident, $15,900. Graduate, in-state, $4,800. Graduate, non-resident, $17,700.

Jazz Degrees: BA Instrumental Jazz, Undergraduate Jazz Certificate.

Faculty: Johan Eriksson, Tommy Sciple, John Wicks, Owen Ross, Connor Racicot, Rob Tapper.

Jazz Bands: Jazz Ensemble I, Jazz Band II, Lab Jazz Band III, six small groups, Commercial Music Ensemble.

Auditions: Visit umt.edu/music/future-students/audition-requirements.

Financial Aid: Contact James Smart, james.smart@mso.umt.edu.

Scholarships: Rob Tapper, director of jazz studies, robert.tapper@umontana.edu.




WSU PHOTO SERVICES
EWI soloing at Washington State University

Apply by: Priority acceptance/scholarships: Feb. 1.
Contact: Rob Tapper, 509-280-2284.

University of Nevada, Las Vegas

Las Vegas, Nevada

Student Body: 30,000; 400 music students; 90 jazz students.
Tuition: In-state, $8,737; Out-of-state tuition $24,828.
Jazz Degrees: BM in Jazz and Commercial Music Performance/



Composition, MM with a Jazz and Commercial Music Performance/Composition Emphasis, DMA of the Jazz Subplan in Performance.
Faculty: Dave Loeb, Adam Schroeder, Nathan Tanouye.
Jazz Bands: Three large jazz ensembles; Latin, contemporary, guitar and vocal jazz ensembles; 12 combos.
Auditions: Contact Dave Loeb at dave.loeb@unlv.edu.
Financial Aid: Visit unlv.edu/finaid.
Scholarships: Substantial Scholarships available. Contact Dave Loeb at dave.loeb@unlv.edu.
Apply by: Dec. 1 (priority); visit unlv.edu/admissions/first-year.
Contact: Dave Loeb, dave.loeb@unlv.edu, 702-895-3739.

University of Northern Colorado

Greeley, Colorado

Student Body: 9,000; 350 music students; 100 jazz students.
Tuition: Undergraduate, in-state, $11,000; Western States (WUE), $18,500; Out-of-state, $24,000. Masters, in-state and WUE, $12,000; Out-of-state, $22,000. Doctoral, in-state and WUE, $13,000; Out-of-state, $24,000.
Jazz Degrees: BM–Jazz Studies, BM–Business (jazz track), BME (jazz track), BA in Latinx Music, Graduate Performance Certificate (Jazz), MM–Jazz Studies, DMA–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 (artist-in-residence), Dr. Andrew Janak (artist-in-residence), Marion Powers (artist-in-residence), Gonzalo Teppa (artist-in-residence).
Jazz Bands: Three big bands, one studio orchestra, Funk/Soul Band, 12 combos, three vocal jazz ensembles.
Alumni: Bill Frisell, Connaitre Miller, Ryan Middagh, Angela Parrish.
Auditions: Visit: arts.unco.edu/music.
Financial Aid: Visit unco.edu/financial-aid.
Scholarships: Contact Tessa.Espinosa@unco.edu.
Apply by: Open. Auditions in November, January and early March.
Contact: Dana Landry, dana.landry@unco.edu.

University of Oregon

Eugene, Oregon

Student Body: 23,202; 450 music majors; 40 jazz studies majors.
Tuition: In-state, $15,054; Out-of-state, $41,700.
Jazz Degrees: BM Jazz Studies, MM Jazz Studies (Performance Emphasis), MM Jazz Studies (Composition/Arranging Emphasis), Graduate Specialization in Jazz Pedagogy.
Faculty: Paul Krueger, Keith Brown, Steve Owen, Idit Shner, Tyler Abbott, Ken Mastrogiovanni, Avery Scanlon, Joe Manis, Torrey Newhart.
Jazz Bands: Three big bands, up to 12 combos, Latin Jazz Ensemble, Jazz Guitar Ensemble.
Auditions: In-person auditions Feb. 4, Feb. 10 and Feb. 24. Live auditions preferred, but recorded/online auditions allowed. Graduate students required to submit pre-screening auditions.Visit musicanddance.uoregon.edu.
Financial Aid: Available. Visit financialaid.uoregon.edu.
Scholarships: Available, merit-based. Contact somdadmit@uoregon.edu.
Apply by: Graduate students, Dec. 10; Undergraduates, Jan. 15.
Contact: Paul Krueger, director of jazz studies, kruegerp@uoregon.edu. Visit jazz.uoregon.edu.

University of the Pacific

Stockton, California

Student Body: 6,277, 226 music students, 13 jazz students.

Tuition: $54,506.

Jazz Degrees: BM Jazz Studies (performance track), BM Jazz Studies (composition track), BM Jazz Studies Honors (3-year accelerated). Minor in Jazz Studies. Visit pacific.edu/jazzstudies.

Faculty: Patrick Langham, Joe Mazzaferro, Jamie Dubberly, Barry Finnerty, Melissa Fulkerson, Aaron Garner, Brian Kendrick, 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, Chad Lefkowitz-Brown.

Auditions: Early action, Dec. 2; Jan. 27, Feb. 10, Feb. 18. Live auditions preferred; video recordings accepted.

Financial Aid: Available. Visit pacific.edu/financial-aid.

Scholarships: Available. Contact Jessica Siena; jsiena@pacific.edu.

Apply by: Feb. 18.

Contact: Jessica Siena, jsiena@pacific.edu, 209-946-2418.

USC Thornton School of Music

Los Angeles, California

Student Body: 49,000; 1,000 Thornton students; 90 jazz students.

Tuition: Undergraduate, $66,640/year; Graduate, $35,904/year. Visit music.usc.edu/admission/finaid.

Jazz Degrees: BM (instrumental and vocal). Graduate MM, Graduate Certificate, DMA.

Faculty: David Arnay, Adam del Monte, Bruce Forman, Sara Gazarek, Jason Goldman (chair), Kathleen Grace, Jon Hatamiya, Tim Kobza, Edwin Livingston, Andy Martin, Ronald C. McCurdy, Roy McCurdy, Vince Mendoza, Molly Miller, Bob Mintzer, Josh Nelson, Darek Oles, Clarence Penn, Otmaro Ruiz, Aarón Serfaty, Bob Sheppard, Richard Smith, Michael Stever, Nick Stoubis, Katie Thiroux, John Thomas, Steve Trovato.

Jazz Bands: Jazz Orchestra, Concert Jazz Orchestra, ALAJE (Afro Latin American Jazz Ensemble), CreSCendo Vocal Jazz Ensemble, Jazz Chamber Music.

Alumni: Ambrose Akinmusire, Billy Childs, Gerald Clayton, Louis Cole, Sara Gazarek, Gretchen Parlato.

Auditions: Prescreen audition due Dec. 1. Live auditions (by invitation only) in January and early February. Visit music.usc.edu/admission.

Financial Aid: Visit music.usc.edu/admission/finaid. Undergraduate: USC Admission Merit Scholarships, Fed Title IV Aid (grants, loans and work-study) and institutional grants. Graduate: Available for most graduate programs. U.S. citizens, permanent residents and some eligible non-citizens can qualify for student loans up to the total cost of attendance as well as work-study funding.

Scholarships: music.usc.edu/admission/finaid.

Apply by: Dec. 1. Visit music.usc.edu/admission.

Contact: Undergraduates: Brittany Jimenez, seits@usc.edu, 213-740-8986. Graduates: Kit Bellamy, keb@usc.edu, 213-740-8986. Admission Office: uscmusic@usc.edu. Visit music.usc.edu/admission/contact or music.usc.edu.

University of Utah School of Music

Salt Lake City, Utah

Student Body: 34,705; 344 music students; 20 jazz students.

Tuition: Undergraduate, in-state, $11,644/year; Out-of-state, $34,691/year; Graduate, in-state, $9,698/year; Out-of-state, $28,306/year.

Jazz Degrees: BM in jazz composition or Jazz Performance, M.M. in Jazz Studies.

Faculty: Josiah Boornazian (director of jazz studies), Brian Booth, Todd Campbell, Randal Clark, Willis Clow, David Halliday, David Hall, Chris Hough, Kurt Reeder, Alex Rowe, Donn Schaefer, Patrick Terry, Dan Waldis, Kelly Wallis, Brian Woodbury.

Jazz Bands: Jazz Ensemble, Jazz Repertory Ensemble, Jazz Guitar Ensemble, jazz combos.

Auditions: Jan. 27, Feb. 10. Visit music.utah.edu/students/admissions-scholarships.php.

Financial Aid: Contact Financial Aid Office, financialaid.utah.edu.

Scholarships: Need- and merit-based. Visit financialaid.utah.edu/types-of-aid/scholarships/index.php. For info on School of Music scholarship, visit music.utah.edu/students/admissions-scholarships.php.

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.



Jazz Degrees: BM and MM in Jazz Studies & Improvised Music.

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.

Financial Aid: Available. Visit washington.edu/financialaid.

Scholarships: Merit-based scholarships and assistantships available. Visit music.washington.edu/scholarships-and-financial-aid.

Apply by: Undergraduate, Nov. 15; Graduate, Dec. 1.

Contact: School of Music Admissions, somadmit@uw.edu.

University of Wyoming

Laramie, Wyoming

Student Body: 200 music students; 40 jazz students.

Tuition: In-state, $18,682, Out-of-state $33,832.

Jazz Degrees: BM–Jazz Studies, M.M.

Faculty: Andy Wheelock (director of jazz studies), Ben Markley, Seth Lewis, Heath Walton, Ryan Fourt, David Mesquitic.

Jazz Bands: Four combos, two big bands.

Auditions: Visit uwyo.edu/music/auditionsand-scholarships/index.html.

Financial Aid: Visit uwyo.edu/sfa.

Scholarships: Visit uwyo.edu/music/auditionsand-scholarships/index.html.

Apply by: February.

Contact: Andy Wheelock, awheeloc@uwyo.edu.

Utah State University

Logan, Utah

Student Body: 28,000; 350 music students; 40 jazz students.

Tuition: Visit usu.edu/admissions/costs-and-aid/#cost.

Jazz Degrees: BA Music, BM Music Education or Performance, BS Music Therapy, MM, music minors.

Faculty: Jon Gudmundson, Greg Wheeler, Max Matzen, Ryan Conger, Corey Christiansen, Braun Khan, Jason Nicholson.

Jazz Bands: Two big bands, up to five combos.

Auditions: Live auditions Feb. 10, Feb. 24. Video auditions can be accepted.

Financial Aid: Visit cca.usu.edu/music/students/scholarships; cca.usu.edu/music/apply/index.

Scholarships: Visit cca.usu.edu/music/apply/index.

Apply by: Dec. 1 for priority financial aid consideration.

Contact: Jon Gudmundson, jon.gudmundson@usu.edu.





Washington State University

Pullman, Washington

Student Body: 19,900; 50 jazz students.

Tuition: In-state, $6,350; Out-of-state, $14,192.

Jazz Degrees: Jazz Minor, BM with an Emphasis in Jazz, MA with a Jazz Emphasis.

Faculty: Aaron Hill, Darryl Singleton, César Haas, Jake Svendsen, Christian Kim, Dave Bjur, David Turnbull, Billie Feather, Sarah Miller, A. J. Miller, Melissa Parkhurst.

Jazz Bands: Two big bands, five combos, World Music Ensemble.

Alumni: Horace Alexander Young, Brent Jensen, Brent Edstrom, Eugene Jablonsky, Cindy Browne-Rosefeld, Dave Hagelganz, Gary Wittner, Zac Matthews, Jamie Shew, Julie Silvera, John Gronberg, Adam Donohue, Tim Devine, F. David Snider, David Jarvis, Raúl E. Blanco.

Auditions: Visit music.wsu.edu/how-to-apply or music.wsu.edu/area-information/jazz-studies/jazz-ensembles/jazz-big-bands.

Financial Aid: Visit financialaid.wsu.edu.

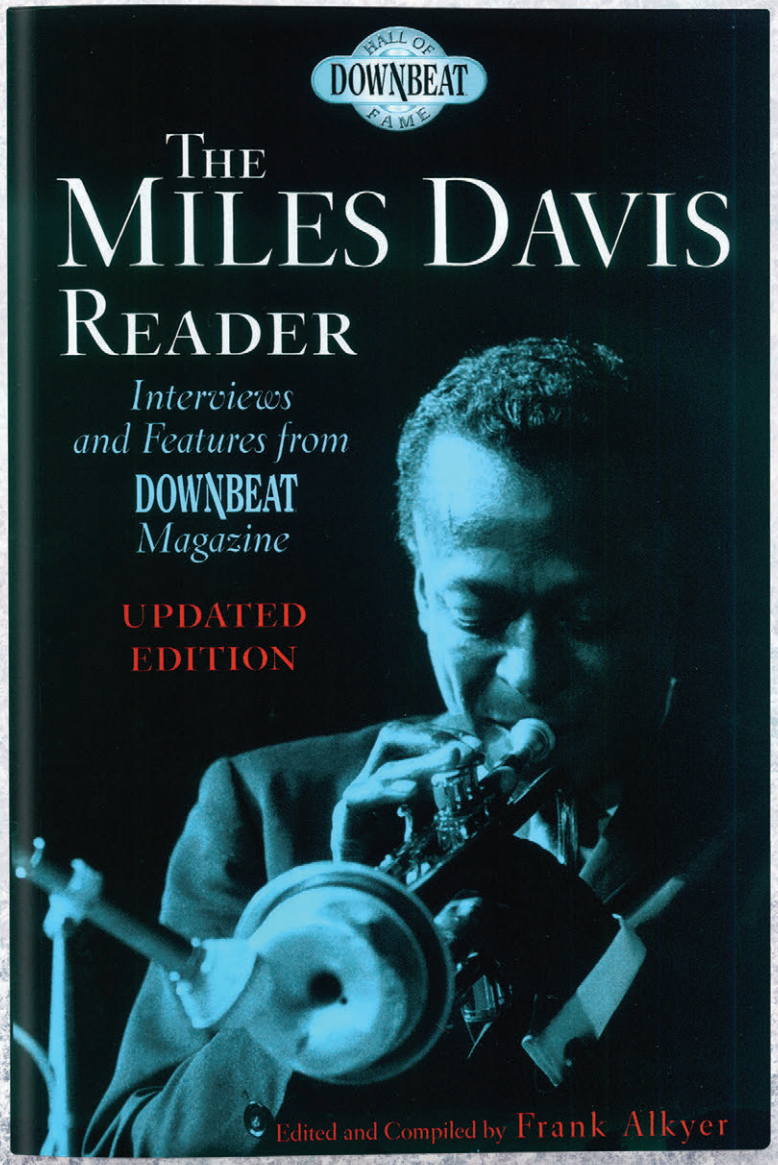
Scholarships: Merit- and need-based, visit financialaid.wsu.edu/scholarships. For School of Music Scholarships, visit music.wsu.edu/how-to-apply.

Apply by: First-year students, March 31 (Jan. 31 for priority scholarship consideration); Transfer students, Aug. 5; Graduate students, Jan. 10.

Contact: Darryl Singleton, darryl.singleton@wsu.edu, 509-335-3962. Visit music.wsu.edu.

More MILES!

DownBeat's Miles Davis Reader is now available in paperback with more photos, more articles and more reviews. It has 50-plus years of Miles coverage as it happened—ripped from the pages of DownBeat magazine.



The perfect gift for a loved one...or for you!

Just scan the QR code or go to downbeat.com/Miles


DOMINICK GRAVEL
One of the many jazz ensembles at McGill


ROYAL CONSERVATOIRE
Students presentations at Royal Conservatoire, the Hague

INTERNATIONAL

Capilano University

North Vancouver, British Columbia, Canada

Student Body: 12,500; 145 music students; 130 jazz students.

Tuition: $12,000.

Jazz Degrees: BM Jazz Studies.

Faculty: Daniel Hersog, Brad Turner, Steve Kaldestad, Andre Lachance, Bill Coon, Bradshaw Pack, Chad Makela, Chris Sigerson, Craig Scott, Darren Radtke, Dave Robbins, Dennis Esson, Dylan van der Schyff, James Danderfer, Jared Burrows, Jennifer Scott, Jill Townsend, John Korsrud, J.S. Kofi Gbolonyo, Laura Harrison, Jillian Lebeck, Mary Jo Bischoff, Ron Samworth, Siri Olesen, Steve Maddock.

Jazz Bands: Three jazz big bands, three jazz choirs, two guitar bass ensembles, one jazz fusion ensemble, one world music ensemble and two percussion ensembles.

Alumni: Bria Skonberg, Evan Arntzen, Gordon Grdina, Cory Weeds, Daniel Hersog, Sharon Minemoto, Neelamjit Dhillon, Amanda Tosoff.

Auditions: Video and in-person.

Financial Aid: Contact Daniel Hersog, danielhersog@capilanou.ca.

Scholarships: Contact Daniel Hersog, danielhersog@capilanou.ca.

Apply by: June 15.

Contact: Daniel Hersog, jazz@capilanou.ca, 604-986-1911.

Conservatorium van Amsterdam

Amsterdam, The Netherlands (Europe)

Student Body: 1,200; 350 music students.

Tuition: €5,615. Visit ahk.nl/en/facilities/student-affairs/financial-matters/tuition-fees.

Jazz Degrees: Bachelor's and Master's degrees.

Faculty: Jesse van Ruller, Reinier Baas, Ben van Gelder, Jasper Blom, Ruud Breuls, Ilja Reijngoud, Bert Boeren, Martijn Vink, Lucas van Merwijk, Rob van Bavel, Harmen Fraanje, John Clayton (artist-in-residence), Peter Bernstein (artist-in-residence), Terell Stafford (artist-in-residence), Dick Oatts (artist-in-residence), Aaron Parks (artista-in-residence).

Jazz Bands: Various jazz and improvisation groups, big bands and choirs; rhythm and blues, Brazilian, Afro-Cuban, flamenco, pop and crossover groups.

Alumni: Jesse van Ruller, Tineke Postma, Ben van Gelder, Reinier Baas, Joris Roelofs.

Auditions: Visit conservatoriumvanamsterdam.nl/en/application-and-admission.

Financial Aid: See scholarships.

Scholarships: The CvA offers scholarships to students who need financial support and to exceptionally gifted students. Visit conservatoriumvanamsterdam.nl/en/study/studying-at-the-cva/scholarships.

Apply by: January.

Contact: Annemiek de Jager, cva-studadmin@ahk.nl, +315277550.

Humber College

Toronto, Ontario, Canada

Student Body: 86,000; 300 jazz students.

Tuition: Between $7,240 (domestic tuition) and $21,081 (international tuition).

Jazz Degrees: BM.

Faculty: Hilario Durán, Jocelyn Gould, Robi Botos, Kelsley Grant, Larnell Lewis, Kirk MacDonald, Lisa Martinelli, Brian O'Kane, Shirantha Beddage, Thomas Francis, Amanda Tosoff, Justin Gray.

Jazz Bands: 30 large and small ensembles covering a variety of specialties including big band, combo and doubling in a range of styles such as jazz, fusion, Latin, R&B, world and classical.

Alumni: Allison Au, Emilie-Claire Barlow, Laila Biali, Eli Bennett, Matthew Burnett, Jon Challoner, Brad Cheeseman, Brandi Disterheft, Lauren Falls, Caity Gyorgy, Andrew Kesler, Alan Han, Jesse Ryan, Greg Wells.

Auditions: Visit wearehumbermusic.com.

Financial Aid: Visit humber.ca/admissions/financial-aid.html.

Scholarships: Visit humber.ca/admissions/financial-aid.html.

Apply by: Equal Consideration deadline, Feb. 1. Post-Feb. 1 applications will be considered on a first-come, first-served.

Contact: Andrew Scott, program co-ordinator, andrew.scott@humber.ca@humber.ca, 416-675-6622, ext. 3444.

IMEP • Paris College of Music

Paris, France

Student body 250.

Tuition: €3,300 to €4,000/year.

Jazz Degrees: Five-year Diploma in Jazz and Contemporary Music Studies, Three-Year Diploma in Jazz and Contemporary Music (first degree). Credits transfer possible with Berklee College of Music.

Faculty: Rick Margitza, Peter Giron, Manuel Rocheman, Chris Culpo, Phil Hilfiker, Josiah Woodson, Romain Pilon, Michael Felberbaum.

Jazz Bands: Jazz Ensemble, Big Band, Vocal Ensemble.

Alumni: Lionel Loueke, Stephane Wrembel,

Lou Tavano, Sélène Saint-Aimé.

Auditions: In-person or online via Zoom or Skype. Visit imep.pro.

Financial Aid: Available. Contact info@imep.pro.

Scholarships: Available. Merit-based. Contact info@imep.pro.

Apply by: January to July.

Contact: Fabienne Pluss, info@imep.pro.

Jazz Music Institute

Brisbane, Queensland, Australia

Student Body: 80 jazz students.

Tuition: Domestic, $20,000/year; International, $35,000/year.

Jazz Degrees: BM in Jazz Performance, Diploma of Music in Jazz Performance.

Faculty: Dan Quigley, Paula Girvan, Ben Hauptmann, Graeme Norris, Dr Rob McWilliams.

Jazz Bands: JMI Jazz Orchestra.

Alumni: Lachlan McKenzie, Elliott Parker, Aaron Jansz.

Auditions: Visit jazz.qld.edu.au/how-to-apply.

Financial Aid: FEE-HELP Available for Australia citizens.

Scholarships: N/A.

Apply by: Auditions open until January.

Contact: Nick Quigley, nquigley@jazz.qld.edu.au, +61 7 3216 1110.

JAZZCAMPUS University of Applied Sciences and Arts Northwestern Switzerland

Basel, Switzerland

Student Body: 13,000; 720 music students; 120 jazz students.

Tuition: Tuition fee per year is CHF 2,500.

Jazz Degrees: BA, MA in Music Pedagogy Jazz, MA in Performance with focus on Performance or Composition or Production.

Faculty: Larry Grenadier, Mark Turner, Jeff Ballard, Brad Mehldau, Lionel Loueke, Wolfgang Muthspiel, Jorge Rossy, Guillermo Klein and more.

Jazz Bands: Small and large ensembles, drum and bass lab, singers lab, big band.

Auditions: Preselection with videos, live audition.

Financial Aid: None.

Scholarships: Susanne Abbuehl, susanne.abbuehl@fhnw.ch.

Apply by: Feb. 15.

Contact: Susanne Abbuehl, susanne.abbuehl@fhnw.ch, jazzcampus.com/en.html, +41 61 333 13 12.

KC Jazz at the Royal Conservatoire The Hague

The Hague, the Netherlands

Student Body: 1,000 music students; 100 jazz.

Tuition: Visit koncon.nl/en/application-process/tuitionfees.

Jazz Degrees: Minor, Bachelor's, Master's degrees.

Faculty: Rob van Bavel, Wolfert Brederode, Wim Bronnenberg, Benjamin Herman, Gulli Gudmundsson, Aram Kersbergen, Miro Herak, Eric Ineke, Martijn van Iterson, Yiannis Marinos, David Linx, Anka Koziel, Stefan Kruger, Rik Mol, Tony Overwater, Toon Roos, John Ruocco, Felix Schlarmann, Yvonne Smeets, Juraj Stanik.

Jazz Bands: 15 bands.

Alumni: Juraj Stanik, Stefan Kruger, Benny Sings, Wolfert Brederode.

Auditions: Video application with theory test and live audition.

Financial Aid: For EER students, contact Bart Suèr, kcjazz@koncon.nl.

Scholarships: Scholarships for Excellence program (master's only), contact Bart Suèr, kcjazz@koncon.nl.

Apply by: Feb. 29.

Contact: Bart Suèr, head of KC Jazz, kcjazz@koncon.nl.

McGill University, Schulich School of Music

Montreal, Quebec, Canada

Student Body: 850 music students; 130 jazz students.

Tuition: Undergraduate, in Quebec, $6,700/year; Undergraduate, out-of-province, $13,000; undergraduate, international $31,000.

Jazz Degrees: BM in Jazz Performance, Licentiate of Music in Jazz, BM, Jazz Faculty Program, Minor in Jazz Performance, Minor is Jazz Arranging and Composition, MM, DM, Graduate Diploma in Performance.

Faculty: Remi Bolduc, Ira Coleman, Kevin Dean, Darrell Green, John Hollenbeck, Ranee Lee, Jean-Michel Pilc, 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, Nico Dann, Joel Miller, Anna Webber, Ric'Key Pageot, Jordan Officer, Rafael Zaldivar.

Auditions: Live or recorded auditions.

Financial Aid: Available. Visit mcgill.ca/music/admissions/undergraduate/finances.

Scholarships: Available. Music Entrance Scholarships based on merit and in-course scholarships. Academic entrance and renewable scholarships available.

Apply by: Undergraduate, Jan. 15; Graduate, Dec. 1.

Contact: Melanie Collins, recruitment.music@mcgill.ca.

Prins Claus Conservatory

Groningen, The Netherlands

Student Body: 450 music students; 100 jazz students.

Tuition: In EU, €2.083/year; Outside EU, € 7.700.

Jazz Degrees: Preparatory Program, Bachelor's and Master's degrees.

Faculty: Some based in New York and some based in Holland; Billy Hart, Don Braden, Joris Teepe, Mark Gross, Helen Sung, David Berkman, JD Walter, Steve Nelson, Conrad Herwig, Rogerio Boccato.

Jazz Bands: Big Band, Latin, Bebop, numerous others.

Alumni: Tarek Yamani, Kaja Draksler, Alina Engibaryian, 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.

Conservatory of Music of Puerto Rico

San Juan, Puerto Rico

Student Body: 282; 94 jazz students.

Tuition: $105/credit. Visit cmpr.edu/admisiones/costos-estudios/.

Jazz Degrees: BM Performance in Jazz and Caribbean Music: Voice, Piano, Bass, Electric Guitar, Cuatro Puertorriqueño, Sax, Trombone, Trumpet, Drums and Latin Percussion.

Faculty: Gabriel Rodríguez (department director), Norberto Ortiz, Angel Mattos, Elías Santos Celpa, Emanuel O. Navarro Romero, Fernando Mattina, Fidel Morales, Antonio Rivera, Marcos Javier Rodríguez Curet, Raúl Rodríguez, Hommy Ramos Vizcarrondo, Pedro Pérez, Jean Lou Treboux, Laura Rey.

Jazz Bands: Jazz Drumming Ensemble, Jazz Combo Básico, Intermedio, Avanzado; Jazz Percussion Ensemble, Latin Jazz Cambo Básico, Intermedio, Avanzado; Conjunto Criollo Clásico; Conjunto Criollo Experimental; Concert Jazz Band.

Alumni: Visit cmpr.edu/egresados.

Auditions: Auditions will be held on Feb. 9. Visit cmpr.edu/admisiones/requisitos/bachilleratos.

Financial Aid: Visit cmpr.edu/asistencia. Contact Sr. Luis Díaz, financial aid director 787-751-0160, ext. 231.

Scholarships: Contact Sr. Luis Díaz, financial aid director, 787-751-0160, ext. 231.

Apply by: Dec. 8.

Contact: Admissions Office, admisiones@cmpr.edu, 787-751-0160, ext. 280 or ext. 275; Visit cmpr.edu.

St. Francis Xavier University

Antigonish, Nova Scotia, Canada

Student Body: 5,500; 50 jazz students.

Tuition: Visit stfx.ca/admissions/tuition-fees.


JAZZCAMP BASEL
Lionel Loueke teaching at Jazzcampus Basel


ANTHONY LAZARO
Lesson time at Jazz Music Institute

Jazz Degrees: BM–Jazz Studies, BA–Music, Minor Music.

Faculty: Paul Tynan, Kevin Brunkhorst, Kenji Omae, Adrean Farrugia, Anthony Michelli, Paul Rushka, Jake Hanlon, Ryan Billington.

Jazz Bands: Little Big Band, Vocal Jazz Ensemble, guitar ensembles, small combos.

Alumni: Ted Warren, John Nugent, Steve Haines, Ryan Davidson, Breagh MacKinnon, Josh Hanlon.

Auditions: In-person or submitted video.

Financial Aid: Visit financialaid@stfx.ca.

Scholarships: For performance scholarships, contact music@stfx.ca. For academic scholarships, contact scholarships@stfx.ca.

Apply by: May 2024.

Contact: Paul Tynan, music@stfx.ca, 902-867-2106

Université de Montréal Faculty of Music

Montréal, Québec, Canada

Student Body: 650 music students; 110 jazz students.

Tuition: 1st cycle: $26,682.26 (CAD); 2nd cycle: $13,583.30 (CAD); 3rd cycle: $9,159.43 (CAD).

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, Michel Donato, Gilbert Fradette, Michael Gauthier, Tommy Gauthier, Julian Gutierrez, John Roney, Dany Roy, Simon Stone, Malika Tirolien, Jean-Nicolas Trottier, Manoel Vieira, João Lenhari.

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, Dany Roy, Malika Tirolien, Rafael Zaldivar.

Auditions: Live or recorded auditions. Visit musique.umontreal.ca/en/study/auditions.

Financial Aid: Available. Visit musique.umontreal.ca/en/study/financial-assistance-and-scholarships.

Scholarships: Available. Visit musique.umontreal.ca/en/study/financial-assistance-and-scholarships.

Apply by: Aug. 15 to March 1.

Contact: Dany Roy, program head/student affairs–Jazz, dany.roy@umontreal.ca or Jean-Nicolas Trottier, program head/faculty members–Jazz, jean-nicolas.trottier@umontreal.ca. Visit music.umontreal.ca.

University of Guelph

Guelph, Ontario, Canada

Student Body: 25,000; 117 music students; 40 jazz students.

Tuition: Visit uoguelph.ca/registrar/studentfinance/fees/index.

Jazz Degrees: BA Music Major or Minor.

Faculty: Dr. Howard Spring, Al Gorman , Brent Rowan, Joe Orlando, Adam Bowman, Jason White, Dorothy Vreeswyk-Kidd.

Jazz Bands: University of Guelph Big Band, various small ensembles.

Auditions: N/A.

Financial Aid: 519-824-4120, ext. 58715.

Scholarships: awards@uoguelph.ca.

Apply by: Recommended by Jan. 1; Accepted until April.

Contact: Admissions Office, admission@uoguelph.ca, 519-824-4120, ext. 58721.

University of Manitoba Desautels Faculty of Music

Winnipeg, Manitoba, Canada

Student Body: 30,000; 250 music students; 50 jazz students.

Tuition: Undergraduate, Canadians/permanent residents/residents of Minnesota, $7,000 (CAD); Undergraduate, international, $21,400 (CAD). Graduate students visit umanitoba.ca/student/records/fees.

Jazz Degrees: Bachelor of Jazz Studies, Post-Baccalaureate in Performance (Specializing in Jazz), MM (Specializing in Jazz).

Faculty: Will Bonness, Jon Challoner, Karly Epp, Jon Gordon, Karl Kohut, Fabio Ragnelli.

Jazz Bands: Small ensembles, Jazz Orchestra, Jazz Vocal Ensemble, Rhythm Section Ensemble.

Alumni: Jocelyn Gould, Joanna Majoko, Curtis Nowosad, Luke Sellick.

Auditions: Varies by degree. Visit umanitoba.ca/music/programs-of-study.

Financial Aid: Available. Visit umanitoba.ca/financial-aid-and-awards.

Scholarships: Available. Visit umanitoba.ca/music/student-experience/financial-aid-awards-and-competitions.

Apply by: Undergraduates, Jan. 15; Post-Baccalaureate, Feb. 15; MM (Fall Entry), Dec. 1; MM (Winter Entry), June 15.

Contact: Louella Yambot, Faculty of Music admissions coordinator, louella.yambot@umanitoba.ca, 204-474-9915.

University of Music and Performing Arts Graz (KUG)

Graz, Austria

Student Body: 2,200 music students; 110 jazz students.

Tuition: €750/semester; free for EU-citizens.

Conservatorium van Amsterdam



Join Europe's largest Jazz program!

"The place to be to achieve your goals."

- John Clayton, Artist in Residence -

Recent guest faculty

Brad Mehldau, Ari Hoenig, Aaron Parks, Terence Blanchard, Gretchen Parlato, Randy Brecker, Ben Wendel, Matt Penman, Michael Mayo, Village Vanguard Jazz Orchestra and more.

www.consam.nl/jazz

Conservatorium van Amsterdam
Amsterdam University of the Arts

Jazz Degrees: BA, MA, PhD.

Faculty: Julian Arguelles, Luis Bonilla, Renato Chicco, Dena DeRose, Guido Jeszenszky, Heinrich von Kalnein, Ed Partyka, Olaf Polziehn, Morten Ramsbøl, Jim Rotondi, Chris Smith, Wolfgang Tozzi.

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: Feb. 1.

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: Undergraduate, domestic, $6,100/$6,590; Undergraduate, international, $45,800; MM, domestic, $10,350; MM, international, $41,850; DMA, domestic, $9,540; DMA, International $30,350.

Jazz Degrees: BM in Jazz Performance, Jazz Comprehensive Studies and Jazz Music Education; Masters in Jazz Performance; DMA in Jazz Performance.

Faculty: Jim Lewis, Andrew Downing, Kelly Jefferson, Rich Brown.

Jazz Bands: Jazz Orchestra, 12Tet, Octet, Vocal Jazz Ensemble, Hybrid (Classical and Jazz), DOG Improvising Ensemble, 20 small jazz ensembles.

Alumni: Kris Davis, David Braid, Quinsin Nachoff, Andrew Downing, Lina Allemano, Nancy Walker, Ernesto Cervini.

Auditions: Video Pre-Screening. Live Auditions in February (Recorded auditions based on distance/program).

Financial Aid: Available. Visit future.utoronto.ca/finances/financial-aid.

Scholarships: Available. Need- and merit-based. Visit music.utoronto.ca/scholarships-fellowships.php.

Tuition: Visit planningandbudget.utoronto.ca/tuition-fee-lookup-tool.

Apply by: Graduates, Nov. 24; Undergraduates, Jan. 15.

Contact: Visit uoftjazz.ca. Contact Jim Lewis, jim.lewis@utoronto.ca. Contact Graduate Office, grad.music@utoronto.ca, 416-978-5772. Contact Undergraduate Office, undergrad.music@utoronto.ca, 416-978-3741.

York University

Toronto, Ontario, Canada

Student Body: More than 100 jazz students.

Tuition: Domestic, $7,000 (CAN); International, $35,000 (CAN).

Jazz Degrees: BFA and BA with pathways in Jazz Studies, MA with concentration in Jazz Studies, Ph.D. with concentration in Jazz Studies.

Faculty: Barry Romberg, Matt Brubeck, Karen Burke, Corey Butler, Mike Cado, Robb Cappelletto, Tara Davidson, Rita di Ghent, Al Henderson, Kelly Jefferson, Brian Katz, Steve Koven, Noam Lemish, Lorne Lofsky, Sherie Marshall, Roy Patterson, Artie Roth, Kevin Turcotte, Sundar Viswanathan, Ron Westray, Sacha Williamson.

Jazz Bands: Small jazz ensembles, including global jazz and gospel, jazz orchestra, R&B ensemble.

Alumni: Don Breithaupt, Michael Davidson, Matt Dusk, Barry Elmes, Adrean Farrugia, Al Henderson, Lorne Lofsky, Kirk McDonald, Andy Milne, Mike Murley, Michael Occhipinti, Sarah Thawer, Felicity Williams.

Auditions: Virtual, online and on-campus auditions.

Financial Aid: Visit futurestudents.yorku.ca/funding.

Scholarships: Oscar Peterson Scholarship ($40,000). Visit futurestudents.yorku.ca/financialsupport/awards-apply.

Apply by: Undergraduate, Jan. 15; Graduate, Jan. 15.

Contact: musicprg@yorku.ca , 416-736-5186, or Laura Sykes, lsykes@yorku.ca, 416-736-2100, ext. 20838.



JAZZ EDUCATION NETWORK

JAN 3-6TH, 2024
NEW ORLEANS, LA



15TH ANNUAL CONFERENCE
IT'S ABOUT A FEELING

JAZZEDNET.ORG

#JEN2024

FEATURING PERFORMANCES BY:

THE YELLOWJACKETS • PRESERVATION HALL LEGACY BAND • SÄJE • JOHN DAVERSA BIG BAND
HIGHLINE VOCAL JAZZ • CHRIS WATTS QUINTET W/ TERELL STAFFORD • DIRTY DOZEN BRASS BAND
MIKE TOMARO BIG BAND • THE NAVY COMMODORES • AFRO-PERUVIAN JAZZ ORCH
LAST CALL VOCAL JAZZ • RUDRESH MAHANTHAPPA: BIRD CALLS • NEW ORLEANS NIGHTCRAWLERS
CARMEN BRADFORD W/ THE COMPASS JAZZ ORCH • SFJAZZ ALL-STARS BIG BAND

DB Music Shop

For Rates: call (630) 941-2030. All ads are prepaid, no agency commission. Check, money order, and all major credit cards are accepted. **Deadline:** Ad copy and full payment must arrive 2 months prior to DB cover date. **Send your advertisement by MAIL:** DownBeat Classifieds, 188 W. Industrial Drive, Ste. 310, Elmhurst, Illinois, 60126, **EMAIL:** dank@downbeat.com.

ALBUMS & VIDEOS

WE BUY OLD RECORDS!
WE MAKE HOUSE CALLS ANYWHERE IN THE USA
CALL US TOLL FREE
888-993-4673
dj records
LP's, 45s, 78 & 12"
No Collection is too Large!

JAZZ DVD'S / VIDEO
Concerts, documentaries, movies, TV, DVDs, Videotapes, Laserdiscs
We take requests at:
service@jazzwestdvd.com
JAZZWEST,
BOX 842 (DB), Ashland, OR 97520
(541) 482-5529 www.jazzwestdvd.com

INSTRUMENTS & ACCESSORIES

Stateside
www.statesidemusic.com
WHOLESALE/RETAIL IMPORT JAZZ SPECIALIST
Timeless (Denmark)
Sundance/stunt (Denmark)
DME (Denmark)
ILK (Denmark)
Nordic Music Society (Denmark)
Music for Dreams (Denmark)
DA Music (Germany)
RED Records (Italy)
Philology (Italy)
Video Arts (Japan)
Steeplechase (Denmark) and more...!
Email info@statesidemusic.com for full mail-order catalog

www.pmwoodwind.com
847-869-7049
pm woodwind
Chicago's Best Store for Saxophones
& all other Woodwinds. Great Selection. Expert Repair.

LESSONS

JAMEY AEBERSOLD JAZZ
World famous play-a-longs, books, CDs, and DVDs for every improvising musician from novice to pro.
jazzbooks.com
OVER 2,000 PRACTICE TRACKS STREAMING.JAZZBOOKS.COM

ONLINE JAZZ LESSONS.
Study all styles & aspects of jazz improvisation and saxophone with
Jeff Harrington, Berklee Professor, MIT Affiliated Artist, Harvard University MLSP Instructor.
www.jeffharrington.com
Email: lessons@jeffharrington.com.
617-332-0176.

DB Buyers Guide

AES Educaitonal Foundation 31
aeseducationalfoundation.org
April Records 65
aprilrecords.com
Arbors Records 35
arborsrecords.com
Bari 42
bariwoodwind.com
Bart Marantz 150
bartmarantz.com
Berklee College of Music 102
berklee.edu
Blue Note Records 5
bluenote.com
Bob Holz Band 41
bobholzband.com
Bowling Green State University 152
bgsu.edu
California Jazz Conservatory 162, 163
cjc.edu
California State University, Northridge 155
csun.edu/music
Cannonball Music 7
cannonballmusic.com
Carnegie Hall 110
carnegiehall.org
Casio 9
casiomusicgear.com
Catfood Records 51
catfoodrecords.com
Cellar Live 37
cellarlive.com
City College of New York 92
jazz.ccnysites.cuny.edu
Columbia College Chicago 135
colum.edu/music
Conservatorium van Amsterdam 173
conservatoriumvanamsterdam.nl
Creative Perspective Music 4
donbraden.com
Cuyahoga Community College (Tri-C) 146
tri-c.edu/music
DePaul University 147
music.depaul.edu
DownBeat 79, 81, 153, 169
downbeat.com
Duquense University 89
duq.edu/downbeat
Eastman School of Music 109
esm.rochester.edu/jazz
Eastman Winds 11
eastmanwinds.com
ECM Records 43
ecmrecords.com
Elmhurst University 133
elmhurst.edu/music
ESP-Disk' 67
espdisk.com
Florida A&M University 126
famu.edu
Florida International University 127
music.fiu.edu
Florida State University 117
music.fsu.edu
Friends University 148
friends.edu/finearts
Gator 21
gatorco.com
George Mason University 97
music.gmu.edu/jazz-studies
Georgia State University 126
music.gsu.edu
Ghost Note Records 42
ghostnoterecords.com
Greenleaf Music 69
greenleafmusic.com
Hal Leonard 63
halleonard.com

Hypnote Records 69
hypnoterecords.com
Indiana University Jacobs School of Music 145
music.indiana.edu
J Mood Records 69
jmoodrecords.com
Jacksonville University 125
ju.edu/steincollege
JEN – Jazz Education Network 175
jazzednet.org
JJ Babbitt 25
jjbabbitt.com
JMARQ Records 69
jmarqrecords.com
JodyJazz 180
jodyjazz.com
The Juilliard School 105
juilliard.edu/jazz
Lawrence University 149
lawrence.edu/conservatory
Légère 23
legere.com
Lennie Moore 8
lenniemoore.com
Litchfield Performing Arts 138
litchfieldjazzcamp.com
Longy School of Music at Bard College 93
longy.edu
Manhattan School of Music 91
msmnyc.edu
Matthew Barber 69
mattbarberexperience.com
MCG Jazz 48
mcgjazz.org
Melvin Smith 67
melvinsmithsax.com
Michigan State University 137
music.msu.edu
Midwest Clinic 143
midwestclinic.org
Miho Hazama 29
mihohazama.com
Monika Ryan 67
monikaryan.com
Montclair State University Cali School of Music 106
montclair.edu/music
MVD Entertainment Group 55
mvdshop.com
MVD Entertainment Group Ozella Music 4
ozellamusic.com
New England Conservatory 82
necmusic.edu
The New School 85
newschool.edu/jazz
NJPAC – New Jersey Performing Arts Center 12
njpac.org
Nonesuch Records 59
nonesuch.com
North Carolina Central University 115
nccu.edu/jazz
Northwestern University Bienen School of Music 142
music.northwestern.edu
NS Design 19
thinkns.com
Oberlin Conservatory of Music 144
oberlin.edu/con
Ottawa University 139
ottawa.edu/bravesmusic
P. Mauriat 179
pmauriatmusic.com
Paul Marinaro 67
paulmarinaro.com
Peabody Institute 96
peabody.jhu.edu
Princeton University 98
jazzatprinceton.com
Roosevelt University Chicago College of Performing Arts 150
roosevelt.edu/ccpa
Rovner 61
rovnerproducts.com
Rutgers University Mason Gross School of Arts 111
masongross.rutgers.edu
Ryan Meagher 51
ryanmeagher.com
Sam Martinelli 67
samuelmartinelli.com
San Francisco Conservatory of Music 157
sfcm.edu
Shifting Paradigm Recoreds 65
shiftingparadigmrecords.com
Stanford Jazz Workshop 166
stanfordjazz.org
SteepleChase Productions 61
steeplechase.dk
Syracuse University 108
vpa.syr.edu/setnor
Ted Klum Mouthpieces 10
tedklum.com
Temple University – Boyer College of Music 101
boyer.temple.edu
UCF School of Performing Arts 131
performingarts.cah.ucf.edu
Université de Montréal 174
music.umontreal.ca
University of Central Oklahoma 121
ucojazzlab.com
University of Denver – Lamont School of Music 168
du.edu/lamont
University of Hartford The Hartt School 104
hartford.edu/hartt
University of Idaho – Lionel Hampton Jazz Festival 167
uidaho.edu/jazzfest
University of Kentucky 124
finearts.uky.edu/music
University of Maryland 103
umd.edu
University of Massachusetts, Amherst 95
umass.edu
University of Miami Frost School of Music 119
frost.miami.edu
University of Michigan 141
smtd.umich.edu
University of Nevada, Las Vegas 168
unlv.edu/music
University of North Florida 123
unf.edu/coas/music
University of Northern Colorado 159
jazz.unco.edu
University of Rhode Island 100
uri.edu
University of the Pacific 161
pacific.edu/conservatory
University of Wisconsin, Madison – Mead Witter School of Music 152
music.wisc.edu/jazz
University of Southern California Thornton School of Music 165
music.usc.edu
Vandoren 3
dansr.com
Vermont College of Fine Arts 110
vcfa.edu
Victory Musical Instruments 57
victorymusical.com
Webster University 140
webster.edu/music
West Chester University of Pennsylvania 99
wcupa.edu
WETF The Jazz Station 151
jazzradiowetf.org
William Paterson University 107
wpunj.edu/jazz
XO Brass 15
xobrass.com
Yamaha 2
usa.yamaha.com

Blindfold Test 〉 BY ASHLEY KAHN

Endea Owens

At this early stage of her career, the bassist and bandleader Endea Owens — a product of the Detroit music scene (Michigan State University '15) and Juilliard Master's jazz graduate — can be seen almost nightly performing in the *The Late Show with Stephen Colbert* house band. Her debut album, *Feel Good Music*, was recently released, featuring her group The Cookout. At the helm of that band, Owens has headlined major jazz clubs and festivals, and a memorable Tiny Desk appearance on NPR, delivering an uplifting mix of jazz, gospel and neo-soul energy. On the day of her debut headlining gig at the North Sea Jazz Festival in Rotterdam this summer, she made time for her first Blindfold Test on the nearby Central Park talk stage.


HANS TAK

Endea Owens with writer Ashley Kahn at this year's North Sea Jazz Festival.

Christian McBride Trio

"Car Wash" (*Live At The Village Vanguard*, Mack Avenue, 2014) McBride, bass; Christian Sands, piano; Ulysses Owens, drums.

I knew it when I first heard it — the "Car Wash" cover, and also he's from Philly. This is screaming Christian McBride so much. [*Later*] He has a tendency to start in hot, even on a ballad like "Stars Fell On Alabama." Also, he's coming from the school of Ray Brown, but the recording is newer so it gives it a crisper sound. Christian has an incredible groove, so I know I'm going to hear a little bit of ring from the fingerboard because he's pulling those strings. Whew! 5 stars.

Meshell Ndgeocello

"Burn Progression" (*The Omnichord Real Book*, Blue Note, 2022) Ambrose Akinmusire, trumpet; Ndgeocello, electric bass; Hanna Benn, vocals.

At first it sounded like Ben Williams on electric bass. If it's not, then it sounds like someone from the school of Meshell Ndgeocello, but I don't think it's her because she plays behind the beat a little bit more. This is her whole style. Her fill is like no other. Her bass playing is so melodic and her sound is so deep, almost like an Anthony Jackson kind of depth. [*Later*] Oh, this is the new one. I actually got a chance to play with her on *The Late Show*. I played upright and she played electric. I told her I'm such a fan. We talked about life and how to make it better. She also taught me how to just relax and focus on the melody and the bass line and how they interact with each other, how to get that really big sound. 5 stars.

Oscar Peterson Trio

"How High The Moon" (*At The Stratford Shakespearean Festival*, Verve, 1956) Peterson, piano; Ray Brown, bass; Herb Ellis, electric guitar.

Wow. The quarter note fill is so — it's in the middle but it's just a touch on top, which I love. My first thought was Ray Brown. It sounds like early Ray, like [Oscar Peterson's 1964 album] *We Get Requests*. [*Later*] This was one of the first albums that my first bass teacher, Rodney Whitaker, taught me with. This is an album that all bass players should know, just pure magic. 5 stars.

Brandee Younger

"Save The Children" (*Soul Awakening*, Independent Release, 2019) Younger, harp; Dezron Douglas, acoustic bass; E.J. Strickland, drums; Niia, vocals.

I'm hearing some deep, deep bass notes. The tone is beautiful, but also they're really focused on holding it down and not playing any chordal things, just playing the line and letting everyone else have the colors, which makes it more difficult to ID. But it takes a lot of discipline to do that as a bass player. [*Later*] I forget that Dezron doubles on upright and electric. He's equally amazing on both. If you ever see him live, he's going to play the notes, not going to embellish too much, and it's going to sound warm and grounded. It's going to anchor the whole band. 5 stars.

Marcus Miller

"Mr. Clean" (*Renaissance*, Mack Avenue, 2012) Miller, electric bass; Alex Han, alto saxophone; Sean Jones, trumpet; Adam Rogers, electric guitar; Bobby Sparks, organ; Frederico Gonzalez Peña, electric piano; Louis Cato, drums.

I'm hearing all the funk. All that Larry Graham stuff. That is beautiful bass playing — from the slides and the slapping of the bass, down to the tone. It's a mixture of lows and highs, and just a touch bright but not too bright, which makes me feel it's Marcus Miller playing. The slides remind me of Luther Vandross [recordings]. It's also Marcus' kind of arranging: these big, grand arrangements like this tune. Another 5 stars.

Rodney Whittaker

"Just Squeeze Me" (*All Too Soon: The Music Of Duke Ellington*, Origin, 2017) Whittaker, bass; Brian Lynch, trumpet; Michael Dease, trombone; Diego Rivera, tenor saxophone; Richard Roe, piano; Karriem Riggins, drums.

This sounds like Rodney [*pause*] Whittaker. The best bass player ever. He's from the east side of Detroit. I met him when I was 15, and he's basically the reason why I play bass. I saw him when he came to my high school and he played solo bass — also I know this album. His groove, his beat and his sound are so deep. 5 stars.

Thundercat

"Unrequited Love" (*It Is What It Is*, Brainfeeder, 2019) Thundercat, vocals, electric bass,.

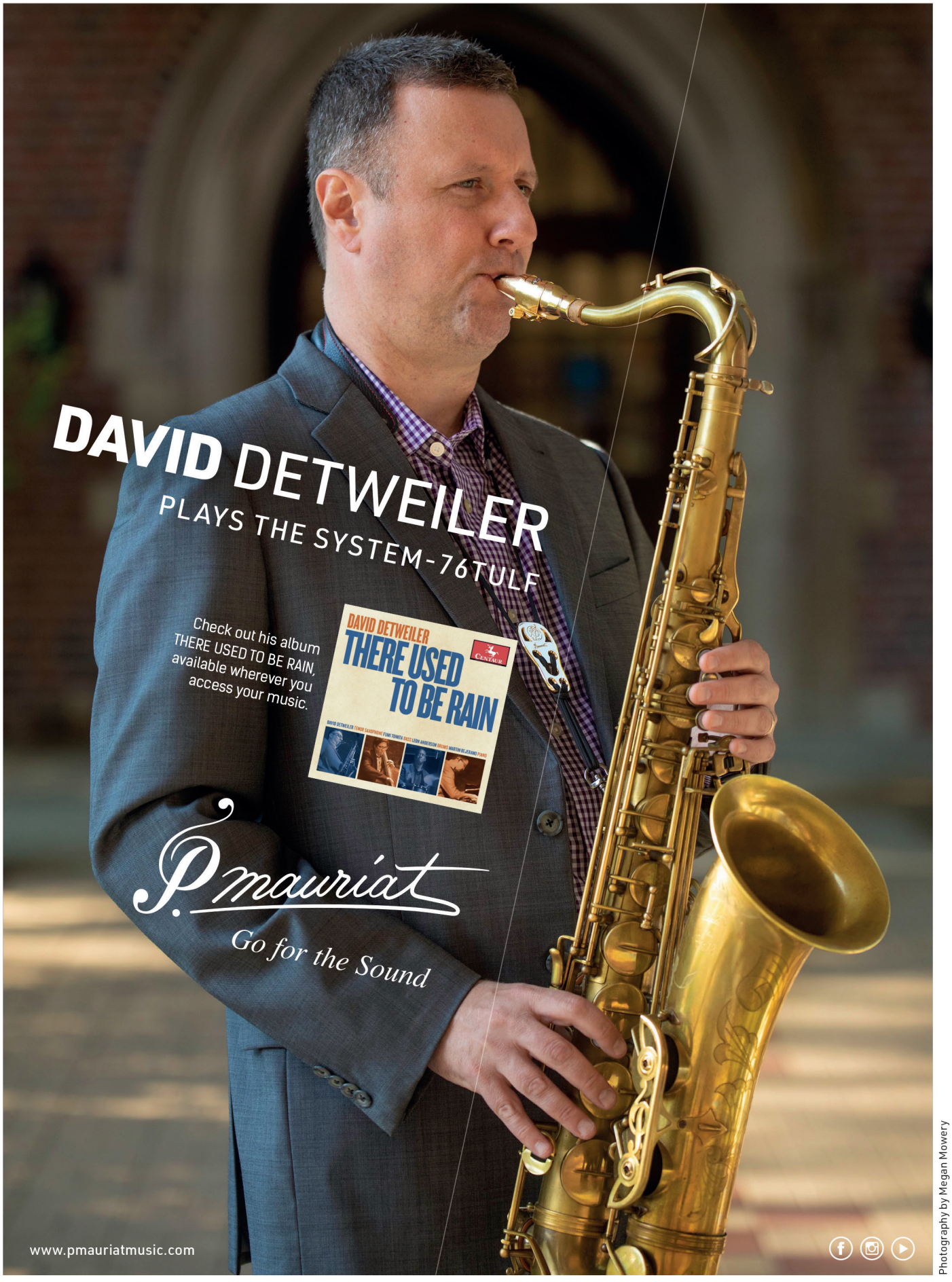
Thundercat, of course. He plays a six-string bass and he has the tendency to play really high and still get that super clean tone in his playing. His playing is remarkable, and you can hear everything that he's studied: the bebop, the funk, the R&B, the classical aspect. He's like a gumbo pot of bass playing. Shout-out to Thundercat — give me a lesson! 5 stars.

Cory Wong & Friends

"Separado" (*Ask For Chaos*, YouTube video, 2021) Wong, electric guitars; Louis Cato, electric bass; Eric Finland, keyboards; Jordan Rose, drums.

From the first line, it sounded like something Richard Bona would play. But then I heard the tone of the bass and his singing along and I thought, that's all church. It sounds like Louis Cato, my new boss, the bandleader on *The Late Show with Stephen Colbert*. What can I say about his playing? Honestly, Louis is like a savant. The way he hears music is just second nature, and he's been playing the bass since he was 4 years old. Also, Louis is from North Carolina. He does a lot of those churchy lines and he also uses the whole facility of the bass. That's what sets him apart. Nothing less than 5 stars. **DB**

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.


DAVID DETWEILER
PLAYS THE SYSTEM-76TULF
Check out his album THERE USED TO BE RAIN, available wherever you access your music.
DAVID DETWEILER
THERE USED TO BE RAIN
CENTAUR
P. mauriat
Go for the Sound
www.pmauriatmusic.com
Photography by Megan Mowery

The Greatest HARD RUBBER Mouthpiece You'll Ever Play



Patented DV Design + The Warmth & Feel of Hard Rubber

Introducing the DV HR Alto, the first hard rubber mouthpiece to feature the patented DV design. The DV HR is very free blowing, with all the power you will ever need, along with that big bottom for which the DVs are famous.

DV HR Alto

If you play Alto Saxophone you've got to try this mouthpiece!

SAXOPHONE & CLARINET
Jody Jazz®
MOUTHPIECES BY JODY ESPINA