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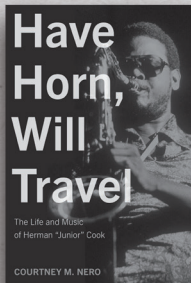
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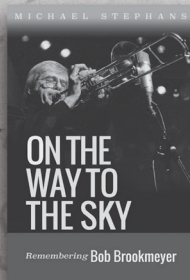
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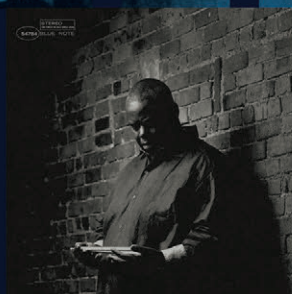
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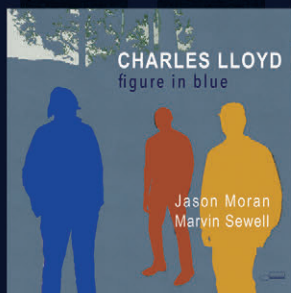
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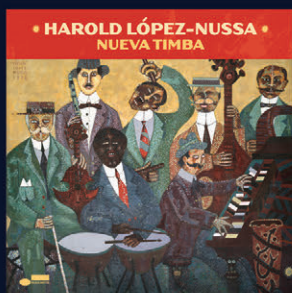
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26 Lincoln Center's Rose Hall

The House that Jazz Built

BY PHILLIP LUTZ

"People are still swinging in the United States of America!" With those telling words, Wynton Marsalis closed the first of two concerts that, on consecutive June nights, brought to a rousing and defiant end to the 20th season of Rose Theater — the most jazz-centric concert hall in New York. DownBeat checks in on the House that Jazz Built.

"Our friends in the audience were egging us on," said Eric Alexander, left, of his onstage cutting contests with his saxophonist friend Vincent Herring. "One said: 'Why are you being such a pussy? You gotta try to take him out.'"



Cover photo by Gilberto Tadday/Jazz at Lincoln Center

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“WELCOME EVERYBODY. WELCOME TO THE House of Swing.”

With those words, Wynton Marsalis opened a press conference on Oct. 18, 2004, during a dedication ceremony for the grand opening of Frederick P. Rose Hall, the new home of Jazz at Lincoln Center. There was a full-on, New Orleans-style second line, Mayor Michael Bloomberg declared October as Jazz at Lincoln Center Month and many spoke, including Marsalis, about the hopes and dreams for the new space.

As Rose Hall enters its 21st year of presenting jazz on a level previously thought impossible, we pay tribute to Jazz at Lincoln Center and the people who turned this dream into reality. Writer Phillip Lutz offers a deep dive into what the space and the organization have developed into, beginning on page 26.

But it's important to understand this was the culmination of a previously unheard-of dream.

“I have had the pleasure of working at Jazz at Lincoln Center,” Marsalis said during that dedication ceremony, a speech captured via video on his website. “It’s the first time I really had the chance to hang with people who weren’t musicians.

“We’re all in this enterprise. We all have our time that we spend on Earth. And the greatest thing we can do is testify to our existence. And to testify to our existence with soul and some feeling and some elegance and some sophistication. To testify to our romance, to the way we live life, to the way we treat each other — how we have developed and built upon things that were bequeathed to us.

“And these are the things that we all work with. These are timeless things. It’s not based on whether I’m standing up here or Jonathan Rose [Rose Hall is named after his father] is standing up here or Mayor Bloomberg. It doesn’t make a difference who’s in this place. Because we’ll be gone, and

we’ll be replaced by a whole new group of people.

“The question is, ‘What did we leave them?’”

The answer is a home that puts jazz on a pedestal and so much more. Back then, some in the jazz community thought the project absurd. Jazz at Lincoln Center’s \$131 million capital campaign would surely fall flat. But Marsalis and the JALC team were tireless, brushing aside naysayers and challenges alike.

There’s a great video on the JALC website about the 20th anniversary, where Jonathan Rose, emeritus director of the JALC board, speaks to those challenges.

“It was seven years from the initial concept to the selection of the architect to overseeing the design and construction,” he said. “In the middle of the construction, we had a fire, had to tear parts out and rebuild it. It was a long, complicated process. It was filled with endless negotiations.”

But the money was raised, ground broken and the attention to detail undeniably jazz.

“I think back when I was on the design and construction team,” Roland Chassagne, general manager of Dizzy’s Club, said in that video. “I toured Ornette Coleman. I explained all the spaces, the nooks and crannies, and he was absolutely dead silent for an hour-and-a-half.

“So I went back to the office with him and I’m thinking, ‘I totally screwed this up.’ So, when I took off my hard hat and he took off his hard hat, I said, ‘Uh, pleasure meeting you, Mr. Coleman. Do you have any questions? Because you were silent on the tour.’

“And he looked at me and the only thing he said to me was, ‘When I went on this tour, I was prepared to bash this hall, but now that you explained it to me, this is a hall that jazz music and artists deserve.’”

Amen.

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For the Love of Braxton

I'm lifelong jazz fan, now well into my 50s, but I've never been moved to take the time to sit down and write a letter to the editor until I just pulled the August issue out of the mailbox and saw Anthony Braxton on the cover. Quite impressed to see the experimental, free-jazz, avant-garde (whatever you want to call it) featured on the cover, and it couldn't have happened with a more deserving individual. The "out" improvisational sound really needs a shot in the arm these days, and what a perfect way to do it with coverage of a true legend of the sound, and one who is still out there making it happen. Thank you to Mr. Braxton, and thank you DownBeat ... take my money ... a subscription renewal will definitely be happening with thorough and broad-ranging coverage such as this. Perfection.

ROB WOODWORTH
VIA EMAIL

For the Love of SatchVai

Although some jazz purists might not have been pleased with the cover of the July issue, I was elated. I enjoyed Bill Milkowski's article, but must offer a correction. Eddie Van Halen never played in the David Lee Roth Band. According to Eddie's brother, Alex (in the autobiography *Brothers*), Roth was the vocalist in the band Van Halen for 11 years and abruptly left the band in 1985 to pursue a solo career.

JAMES DORSEY
COLLEGE PARK, MARYLAND

For the Love of Buster

Putting bassist Buster Williams to the Blindfold Test in your August issue was especially memorable for me. In the summer of 1961, I heard the then 19-year-old "Charles" Williams live in Chicago at the long-gone club The Birdhouse. He was with Gene Ammons and Sonny Stitt's quintet including the very same band documented on the album *Boss Tenors* on the Verve label. During the 64 years since then, I've continued to listen as Buster has enhanced the recordings of countless other musicians as well as his many own leader dates. Thanks for the focus on this great musician.

BILL BENJAMIN
BILTMORE LAKE, NC

Star Ratings?

I always enjoy the Blindfold Test, but why do participants no longer seem to rate the music via the famous star system? Or are they offered and then edited out to spare any embarrassment/offense?

MATT PHILLIPS
AUTHOR, JOHN MCLAUGHLIN: FROM MILES AND MAHAVISHNU TO THE 4TH DIMENSION



Editor's Note: Thanks for the question, Matt. Many artists shy away from giving star ratings; some even bristle. So, it's a question of getting a great Blindfold Test, or insisting on star ratings. Over the years, we've gone with the latter and leave the stars to the critics.

No Politics

I do not enjoy seeing political comments in your articles. If they continue then DownBeat will no longer be read by me. Please admonish your writers to keep their political opinions to themselves.

JOE RYMER
VIA EMAIL

Editor's Note: Joe, I always say DownBeat covers history as it's seen through the eyes of jazz artists. Our job is to write about their music and their lives. Sometimes it's politically or socially charged. I suggest just turning the page on articles you don't agree with — the next one will surely be something you like better.

... And then, More Politics

In reference to the August issue Chords & Discords letter from Oliver Steinberg, Nicolas Payton may have never heard of how the Pilgrims took Indian land away and then brought in slaves to work the land. Their descendants as well as the heirs to the Knights Templar were not Jews, but the aforementioned groups still control the wealth and power in America.

MARS BRESLOW
SAN FRANCISCO

A Red Baraat Fan

Thank you for your interview with Sunny Jain. A Red Baraat live performance is something to experience, and it's hard to imagine a more explosive hybrid of blazing horns and Eastern rhythms. Glad to see DownBeat give the band some recognition.

GREG MARSHALL
VIA EMAIL

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PAMELA LITIKY

Seth MacFarlane takes a turn from his television and film career to sing arrangements made for Frank Sinatra, but never recorded.

Seth MacFarlane Takes on Lost Sinatra Arrangements

“I’m not gonna lie to you — I don’t know why I thought this was about *The Naked Gun*, but I’m happy it’s about the album.” Seth MacFarlane has finished fiddling with his phone while sitting in the darkened bar room of his Beverly Hills mansion, having found a proper viewing angle for our video chat.

The confusion is understandable. MacFarlane’s remake of the classic comedy *The Naked Gun* was due out the week this interview took place, just the latest in a string of many projects since 1999, when his animated show *Family Guy* became an instant cultural touchpoint, followed, in 2005, by *American Dad*. There is also *The Orville*, MacFarlane’s earnest

live-action homage to the *Star Trek* series, in which he stars as that sci-fi universe’s own version of Captain James T. Kirk.

MacFarlane has emulated another heroic icon from yesteryear in his musical pursuits. A longtime admirer of Frank Sinatra, he’s made a string of excellent big band albums, singing with a classic crooner style in the mold of Ol’ Blue Eyes. His ninth studio album takes the comparison further back into history but also toward what could have been, with *Lush Life: The Lost Sinatra Recordings* (Verve/Republic). There are 12 never-before-heard arrangements by Nelson Riddle, Billy May and others, all written for Sinatra but never recorded

or released. MacFarlane has taken the extraordinary step of animating these scores to aural-ity, as he steps into the role formerly played by one of the greatest singers of any generation.

It should be noted that for all his comedic predilections, MacFarlane is profoundly serious about music. “It’s [never] going to be something that pays the bills in the way that the television shows and the movies do,” he concedes. “But for me, it’s just something we try to do as well as we possibly can every time we do it ... with the exact same level of attention to detail and respect for the artistry as any television show or film that I’ve worked on, and in some cases, more so.”

MacFarlane, from the very first episode of *Family Guy*, has made music a centerpiece of his productions, employing a full orchestra for the soundtracks to everything he does. “The sole purpose, more than anything else, is to keep a certain high level of orchestral music alive in an era where there is almost none,” he explains.

“Watching a show like *Family Guy* is per-

ed to that level, as far as instrumentation is concerned. The complexity, the richness, the artistry, the high musicality ... I wish there was more of that in popular music today.”

Though he never met Sinatra, MacFarlane forged a friendship with Frank Sinatra Jr., who first made a guest appearance on *Family Guy* in 2006, singing as himself in a swinging duet with MacFarlane in character as Brian, the

‘It’s been almost 100 years since some of these songs were written, and people are still singing them.’

haps the only time somebody will hear a live orchestra on television. Movies are still using live orchestras — although we’re certainly not getting the prolific greatness from the golden era of John Williams and Elmer Bernstein and Jerry Goldsmith and James Horner, composers who were turning out astonishing numbers of truly great orchestral scores that were very listenable outside the film.”

MacFarlane was enamored with those film scores from a very young age. He was already singing then, too, first in the choir at his family’s church (“which is hilarious to anyone who knows me,” he quips); then in musical theater, acting in Gilbert and Sullivan’s *The Sorcerer* at age 9; then *Anything Goes*, *Carousel* and other productions through college as he was getting a degree in animation at the Rhode Island School of Design. He had even decided to pursue a master’s degree in musical theater at Boston University when Hanna-Barbera called with an animation job offer. MacFarlane instead moved to Hollywood and the multiverse branched into our current timeline.

But not before he discovered Sinatra through a compilation album he picked up for some reason at a record store. MacFarlane recalls: “Listening to it, I was suddenly struck by how much in common this music had with film scoring at its best, particularly in Sinatra’s ballads — that he was essentially singing to film scores that were written for vocal accompaniment.” He bought more Sinatra: *In The Wee Small Hours*, *Only The Lonely*. Of the latter he asserts: “There’s been nothing before or since in popular music that has really ascend-

ed to that level, as far as instrumentation is concerned. The complexity, the richness, the artistry, the high musicality ... I wish there was more of that in popular music today.”

“There are 1,200 charts in those boxes,” says MacFarlane. “The only way to know [what we had] was to play them. I remember going into Fox with Joel McNeely (his longtime musical arranger and director) and the orchestra that we had hired, going through these boxes and just rolling the dice.”

MacFarlane ended up booking extensive time at Skywalker Sound Studios in Marin County, California, bringing in a string orchestra from London along with players from his working big band in Los Angeles. The 12 tracks on the album are a window back into the heyday of the classic Hollywood studio sound and an encouraging nod to the musicians today who have ably carried the torch, anchored by the veteran, L.A.-based rhythm section of guitarist Larry Koonse, pianist Tom Rainier, drummer Peter Erskine and bassist Chuck Berghofer (who played with Sinatra). They are championed and exemplified by MacFarlane himself, who sings with admirable polish and emotivity, an amalgam of his personal influences: Sinatra, but also Dean Martin, Gordon MacRae, Steve Lawrence, Nat “King” Cole and Vic Damone, to name a few.

Koonse, a respected and beloved jazz musician who’s been firmly established on the Los Angeles scene for decades, has served as MacFarlane’s regular guitarist since 2016. He describes MacFarlane as “one of the most

natural musicians I’ve ever encountered.” (MacFarlane, in turn, says he regards Koonse as “one of the best soloists on the planet.”) “Seth’s ear and his phrasing are incredible, and his memory is uncanny,” Koonse says during a phone call. “He always asks the audience if they want to request something, and it seems like the entire American songbook is up in his noodle. It really blows my mind because I know how busy he is as a writer and a producer and actor. He’s a seven-day, 15-hours-a-day kind of worker. And yet, he comes in and makes [music] seem so effortless.”

A recording exists of Sinatra attempting Riddle’s complex version of the Billy Strayhorn composition “Lush Life.” But after a couple of false starts he shelved it, exclaiming (on the mic), “Put it aside for about a year!” Those incomplete takes were instructive to MacFarlane, until they weren’t. “You have a roadmap that just suddenly stops,” he says. “You run out of train tracks and you’re in the wilderness. It was interesting to have this clear, sort of paint-by-number [guide] as far as what the intent of the composer was and then suddenly have to just guess from there to the end.”

The other charts didn’t even have an incomplete take to reference. But MacFarlane and McNeely made enough educated guesses to breathe life into these dormant charts, introducing some lesser-known and even unknown “standards” to current audiences.

MacFarlane has done this before, on *The Orville*, where he had jazz vocalist Sara Gazarek perform the obscure Johnny Mandel song “Close Enough For Love” in full costume and makeup as an alien, 10,000 years from the present day. It’s a hopeful message that jazz might still exist that far into the future.

“There’s an argument that it may be the only kind of music that will still exist,” MacFarlane muses. “It’s been almost 100 years since some of these songs were written, and people are still singing them.”

“The great songs over the past 100 years or so have been written for film or stage. ... We haven’t done a great job recently in Hollywood of keeping that tradition of high art alive. Part of that is the culture at large, but part of it lies with filmmakers and directors who will hire their buddy from the band they like to write an orchestral score, as opposed to somebody who’s a true composer and really knows how to wrangle all the colors of an orchestra.”

MacFarlane’s musical mission across all his shows and movies and studio recordings is more than nostalgic. With the knowledge, resources and clout to carry on a musical tradition that was once synonymous with Hollywood, he can perpetuate a vital aspect of jazz from Sinatra’s heyday to today, and per- haps into the final frontiers of tomorrow.

—Gary Fukushima

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Billy Hart's Oceans of Wisdom

THE NEW MEMOIR BY MASTER DRUMMER

and bandleader Billy Hart, who turns 85 later this year and is still busy touring and recording, is described as a “musical autobiography,” perhaps a signal to readers not to expect too many revelations about his personal life or spicy tales about his colleagues. It’s a promise that, happily, he doesn’t fully keep, even while he emphasizes the music, his famous collaborators and hard-won lessons learned on and off the bandstand.

Sometimes the stories in *Oceans of Time* (Cymbal Press) cross the line between the musical and the personal. Early on, Hart tells an anecdote about one of his most important mentors in his hometown of Washington, D.C., the peerless singer and pianist Shirley Horn, who taught the young drummer lessons in drama, patience, dynamics and the elasticity of time. In the book, he describes her as “somewhere between my first love and my grandmother.”

“After one set at a fancy supper club in Midtown with Shirley,” Hart recalls, “Sarah Vaughan and Betty Carter both told me I was playing too loud for a singer. So the next set, I pulled it back. Afterwards, Shirley came up to me and growled, ‘Billy, are you for me or against me?’

“Aw, Shirley,” he replied, “people have been telling me that I’ve been hitting too hard.”

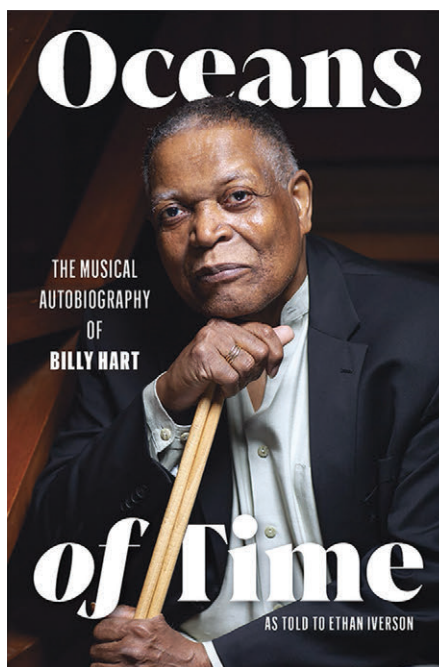
“She looked me in the eyes and said, ‘Don’t tickle me.’ The implication was clear.”

The book was written with jazz pianist and writer Ethan Iverson, Hart’s musical partner since 2003. It’s based on dozens of interviews Iverson conducted with Hart over the years, including some previously published in Iverson’s award-winning jazz blog *Do The Math*.

Hart has recorded a dozen albums as a leader and performed as a sideman on over 600 recordings. One of the most versatile drummers in jazz history, it may be easier to list the major jazz figures of the last 65 years with whom Hart hasn’t played than those he has.

As a teenager growing up in Washington, D.C., his drumming, inspired by local drum heroes Harry “Stump” Saunders and Ben Dixon, was already good enough to accompany the R&B luminaries who came to town, including Jackie Wilson, Sam Cooke, The Isley Brothers, Sam & Dave, Otis Redding, Smokey Robinson and Aretha Franklin when she was still singing jazz. After playing with Horn, with whom he recorded the classic album *Lazy Afternoon*, he toured with Jimmy Smith, Wes Montgomery and Eddie Harris.

Major associations followed with more icons: Pharoah Sanders, McCoy Tyner, Herbie Hancock and Stan Getz. His prolific work as a sideman included gigs with Miles Davis (that’s him on *On The Corner* and *Big Fun*), nine years on-and-off with Charles Lloyd and collaborations with Dizzy Gillespie, Hank Jones, Freddie Hubbard,



With over 600 recordings as a sideman and a dozen as a leader, Billy Hart offers his new autobiography.

Joe Henderson, Benny Golson, Art Farmer, Clark Terry and Oscar Peterson. He even played bossa nova with João Gilberto, who taught him how to play the partido alto and other Brazilian rhythms (recorded on two albums, *The Best Of Two Worlds* and *Getz/Gilberto* '76).

Hart was a founding member of Hancock’s group Mwandishi (the source of his Swahili name, Jabali) and founded a working cooperative with Dave Liebman, Richie Beirach and Ron McClure called Quest. He still plays high-energy post-bop with The Cookers and his own quartet. He has taught at Oberlin Conservatory of Music, New England Conservatory of Music and Western Michigan University since the early 1990s.

Rich with anecdotes about some of the music’s greatest players, the book also serves as a thoughtful history of jazz drumming since the bebop revolution. It is also a chronicle of the ups and downs of Hart’s own career, a compendium of wisdom about jazz and life, and a book about how jazz works, from nuts and bolts to musings on the music’s history and deeper meanings. Beginning with an insightful essay on the meaning of swing, it includes a summary of Hart’s teachings about jazz, an annotated Hart discography and a collection of tributes to Hart from an impressive list of contemporary jazz drummers.

In an early chapter, Hart recounts the experience, shortly after arriving in New York City, of auditioning for Milt Jackson, the legendary vibraphonist from the Modern Jazz Quartet, that turned into a pivotal moment in the young musician’s development. He thought he knew Jackson

because he had the MJQ records.

“How was I to know that (Jackson) often disagreed conceptually with John Lewis and the delicate aesthetic of MJQ? I tried to play like I would have played with the MJQ, and luckily word got back to me that Milt had said, ‘Billy Hart! I never heard such a drummer that didn’t play nothin’.

I thought the motherfucker was dead.” Hart’s conclusion: “It dawned on me that these great New York musicians wanted more from a drummer than subservience. They definitely wanted your opinion.”

During a joint video-chat from Hart’s home in Montclair, New Jersey, Iverson recalled first meeting Hart 30 years ago. “I was a fan. When I started collecting records, I really liked Billy’s playing, and I would buy a record just because his name was on it. There was a trombonist who called me for a gig, and one of the drummers ended up being Billy Hart. From the first moment I played with him, I thought, this is what I need. There’s a lot I don’t know, and I bet Billy can help me. So I started pursuing him.”

Iverson became a member of the Billy Hart Quartet, along with saxophonist Mark Turner and bassist Ben Street. He has spent years hearing, and eventually recording, Hart’s stories. The partners had intended to tour during Hart’s 80th birthday year, but their plans were dashed by the COVID pandemic. Instead, Iverson began a series of Zoom conversations with Hart that became the book project.

Hart’s career has been described as spanning the worlds of traditional, mainstream jazz and the avant-garde, but he shies away from claiming to be “influential” on the styles of other drummers. “There are a lot of people who are more influential than I am,” he demurs.

Iverson rejects that notion: “Let the record show that a lot of the drummers at the end of the book talk about how impressed they were by the way you could play with anybody in any situation. In fact, Allison Miller credits you with showing her that you could play any style and still work, because people advised that you should play just one style and that’s how you get a career. She watched you and (concluded), ‘I’ll just do whatever I want, because that’s what Billy Hart does.’”

In their work together in Hart’s quartet, Hart observes that the two sometimes argue about repertoire, and that when they do, Hart often wants to be more “creative,” and Iverson wants to swing more. Which leads one to wonder, is Iverson the more tradition-minded one and Hart the more experimental one?

Pondering this for a minute, Hart replies, Yoda-like, “I think, in certain ways, being traditional is experimental.”

“Another Zen koan from the master,” Iverson says.

—Allen Morrison



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Dino Saluzzi, center, flanked by José María Saluzzi, left, and Jacob Young.

Dino Saluzzi: La Vida de Musicos

IN SOME WAY, THE SUBLIME NEW ALBUM

by venerable bandoneon player Dino Saluzzi, *El Viejo Caminante*, is a family affair on two accounts. In the unique format of the leader joined by classical and steel-string guitar, Saluzzi continues his direct family link with his son, guitarist José María (on classical guitar). By inducting Norwegian guitarist Jacob Young (steel-string acoustic and occasional electric guitar) into the project, Saluzzi taps into his strong and ongoing link with the ECM Records “family,” a discographic lineage going back more than four decades.

Saluzzi, who turned 90 on May 20 of this year, may have ceased traveling from his Argentina base, but he is otherwise actively engaged in the arc of his deep and extended musical journey, in which *El Viejo Caminante* is another moving example. On this set of originals and the standards “Someday My Prince Will Come” and “My One And Only Love” (in freely abstracted versions), Saluzzi’s trademarked organic melodicism and sense of space and grace are fully in check, effectively complemented by the accomplished, ever-sensitive guitarists.

DownBeat recently checked in with the trio thanks to the transponder facilitation of Zoom, with the Saluzzis in Buenos Aires, Young in his

home outside of Oslo, Norway, and this scribe in Santa Barbara, California. The transnational connection seemed apt, considering the cross-cultural feats navigated by Saluzzi in his long career — especially on his ECM work.

The new album’s back story is a long and winding one, going back to the impetus of a specific song. José María found himself enamored of the tune “Terese’s Gate,” from Young’s 2014 ECM album *Forever Young*, and immediately reached out to compliment the Norwegian guitarist. A year later, Young told José of plans to visit Argentina and asked about getting together.

“Right away,” José recalls, “I thought about organizing a gig, playing with my band, and him as well as a guest. My father came to the concert, and he had the idea to put us three together. It reminds me a little bit the old days from ECM, when it was more common that some musicians from different parts of the world meet together to play and make an album. It didn’t need to be a band or a group. I caught that feeling a little bit when I listen to our record now.”

In the interview, Dino expanded on the idea of creative pan-cultural discourse, something he is well versed in. “Everybody knows we are musicians,” Dino says. “We play instruments. But the more and more important thing is to put to peo-

ple all over the world together, to have a possibility for everybody over the world, to take out our differences. Now we are in a confused situation, and the artistic and all the spirits manifestation make everything possible to (trigger) the feeling (of a connection), through the sounds, the painting, through the stories. We need this more than ever now.

“I’m 90 years old now. It’s a little bit difficult to travel 15,000 kilometers and, on the way to back, another 15,000 kilometers, and then play, because the energy is not the same. So, for me, it’s very important to have musical possibilities in my country, in my home. And Jacob is a nice guy, good musician.

“Another very important subject is that we have different ways of playing, because we come from different cultures, but the music is the music. The art is an art. We’re working with honesty.”

On the album, Dino’s legacy and early years are alluded to with his wistful and nostalgic tune “Buenos Aires 1950,” echoing his time as a fledgling musician from the rural city of Salta, working with the Orquesta de Radio el Mundo.

“I was 24, 25 years old,” he says. “If you listen to Black people from the country, it is almost the same because I come from the countryside, too.

In the middle of the jungle, I study my instrument. Salta is a very small town. At 9:30, 10 o'clock, no electricity."

His musical voice traversed the indigenous sound of tango into aspects of jazz. "Tango," he says, is "a way for us to say jazz, too."

Young, originally from the small Norwegian town of Lillehammer, who has become a worldly artist — geographically and stylistically — explains that Dino's origin story "is a part of the tradition of improvisation that I come from. It's very similar with the way I understand Dino and José. They're from a different, more folkloric and Argentinian tango tradition, but it's also improvisation, also playing in the moment. It's about listening and phrasing and making a story together. It's the same elements."

Dino's new album falls in line with much of his previous work, which can move between worlds of concept, traditions and ultimate expression. "With any art expression," he says, "it is a little bit like being part of an experimenting process."

"You are never secure, maybe. But maybe everything makes sense when the thing you're doing makes you happy, and makes other people happy. Then it makes everything more reasonable. But sometimes you don't know everything. It's a mystery, also. You put a big part of your wishes and your capacity into the project, and you can know a lot, but in the end, it's a risk."

Young adds that, with this project, "We had no idea if it was gonna work or what it's gonna be or anything. We just said, 'Let's do it.' And we did. The spirit was very positive, but we didn't know what it was gonna be. It could be anything, almost."

And the end result does work, and sing, with a mature-yet-fresh sonic palette.

Dino's impressive and cohesive body of work on ECM goes back to the label's hands-on founder-producer Manfred Eicher inviting him aboard and releasing 1982's solo bandoneon recording *Kultrum*, followed soon after with *Once upon a time—Far away in the south* (Dino Saluzzi, Palle Mikkelborg, Charlie Haden and Pierre Favre, 1986). Later projects found Saluzzi in collaboration with the Rosamunde Quartette (*Kultrum*, 1998); a duet album with another Norwegian, drummer Jon Christensen (*Sendero*, 2005); and a particularly fruitful affiliation with German cellist Anja Lechner, as well as albums with his sons along the path.

"We have been very lucky to have Manfred behind us," Dino says of his ECM bond. "Manfred is a very important person, all over the world, for the music. That means we are able to play and record now. I remember when we met for the first time, at the Molde festival (in Norway). We were talking there and he offered to make a record there. He put me with the musicians who he said I would be more comfortable with."

"We made the first album at the studio in Ludwigsburg. I receive everything from the music. From the music I received love, friendship, and I started to know very important people. I started to learn how to discover these unbelievable people who play this music called jazz — (which was) like what we call tango."

The nonagenarian bandoneon master and poet continues on his quest and trek. "I practice every day," he explains. "To play bandoneon, I need strong energy. To make a good sound from the bandoneon, we need to expend great force. I make a composition. I write almost every day. I need to come back to this time, but it's difficult now, because life ... to meet with my friends ... I made so many friends in my career. One trumpet player I played with was Tomasz Stanko, and also the Italian guy, Enrico Rava. I have a thousand friends, in music, writing, painting. The world of the arts is unbelievable. It's another way of being. It's a kind of authority that we need. I don't want to make me sad, but I miss that. With Anja, we played almost 12 years. Also, I left behind many musicians who gave me a lot of energy and knowledge and friendships. Some of them are not here anymore, but were a big part of my career."

He suddenly directs his attention to the Norwegian on the Zoom call: "We have to make another album, Jacob, called *La Vida de Musicos*."

Young jumps in: "I'm in! I'd love to go back to Buenos Aires, soon."

You heard it here first.

—Josef Woodard



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Allan Harris, seated, with his band at the Blue Llama in Ann Arbor, Michigan: from left, Jay White, Sylvia Cuenca, Alan Grubner and John Di Martino. STEVE MANDINGER

The Poetic Side of Allan Harris

WITH 17 RECORDS TO HIS NAME, INCLUDING his newest live record, *The Poetry Of Jazz*, seasoned New York vocalist, guitarist and songwriter Allan Harris is nothing short of prolific. A Harlem native and mentee of Tony Bennett who grew up immersed in music, Harris says making new records is an organic process for him and an essential part of who he is.

At the same time, there were many moments during the making of *The Poetry Of Jazz*, an ambitious live album recorded at the Ann Arbor jazz club and restaurant Blue Llama, that Harris almost gave up on the project. *The Poetry Of Jazz* pairs Harris' originals, as well as well-known jazz compositions by greats like Johnny Mercer and Henry Mancini, with the classic and beloved poems of Shakespeare, Maya Angelou and Langston Hughes.

"Not only was it daunting, it was frightening," said Harris, who was often concerned he wouldn't do justice to the well-known literary jewels he planned to braid into the music.

Luckily, a small army of supporters who believed in the project, including his wife, Patricia, convinced Harris to forge ahead in those moments of doubt. They told him: "Once you get to the shore, you're going to reach another level," Harris said.

Sure enough, *The Poetry Of Jazz*, released on Love Production Records, has transformed Harris' understanding of himself as a musician, performer and also as a human being.

"My delivery on-stage now, because of learning these poems and understanding what they are, has really just developed tenfold," he said.

Though the project officially began in 2023, *The Poetry Of Jazz* has been brewing for much of his life. Harris, who writes many of his own lyrics,

has been a "student of poetry" for years, and poetry has been key to his warmup routine since he was a child working on his vocals alongside his mother, a classically trained pianist.

"I was raised with a mother who believed in one thing: proper diction," said Harris, adding: "When I'm learning a new song ... I delve into poetry, I delve into soliloquies and monologues to get my jaw and get my voice and my mind into the correct pronunciation of what the composer's trying to do."

Likewise, storytelling has become a central part of who Harris is as a musician and performer. He's gradually moved away from performing songs because they're popular or a nice listen. He wants to take the audience to a deeper emotional place.

"A lot of times people clap ... at my concert. They're clapping because of the ambiance, because the band is just incredible. I try to have incredible musicians with me. But after a few songs that dies down and they settle into things that really perk their interest and things that hit their heart," Harris said.

What better way to hit people's hearts than through poetry? After years spent reciting iconic literature to himself backstage, Harris decided to put the poetry under the spotlight. And, for more than six months, he rigorously studied the histories and the meanings of world-class literature so he could create the best possible song-poem pairings.

The record opens with the lighthearted Lou Rawls tribute "Groovy People," and then Harris performs a powerful rendition of Langston Hughes' "Weary Blues," the classic Harlem Renaissance poem. As Harris recites the verses, his band holds down a blues groove drawn

from one of Harris' original songs, "Inner Fear."

From there, he performs Mary Oliver's "Wild Geese," which uses the natural world as metaphor for the human experience. He then seamlessly moves into his tender original "Autumn." Shakespeare's Sonnet 29, "When, in disgrace with fortune and men's eyes," follows to complement a rousing rendition of Henry Mancini's "Charade."

The latter is one of several Shakespeare pairings that occur on the record, including the passionate Sonnet 116, "Let me not to the marriage of true minds," which Harris merges with a gentle, yet spritely, version of the Antonio Carlos Jobim bossa nova standard "Desafinado."

"There's so much that you could put with Shakespeare as far as music's concerned because his sonnets could match anything," said Harris. "You know, there's no composer that's worth his salt from Duke Ellington to John Mayer ... that has not cut their teeth on Shakespeare."

The Poetry Of Jazz also includes Welsh poet Dylan Thomas' "Do Not Go Gentle Into That Good Night" paired with "Shallow Man," a soulful Harris original; civil rights icon Maya Angelou's inspiring "Still I Rise" pairs with a funky performance of "Sea Line Woman," written and popularized by Nina Simone; and Robert Frost's poignant poem "The Road Less Traveled" mixed with Harris' "Time Just Slips Away," a bittersweet original about enjoying life's journey.

Throughout the record, Harris' crisp diction and expansive understanding of the words and lyrics he performs radiate forth, enthralling live audiences at the Blue Llama. Meanwhile, the sensitive musicianship of grooving drummer Sylvia Cuenca, driving bassist Jay White, ferocious fiddler Alan Grubner and pianist John Di Martino (one of New York's most masterful jazz vocal accompanists) enhances the impact.

"I'm channeling emotions of what these great poets and songwriters are saying. I'm channeling them through my own voice, which I was doing haphazardly before," said Harris, adding later: "My fans and friends I've known for years have written me and said ... where has this been hiding?"

On the other side of this learning experience, Harris hopes to do another record of poetry-jazz pairings. He's inspired by poetry's power to encourage self-exploration and emotional understanding, unlike so much contemporary American media that magnifies our pain and anger. "You could listen to [podcasters like] Oprah all day long, or Kevin Smith, Joe Rogan ... but they solve no problems in your heart and your soul. They just reinforce how we feel," he said. "But then you read something by Emily Dickinson ... you actually soul search into what you are about. It's beautiful, isn't it?"

—Alexa Peters



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46 members joined together onstage last May to perform as the Chicago AACM Great Black Music Ensemble.

The AACM Stands Tall at 60

GROUP CELEBRATIONS AND INDIVIDUAL artists' achievements galore mark this year's 60th anniversary of the birth of the Association for the Advancement of Creative Musicians (AACM). The artists-run collective, with approximately 100 distinctly individualistic members across independent chapters based in Chicago and New York, is known in connection with some of the most original, provocative American musical art of the past half-century-plus. As an arts organization it continues to have inestimable impact, producing ambitious concert series, education projects, promotion of members' activities and ever-expanding circles of unique yet intersecting projects.

Such depth and breadth is central to the AACM, as its launch was based on musicians' determination to take their careers into their own hands and pursue their own visions, in mutual support and dialogue. Muhal Richard Abrams, the AACM's late eminence, with Fred Anderson, Thurman Barker, Lester Bowie, Anthony Braxton, Leroy Jenkins, Roscoe Mitchell, Amina Claudine Myers, Wadada Leo Smith and Henry Threadgill among many others were experienced with jazz, blues, church, theater and circus music. Most had formal training and were exposed to contemporary "classical" compositions. They respected the Ayler-Coleman-Coltrane-Taylor avant garde, but delved into their own unconventional uses of dynamics and energy, open structures, unusual instrumentation, systemic interactivity, solo performances, graphic notation, intellect and passion.

Those attributes have been sustained by successive waves of AACM artists, saxophonist Chico Freeman, pianist Adegoke and vocalist Iqua Colson, multimedia reedist Douglas Ewart, composer-scholar-trombonist George E. Lewis, drummer Reggie Nicholson among those who became Chicago expatriates but retain ties and AACM memberships (a non-profit corporation, the AACM is supported by members' dues

and various grants). Staying in Chicago, emerging over decades: Dee Alexander, saxophonists Mwata Bowden, Ari Brown, Isaiah Collier, Ernest Dawkins, Greg Ward and Edward Wilkerson, pianists Alexis Lombre and Justin Dillard, cornetist Ben LaMar Gay, flutists Nicole Mitchell and Adam Zanolini, flutist-harpist Maia, cellist Tomeka Reid, guitarist Jeff Parker, sitarist Shanta Nurullah, drummers Hamid Drake, Avreeayl Ra, Mike Reed and Dushon Mosley, "disco-poet" Khari B, bassist Junius Paul, percussionists including JoVia Armstrong, Art "Turk" Burton, Coco Elysses and Kahil El'Zabar.

This is a pretty big coterie. Many of them, plus 84-year-old Roscoe Mitchell, were in the 46-strong Chicago AACM Great Black Music Ensemble's 60th anniversary concert, held at the Logan Center in Hyde Park last May. Convened only for special occasions, the Great Black Music Ensemble represents the AACM's heritage and its evolution.

Said Mwata Bowden, its current director, "We've always wanted to keep a big band happening, a band we can include all the musicians in. That came out of Muhal, who started the AACM's Experimental Band," the legendary ensemble convened weekly in the late '60s to try out AACM members' works on the bandstands of South Side venues including 63rd Street Beach on Sunday afternoons, the community space Lincoln Center and neighborhood lounges.

"Muhal wanted everybody to perform with their own groups, but also have a place where he could bring everybody together under one umbrella," Bowden continued. "The big ensemble is designed for us to play collectively, as a unit, and also as an outlet for those who want to write and compose and conduct. But we decided, I think during AACM Chicago's 50th anniversary, that it wasn't all experimental anymore. We'd developed our own rhetoric, history, ways of playing and ideas. So we renamed the big band after the Art

Ensemble of Chicago's motto "Great Black Music – Ancient to the Future." (AACM New York still follows the dictum Muhal espoused in 1965: "The AACM is A Power Stronger Than Itself," and members continue to hone originality.)

About "Great Black Music," The AACM has always been a Black-identified association, but not quite exclusively so. Its audiences, students, promoters and critics have always been mixed, like the population. AACM members have routinely reached across racial lines for collaborations, if usually outside AACM auspices.

Uniquely for an artists-run collective, the AACM has never dictated an aesthetic beyond requiring members envision their own. Those visions are expected to be serious, artistically intended "Creative Music," as is explicit in the association's name. The group's assertion of high purpose made a vital statement at a time when Black musicians were routinely blocked from "legitimate" employment opportunities and too often met with ambient bigotry. The AACM's struggles with these issues are recounted in Lewis' book (named for Muhal's slogan) *A Power Stronger Than Itself: The AACM and American Experimental Music* and dramatized in Lewis' two-act *Afterword: The AACM (as) Opera*.

Now the AACM's legacy is arguably more secure. Henry Threadgill won a Pulitzer Prize, several AACM members are NEA Jazz Masters and/or have received Doris Duke Awards as well as Guggenheim, MacArthur and Mellon fellowships. Several are professors or emeritus faculty at esteemed schools, and holders of degrees and honorary doctorates from prestigious universities. Some run their own outposts, and produce fests. AACM members have been commissioned, have composed, performed, experimented and taught across genres, identifying as "creative musicians" all the while.

"Collaborating with all kinds of people



A great day in Chicago: AACM members circa 1978.

stretches all of us,” said AACM-Chicago interim chair Renee Baker, who took on responsibilities last October (new elections are expected this winter). To celebrate the 60th anniversary, she instituted a series of nearly weekly concerts at a new AACM home in the First Presbyterian Church in Chicago’s Woodlawn neighborhood.

Baker is a prime example of “stretching.” For 26 years she was principal violist and personnel manager of Chicago Sinfonietta. Mentored by late composer Coleridge Taylor-Perkinson (who also played piano with Max Roach), she has composed and conducted opera, orchestral and chamber works and film scores and founded the Chicago Modern Orchestra Project. Baker came late, though, to the practices of improvisation and spontaneous composition taken as fundamentals by many AACM members. She was introduced to the group by Nicole Mitchell, who Taylor-Perkinson had insisted she meet.

“I was a typical classical snob and never dreamed of anything else, but meeting AACM people like Nicole, Tomeka Reid and Mike Reed, and the bassist Josh Abrams — so many — I had to figure out how do I understand this music that’s so foreign to what I’d learned. And they were encouraging. They said to me, ‘You’ve got the spirit. We think you’d be good over here in ... well, at the time I called it ‘nutty cuckoo-land’ because sometimes the music struck me as absolutely bizarre.

“But it started to make so much sense to me. Exploring the voices of ancestors, elders, these players currently doing it ... my ears adjusted. I’ve never fully left classical music, of course, but in order for me to learn the vernacular of a composer inside creative music, I had to go back to school.”

An actual AACM-Chicago School launched by Muhal in the ’60s, long ongoing and held online during the pandemic, has restarted at the First Presbyterian Church.

Stretching goes both ways, as AACM-New

York composers demonstrated last March, when the Colsons, Barker and Nicholson collaborated with the International Contemporary Ensemble (George E. Lewis, artistic director) in a program titled “Composing While Black.”

Another extension of AACM New York’s 60th Anniversary is *Celebration of the Legacy of Dr. Muhal Richard Abrams* as Czech-born, ultra-modernist Petr Kotik conducts the Orchestra of the S.E.M. Ensemble in rarely heard scores by Abrams (who first invited Kotik’s engagement with the AACM in 1995), with Amina Myers, bassist Leonard E. Jones, Adegoke Colson, Nicholson and Barker at the opening concert of its 60th anniversary series at DiMenna Center for Classical Music in Manhattan on Oct. 18. Cuban-born pianist David Virelles appears with Colson and Myers’ trio on Oct. 25. Bassist Mark Helias joins Colson’s quartet on Nov. 15 for AACM-NY.

“What Muhal wrote still rings true today,” said Peggy Abrams, his widow, in an email. Peggy, titled “administrator/secretary” of the AACM-New York, has been at the heart of the literal AACM family (the Abrams’ daughter Richarda is today AACM Mistress of Ceremonies, director of Publicity and Advertising) since the first discussions Muhal held in their home with pianist Jodie Christian, multi-instrumentalist Kelan Phil Cohran and drummer Steve McCall in 1965. She’s been a constant throughout the AACM decades of meetings, struggles, successes, travels, performances, Muhal’s personal career and the emergence of an inestimable bounty of AACM-influenced art.

Peggy went on: “Muhal always said the AACM is a power stronger than itself. He never considered the idea of being famous. He was just creating music and teaching others how to do the same. But what he didn’t know is how many lives he would touch in the process. If he were here today, he would be so proud of all of the members’ work, and he would continue getting up every

day practicing/composing at the piano, composing on the computer, creating new paintings and studying books about this business of music.”

There’s a key lesson for artist organizations — AACM members don’t stop. This year has seen Braxton’s 80th birthday celebration and now entry into the DownBeat Hall of Fame, Threadgill retrospectives at Big Ears Festival, new releases and a world premiere at Roulette; new albums from AACM-NY Acting President Amina Myers (disclosure: I wrote liner notes for one), Wadada and Roscoe Mitchell, among the surviving founding members. And Northwestern University has procured historic AACM archives collected by Adegoke Steve Colson.

AACM-Chicago members do their own things — annual blasts like Dawkins’ Englewood Jazz Festival (celebrating the AACM’s 60th on Sept. 18–20), Tomeka Reid’s String Summit, Mike Reed’s Constellation and Hungry Brain presentations and the newly christened, multi-venue Sound & Gravity fest, while the organization itself has made run-outs to Madison, Wisconsin (associate Hanah Jon Taylor has an arts space there), Minneapolis–St. Paul and Durham, North Carolina, where Nicole Mitchell lives, teaching at University of Virginia, as does her AACM sponsoree JoVia Armstrong.

A percussionist who trained at Cass Institute (Detroit) to play timpani in orchestra, Armstrong now holds a Ph.D. from the Integrated Composition, Improvisation and Technology program at the University of California–Irvine. She records, performs, scores films and installs sound art using software and hardware, she said, using “MAXX, guitar pedals, synths, multi-channel systems.” She’d met Mitchell and like-minded musicians at jam sessions around 2000 while studying at Columbia College and freelancing around town.

“The AACM itself is about freedom and liberation,” she said. “The people in it are open to new ideas, so I feel confident I’m not going to do anything wrong. It’s all about the concept of experimentation. I wanted to get over that, over my classical background, and I did. What music speaks to you? In the AACM, I found what music makes me happy.”

As significant as happiness is, Henry Threadgill cites another aspect that is foundational — commitment.

“Commitment to the idea of fostering original creative music was the root that galvanized the group philosophically,” messaged this Pulitzer Prize winner. “This idea is still what we in the AACM ascribe to without variance; it has proven to be the highest goal of achievement. There are no ifs, ands or buts about commitment. Those who are committed are those who are still standing.”

AACM-New York and AACM-Chicago, like trees, stand tall. Long may they thrive.

—Howard Mandel

Latin Jazz Pianist-Composer Eddie Palmieri, 1936–2025

FAMED LATIN JAZZ COMPOSER, BAND-leader and pianist Eddie Palmieri passed away in his New Jersey home on Aug. 6. He was 88. A product of the Spanish Harlem neighborhood in New York City, where he was born, and the Bronx, where he grew up, Palmieri brought the joy, complexity, grit and love of the music he heard around him as well as the sounds his parents brought with them from Puerto Rico. Palmieri became a pioneer and leader of the Latin jazz and Afro-Caribbean scenes in the city, then took his special brand of music around the world.

Palmieri began playing at an early age. By 13, he joined his uncle's orchestra, not on piano, but playing timbales. Throughout the 1950s, he began making a name for himself, especially with the Tito Rodriguez Orchestra.

He founded the band La Perfecta in 1961, eschewing standard front-line trumpets in favor of the boost he could get with trombones and flute. The band made quite a stir by mixing Afro-Caribbean beats with jazz, featuring his “descarga” or jam session concept to offer up plenty of soloing opportunities. He disbanded La Perfecta in 1968, but reassembled the group in the 2000s.

His discography spanned from his debut, *La Perfecta* (Alegre), in 1962, to 2018's *Mi Luz Mayor*, with Carlos Santana sitting in. The 45 albums Palmieri created as a leader, plus his electric live shows, garnered him 10 Grammys, his first being for *The Sun Of Latin Music* in 1975. He won two Grammys for his 2000 classic with Tito Puente, *Masterpiece/Obra Maestra* (RMM).

In 2013, Palmieri was named an NEA Jazz Master, one of the highest honors a jazz musician can receive. All of this built on jazz chops and a big, Latino heart.

“From the first album I recorded, the rhythmic structures have been there,” Palmieri told jazz critic Howard Mandel in the August 1994 edition of *DownBeat*. “You see, I don't guess I'm going to excite you; I know I'm going to excite you. It's because of structures that I sacredly maintain which are Afro-Cuban. That structure.”

Palmieri also credited having some of the finest musicians in jazz play in his bands over the years, a lineage that includes trumpeters Brian Lynch and Charlie Sepulveda; saxophonists Big Chief Donald Harrison, David Sánchez and Ronnie Cuber; trombonist Conrad Herwig; percussionist Giovanni



Hidalgo and many more.

But even with his artistic accomplishments, Palmieri wanted more. He wanted people to dance.

“You know, in a way the dancer is the enemy, the real enemy,” he said in that 1994 interview. “That's how it was when the music started in Cuba. ... It was between them and you. You wanted to get them to sweat so they would say at the end of an evening, ‘Oh, Eddie, that was terrific, you knocked me out!’ When I heard that, I knew I'd satisfied the dancing part of the listening audience. When I hear that, because of music we play — ah, then my soul is elated!” —Frank Alkyer

Vocalist Sheila Jordan, 1928–2025

SHEILA JORDAN, A VOCALIST CELEBRATED for her scatting and lyric-improvising abilities, died Aug. 11 at her home in New York City. She was 96.

A Detroit native, Jordan was a dyed-in-the-wool bebopper — distinct from many of her contemporaries, who were weaned on the Great American Songbook and had risen through the eras of the big bands and crooners. Instead, Jordan's formative musical experiences were with Charlie Parker. As a performer, she cut her teeth with fellow Detroiters Barry Harris and Kenny Burrell, then in 1950s New York with her teachers Lennie Tristano and Charles Mingus and her then-husband, Duke Jordan.

Jordan didn't begin recording until 1962, and even then didn't build a major musical career, but instead worked as a secretary and focused on raising her daughter. She was a nine-time winner of *DownBeat*'s poll for “Talent Deserving Wider Recognition.” She returned to performing in the mid-'70s, then with the '80s jazz resurgence was able to develop a full-time career and gain critical and commercial recognition. She was also an accomplished educator, working for nearly 30 years as an artist in residence and adjunct profes-

sor at City College of New York.

Jordan was an innovator in developing a duo approach to singing involving just herself and a bassist — typically Harvie S, with whom she enjoyed a long and fruitful collaboration. She was named an NEA Jazz Master in 2012.

“Honest, I guess,” Jordan said in 2012, when interviewer Marc Myers asked her to describe her singing style. “I don't try to be anything else but that. I just sing for the joy of singing.”

Sheila Jeanette Dawson was born Nov. 18, 1928, in Detroit to 17-year-old Rowena Hull, who sent her baby daughter to live with her grandparents in Summerhill, Pennsylvania. She had a tough, strict upbringing in a poor family; at 14, Sheila returned to her mother to Detroit, where she graduated from Commerce High School.

While in high school, Sheila formed a vocal trio, Skeeter, Mitch and Jean (she was Jean). In 1951, she moved to New York to hear Parker, having discovered the saxophonist on Detroit jukeboxes. She studied with Tristano and Mingus, and married Jordan in 1953. The marriage lasted until 1962 and produced a daughter, Tracey.

Jordan was singing at a club in Greenwich Village when pianist-composer George Russell



heard her and offered her work singing “You Are My Sunshine” on his album *The Outer View*. Russell then sent a demo of her singing to Blue Note Records, which recorded her debut album, *Portrait Of Sheila Jordan*, in late 1962.

While Jordan occasionally worked as a musician — notably, with George Russell at the 1964 Newport Jazz Festival and with pianist Steve Kuhn around New York — she didn't record again under her own name until 1975, when her album *Confirmation* gave a boost to her music career. In the 1980s she became the full-time musician that she remained until shortly before her passing. Her final recording, *Live At Mezzrow*, was recorded in 2021 and released the following year.

—Michael J. West

Pianist-Composer Hal Galper

HAL GALPER, A PIANIST, COMPOSER AND arranger who enjoyed a substantial performing career but made perhaps a deeper contribution as a jazz educator, died July 18 in Cohecton, New York. He was 87.

Galper was often regarded as an underrated master of his craft (a label which with the pianist himself concurred). He was not, however, underrated as an educator. Galper was a charter faculty member of The New School for Jazz and Contemporary Music when it began in 1986, and also served for many years on the faculty of SUNY-Purchase until his retirement in 2014. He wrote two instructional books: *Forward Motion: From Bach to Bebop—A Corrective Approach to Jazz Phrasing* (2003) and *The Touring Musician: A Small-Business Approach to Booking Your Band on the Road* (2007).

In more recent years, Galper was prolific in his use of social media as a venue for jazz education. He made frequent posts on Facebook and videos on YouTube that dealt with the same subjects — from theory to pedagogy to anecdotes that imparted the wisdom he'd learned on the road and from his elders.

Often remarked on for his warmth, humor, depth and generosity, Galper was also known to have profound streaks of toughness and cynicism. Coolman related a story on his Substack in which Galper became disgusted with the Fender Rhodes that had kept his career afloat in the 1970s: He “had decided never to play it

again and threw his into the East River in New York City,” Coolman regaled. “Knowing Hal, that was likely true.”

Harold Galper was born April 18, 1938, in Salem, Massachusetts, the son of Irving Galper, a Polish immigrant and greengrocer, and Pearl Galper, a housewife. He grew up taking classical piano lessons, intending to pursue it as a career when he entered Berklee in 1955; during his college years, however, Galper fell in love with jazz and reoriented his playing in that direction. He became house pianist at the Stable, where he met Boston musicians Sam Rivers and Jaki Byard, among others.

On the advice of Byard, Galper tried his luck in New York, where he initially floundered, moving back to Boston. He landed a pickup gig with Baker at Boston's Jazz Workshop, which led to him going on the road with the trumpeter and making his first recording: Baker's *The Most Important Jazz Album Of 1964–65*. He also gained a reputation for accompanying singers, notably Chris Connor, Anita O'Day and Joe Williams.

Galper spent much of the 1970s working with Adderley and Randy and Michael Brecker, the latter two with whom he made his recording debut as a leader, *The Guerilla Band*, in 1971. He recorded fairly regularly throughout the 1970s, although many of those albums went unreleased for many years afterwards — meaning that Galper was underexposed in the marketplace



Hal Galper fell in love with jazz in college.

relative to his recorded output.

After spending the 1980s touring with Woods, Galper left the saxophonist to form a trio with Coolman and drummer Steve Ellington. At that time, he became a full-time bandleader — or, as he put it, “I gave in and learned the business.” The trio continued touring and recording into the 21st century in multiple iterations, the longest-lived of these featuring bassist Jeff Johnson and drummer John Bishop (with whom Galper made his final recording, 2016's *Cubist*, on Bishop's Origin Records).

In his final years, Galper performed regularly in upstate New York, especially with drummer Tyler Dempsey and bassist Tony Marino at Rafter's Tavern near his home in Sullivan County. In November 2024 he announced that he would be taking a hiatus from performing in order to focus on writing.

Galper is survived by Lillyan Peditto, his partner of 40 years, and other family.

—Michael J. West

Vocalist Nancy King, 1940–2025

VOCALIST NANCY KING, A STAPLE OF THE Portland, Oregon, jazz scene, died Aug. 5. She was 85 years old.

King received two Grammy nominations for Best Jazz Vocal Album during her career, for *Live At Jazz Standard* with Fred Hersch in 2006 and *Porter Plays Porter* by Randy Porter in 2017.

“My dear friend, the ebullient and always thrilling Nancy King, has peacefully gone home to her reward,” jazz vocalist Kurt Elling wrote in a social media post. “Her available recordings are all-too-few, but those of us who heard her will never forget her effortless mastery. Those of us who knew her will never forget her boundless, childlike joy and embracing kindness.”

King's elastic vocal range, scat-singing chops, dynamic stage presence and iconic rose-colored glasses were among the distinguishing characteristics for which she was admired. Her work

on the West Coast in the 1960s, especially in San Francisco (where she met her husband, Sonny King), brought her national attention. Nancy toured with Sonny's band, which led to work with such artists as Jon Hendricks, Vince Guaraldi, Ralph Towner, Dave Friesen, Karrin Allyson, Oregon and Ray Brown.

“Nancy was widely celebrated for her formidable vocal chops and astonishing soloing ability. But her real mastery was in her gift for drawing out the emotional core of a lyric,” said Neil Mattson, executive director of Portland's Montavilla Jazz Festival. “Through her phrasing, her nuanced melodic variations and her fearless musicality, she could bring a song's meaning into sharp, undeniable focus.”

Born June 15, 1940, King grew up outside Eugene, Oregon, and was raised by musical parents who encouraged her to pursue a life in the arts. In Portland, she recorded many



Nancy King, beloved on the Portland jazz scene.

albums with longtime collaborators bassist Glen Moore and pianist Steve Christofferson. Her leader recordings included *King On The Road* (Cardas, 1999), *Moonray* (Philology, 1999) and *Perennial* (Ornry Diva, 2011).

King remained committed to the Portland jazz scene throughout her career. She taught at Portland State University, and students there continue to work on arrangements of her tunes.

—Ed Enright

The JLCO trumpet section warms up backstage at the Rose Theater. From left, Wynton Marsalis, Ryan Kisor, Kenny Rampton and Marcus Printup.

By Phillip Lutz Photo by Gilberto Tadday/Jazz at Lincoln Center

THE HOUSE THAT JAZZ BUILT

*20 years after the launch of Rose Hall,
Home to Jazz At Lincoln Center*

“P eople are still swinging in the United States of America!”

With those telling words, Wynton Marsalis closed the first of two concerts that, on consecutive June nights, brought to a rousing and defiant end the 20th

season of Rose Theater — the most jazz-centric concert hall in New York.

Declaiming from a top-tier seat on an onstage platform — his chair, that is, in the trumpet section of the Jazz at Lincoln Center Orchestra — Marsalis, who in addition to



his playing role is JALC managing and artistic director, delivered his message with the authority of an exalted member-cum-leader of the band.

Even before the October 2004 opening of the theater and its sister stages, the Appel

(then Allen) Room and Dizzy's Club — a landmark event that gave Lincoln Center jazz a brick-and-mortar home on par with those of the center's other performing arts — Marsalis enjoyed the status of a singular cultural figure.



The trombone section digs in during a tribute to Duke Ellington, Jelly Roll Morton and Charles Mingus. From left, Christopher Crenshaw, Vincent Gardner and Elliot Mason.

GILBERTO TADDAY/JAZZ AT LINCOLN CENTER



AYANO HISA

The Brianna Thomas Band performs at Dizzy's Club on Valentine's Day.

BRAD FEINKNOPE



GILBERTO TADDAY/JAZZ AT LINCOLN CENTER

Swinging during a holidays show are bassist Carlos Henriquez and drummer Obed Calvaire.

Then, as now, he has deployed the attendant power strategically, by turns absorbing and repelling the slings and arrows that come with occupying the most visible leadership position in a fractious field of artistic endeavor. But he has also been remarkably resolute in maintaining his programming vision.

And what, in essence, is that vision?

"Actual jazz," he asserted during a March interview. "Swinging, playing the blues, being able to improvise on changes and form: actual jazz music. That's the genre we need to concentrate on."

While Marsalis offers a view of an art form whose definition is eternally up for debate, his achievement is not. As the Frederick P. Rose Hall's three stages enter their third decade — and the jazz project at Lincoln Center nears its fifth — the institution remains vibrant and prepared to take on the future, even at a time when the slings and arrows are coming from new directions.

For evidence of the institution's vibrancy — and of the Marsalis programming philosophy in action — one need look no further than that June concert. Playing to a packed house, the concert, tagged with the deceptively banal banner *Best of the JLCO*, was a stylistic smorgasbord that, for all its diversity, had the crowd's heads bobbing in unison.

The offerings impressed, from the opening tune, a piquant mambo-and-guajira-traversing "Two-Three's Adventure" by the prolific JLCO bassist Carlos Henriquez, to the closer, JLCO trombonist Vincent Gardner's delectably disorienting "Up From Down." Equally impressive was the sense of thematic unity, each of the 11 numbers on the program serving up a distinct but authentic flavor of swing.

When in the middle of the program Gardner suddenly appeared as vocalist, on JLCO saxophonist Sherman Irby's sly throwback of a take on the century-old "Yes, Sir, That's My Baby," the contrast with the fiercely contemporary material surrounding it only highlighted swing's range of expression. That the arrangement was cooked up casually and was now a durable part of the JLCO book was no surprise, according to Gardner.

"We have so much faith in just what the music is about that you can do things on the fly," he said in a post-concert Zoom interview. "Anything within the jazz context has a chance to be appealing to anybody at any time."

Broad appeal is a factor in programming artists at a 1,200-seat theater like the Rose. But even with an exceptional donor base — and guest musicians occasionally willing to work for a reduced fee, according to Marsalis — merely filling seats is not enough to keep the boat afloat.

"We pretty much have always had a break-even budget," Marsalis said. "We have to work, we have to make money, we have to raise money — what all institutions do and should have to do."

As an independent corporation within Lincoln Center for the Performing Arts, JALC, according to Lincoln Center VP of

programming Jordana Leigh, must raise the "very big bulk" of its own funds. So architects designed a theater space flexible enough to attract non-jazz events and generate revenue from them. An adjustable orchestra pit and multiple onstage seating towers, for example, allow seating to be added or reconfigured depending on an organization's needs.

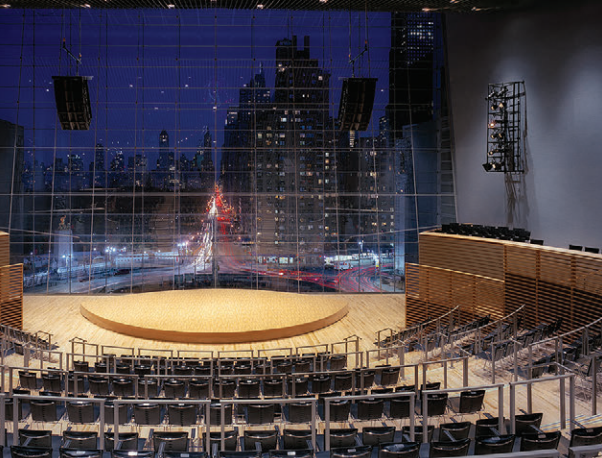
The theater's relative intimacy facilitates the performance of jazz but also of other types of presentations; no seat in the house is more than 90 feet from the stage. More salient to jazz audiences may be the acoustical feature that affords the bass unusual clarity.

Of course, the most jazz-friendly aspect of the theater remains the roster of artists, and it casts a surprisingly wide net. Some are even outside the jazz orbit. But no matter where artists come from, they will, once committed to rehearsing and performing with the JLCO, be meeting jazz more than halfway — consenting, in effect, to a merging of styles that consists of an orchestra member writing a jazz arrangement of his music, according to Jason Olaine, JALC vice president of programming.

"In an ideal sense," Olaine said as he sat in a Rose Theater dressing room on a June afternoon, "it's not jazz reaching out to other genres but other genres coming to jazz."

JLCO trumpeter Marcus Printup, standing outside the JALC West 60th Street stage door during a break one mild day in July, recalled a 2011 gig in which Eric Clapton was collaborating on a show with an ensemble drawn from players inside and outside the orchestra. The guitar king of swinging '60s London, Printup said, had admitted, during the days of pre-concert preparation,

The 500-seat Appel Room, with its majestic glass backdrop opening to the New York City skyline, is one of three amazing performance spaces housed within Rose Hall.



Saxophonist Alexa Tarantino became the first woman hired as a full-time member of the JLCO last season.

GILBERTO TADDAY/JAZZ AT LINCOLN CENTER

to being “nervous.”

But once Clapton and the band launched into his “Layla,” any jitters seemed to subside. While Marsalis’ arrangement bore little resemblance to Clapton’s standard hard-driving rendition — it opened cacophonously before yielding to a steamy dirge straight out of New Orleans — it gave a jazz voice to Clapton’s blues-tinged theme of unrequited love, and he adjusted seamlessly.

Another classic-rock guitarist, Steve Miller, has developed an ongoing relationship with JALC. Introduced to Marsalis by Olaine, who engaged him in conversation after spying him in the Dizzy’s audience, Miller has since taken the Rose stage at least six times. Though specializing in the blues — Miller is developing a course on the subject for JALC — he is scheduled for a November concert celebrating Eddie Harris and Chico Hamilton. He has grown so tight with JALC officials that he now sits on the Board of Trustees.

That development has sparked interest but hardly eclipsed the buzz created when, in a 2006–07 season otherwise marked by an affirmation of the JALC identity — it retired the “Lincoln Center Jazz Orchestra” moniker — avant-garde icons Cecil Taylor and John Zorn crashed the House of Swing in a double bill and, on another night, Joe Zawinul, in a concert titled *Fusion Revolution*, rocked the bank of synthesizers he famously used to great effect with Weather Report.

This year, Weather Report material surfaced in a May concert, titled *JLCO Plays the ’70s*, that included Zawinul’s hit “Birdland.” Arranged by JLCO trombonist Chris Crenshaw, the newly expanded version deepened the already rich palette of the origi-

nal and, powered by Irby’s eerie evocation of Wayne Shorter’s soaring soprano saxophone, recalled its electrifying sound and feel.

Similarly charged programming has intermittently popped up in the smaller venues. In the Appel (then Allen) Room — whose steep, flexible seating of up to 500 and panoramic view of Manhattan invite audaciousness — an interactive presentation in 2013 featured the Sun Ra Arkestra complete with real-time digital projections and cartwheeling acrobats. Olaine likened it to a “three-ring circus.”

Six years later, trumpeter Wadada Leo Smith brought to the room his suite *America’s National Parks* — a sprawling work that might not have met the letter of Marsalis’ “actual jazz” (Smith once told this writer, with little apparent irony, that he “never played a change”) but, in its searing impression of the American landscape, captured the yearning for freedom inherent in the spirit of jazz.

This past June, in the 140-seat Dizzy’s, Immanuel Wilkins went even further afield with his striking new suite for saxophone and string quartet, *Ethnic Cleansing—An American Tradition*. Chatting before the performance, the alto player noted that the work, a collaboration with Poland’s Lutoslawski Quartet conceived in the mode of 12-tone classical composition, was a risk for both him and the venue.

“It’s going to be interesting how it lands,” he said as he busily organized the extensive score on his music stand. He need not have worried; the music landed well, though, apart from an improvised cadenza of Wilkins’ that had the logical development if not the fully syncopated rhythm for which



Jesse Davis - Yardbird Hard Rubber Alto



Immanuel Wilkins - New York Model Alto



Seamus Blake - Tonamax Hard Rubber



Mark Turner - Florida Model Hard Rubber



Abraham Burton - New London Model

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Mr. Marsalis, warming up in the dressing room of one of the world's greatest halls of jazz. Marsalis was integral in, and essential to, its being opened in 2004.

GILBERTO TADDAY/JAZZ AT LINCOLN CENTER

he is known, it fell outside even the broadest definition of jazz performance.

Such presentations are infrequent enough to qualify as exceptions. And while they certainly lend credence to Olaine's argument that "we're less quote-unquote conservative than people think we are," some exceptions, he acknowledged, could be a bridge too far: "Maybe we're not going to see the blend of hip-hop or neo-soul with jazz."

Whatever the programming limits, he ventured, "Jazz at Lincoln Center is presenting a lot of diversity within the jazz canon." In the realm of trumpeters alone, the programming routinely mines a long lineage of players, from Louis Armstrong to Roy Eldridge to Dizzy Gillespie, Miles Davis and, well, plenty of Marsalis.

But arguably no one better embodies the JALC ethos than pianist Bill Charlap, whose choice was a "no brainer" when, in 2004, the organization was seeking the person to open Dizzy's, said Roland Chassagne, the club's general manager and a member of the team that, 25 years ago, developed the JALC complex.

Nursing a glass of water in Dizzy's on a June afternoon, Chassagne elaborated: "I will sum up Bill Charlap in two words — unapologetic swing. He swings so hard and

he's so dedicated to jazz music and swing in general on a spiritual level that it made tremendous sense."

Charlap, who was honored at the JALC gala in 2024, has since that festive opening day directed at least seven shows for JALC. The shows, on all three stages, have explored subjects ranging from the birth of the cool to great American songwriters.

As far as it goes, Chassagne's Charlap profile is accurate. But, along with his hard swing and faithfulness to form, Charlap's choice of interpretive devices and the spontaneity with which he employs them at the piano can be as breathtakingly radical as, say, Taylor. He thus seems predisposed toward skepticism about siloing in the jazz community.

"It's silly it should get so fractious because ultimately it's not like that," he said in a phone interview. "I really don't think that the factions are so divided as people think — not within the family of musicians."

Silly or not, a certain self-segregation persists, with more-overtly "experimental" players and their audiences often gravitating toward venues that, compared with those of JALC, are less opulent and more dedicated to their styles.

For others, though, JALC is, as younger

musicians in the band call it, "the fort": a guardian of classic works, yes, but also a conduit for new ones, some so distinctive they become part of the canon. Darcy James Argue's hyperkinetic dance number "Single-Cell Jitterbug," performed at a JLCO concert in April confidently titled Contemporary Jazz Masterpieces, may be one.

In a few cases, canonization can co-exist with subversion of at least some elements of "actual jazz." Ornette Coleman, who upended harmonic orthodoxy, nonetheless donned a hard hat and, like Charlap and Tony Bennett, was invited for a rare tour of the JALC complex while it was being built. He was inducted into the JALC's Ertegun Jazz Hall of Fame in 2008, played a greatest-hits set at Rose Theater in 2009 and received a JLCO retrospective in 2018.

"I would consider him a mainstream artist for us," Chassagne said, "just because of his commitment to jazz music his entire life."

As the canon grows and morphs, so does the JALC brand. And as it does, collaborations with other Lincoln Center arts groups have perhaps become less urgent, if no less of an occasion. (Details of a major one being planned are, as of this writing, embargoed.)

Precisely what all that portends for JALC programming is an open question. Looking

beyond his tenure, the 63-year-old Marsalis noted: “It’s going to be up to the younger musicians now to determine that. They’re going to define what it is going into the future, and how they choose to deal with it in the halls.”

One musician he looked to was 25-year-old drummer Domo Branch. A JLCO sub, Marsalis small-group sideman and community activist, Branch has joined the JALC artist advisory council and written an essay in the organization’s 2024 annual report. In it, he identified a “new dimension for jazz,” which, in a July interview, he clarified as a post-pandemic, post-George Floyd generational shift from “singing about love” to reflecting “a lot of pain.”

“Jazz at Lincoln Center,” he said, “has an opportunity to truly show their integrity, an opportunity to truly show what they are about. In these times, you have to show that you don’t bend and break.”

If in these times democracy is bending under pressure, it is, in JALC corridors, unbroken. A Rose Theater rehearsal the day before the JLCO’s first-ever late-July concert, *Reflections on Africa*, proved a model of democratic process as Irby, front and center in the saxophone section, waved a hand to lead the band through the lush opening of Randy Weston’s “Bantu.” Trombonist-tubist Gardner, the concert’s designated music director, refereed the ample give-and-take. And bassist Henriquez offered supportive commentary paralleling his role as musical anchor.

The rehearsal offered a glimpse of how the band might function post-Marsalis, as well as of the upcoming season, themed *Mother Africa*. “Bantu” was heavily invested in authentic African grooves supplied by guest percussionists Iyedun Ince and Chief Baba Neil Clarke (who played with Weston). But in the melding of those grooves with the jazz influences in the Melba Liston chart, more than a hint of Marsalis lingered.

Henriquez, chatting during a rehearsal break, noted the leader’s impact. While Marsalis’ “musical ideology can be subjective,” Henriquez said, his single-minded codification of the jazz classics had helped cement their standing among the wider public. And he had done so against the run of play.

“Everybody’s trying to push the envelope,” Henriquez said. “He’s trying to do the preservation, which is the hardest part.”

In fact, Marsalis’ preservationist instinct and provocative pen have combined to push against cultural amnesia and create something new. From his *Blood On The Fields* to *The Ever Fonky Lowdown*, he has over the past 30 years drawn a direct line from

works like Duke Ellington’s *Black, Brown And Beige*: fashioning the most potent critiques from the stuff of swing and expanding its scope.

He has also beat the system in a business sense, marshalling an improbably diverse set of New York players and driving to unlikely completion — from concert series to co-equal constituent of Lincoln Center — a visionary jazz institution.

Speaking by phone, Bob Mintzer, chief conductor of Germany’s WDR Big Band,

praised the JLCO for its sound, to be sure, but also for its organization: one, common in Europe but lacking stateside, in which a jazz orchestra functions like a symphony orchestra, with a season and a steady job for all its musicians.

“Great things can happen when you have that situation,” he said.

Great things have happened, but Marsalis takes it all in stride.

“For us,” he said, “it was a public service.”

DB

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OSCAR PETERSON AT 100

A Worldwide Celebration

BY SHARONNE COHEN PHOTO BY AL GILBERT

In the pantheon of jazz luminaries, few shine as brightly, or swing as hard, as Oscar Peterson. A century ago, a musical supernova was born in Montreal, Quebec, Canada, destined to redefine the very essence of jazz piano. From his prodigious early days mastering classical études with his sister and teacher Daisy, to his globetrotting career captivating audiences with unparalleled virtuosity and boundless creativity, Peterson didn't just play the piano — he commanded it, transforming 88 keys into an orchestra of rhythmic drive, harmonic sophistication and melodic brilliance, inspiring generations of musicians and thrilling listeners around the world.



Celebrating Peterson in his native Montreal, from left, guitarist Ulf Wakenius, saxophonist Chet Doxas, drummer Jim Doxas, trumpeter Lex French, pianist Taurey Butler and (tucked behind Butler) bassist Rémi-Jean Leblanc.

Peterson's creative output was astounding, with a discography exceeding 200 albums, reflecting his creative depth and profound dedication to craft. He received numerous accolades, including eight Grammy Awards and a Grammy Lifetime Achievement Award as well as induction into the DownBeat Hall of Fame, recognized for his significant contributions and enduring impact. The jazz community is celebrating the centennial of this Canadian titan in myriad ways, reminding us of his gift as an instrumentalist, and also as a composer, educator and human rights advocate.

Oscar Peterson was born into a musically gifted family and raised in the predominantly Black neighborhood of Little Burgundy in Montreal, a hub of jazz culture known as Harlem North. His hometown offered various tributes throughout the summer. In July, the Montreal International Jazz Festival presented "Montreal Thanks OP," a free, outdoor tribute concert that included such Peterson staples as "C Jam Blues" and "Night Train." The band featured some of the city's leading instrumentalists: pianist Taurey Butler, bassist Rémi-Jean Leblanc, trumpeter Lex French, drummer Jim Doxas and his New York-based brother, saxophonist Chet Doxas, plus Swedish guitarist Ulf Wakenius, a member of Peterson's last quartet.

Jim Doxas, musical director for the Oscar Peterson Centennial celebrations, was instrumental in another festival production on July 4: the Oscar Peterson Centennial Gala, held at Place des Arts, co-produced with Peterson's daughter, Céline. The two have known each other for nearly 20 years. "About a year and a half ago, Céline and I approached Maurin Auxéméry [the Montreal festival's director of programming] with a few centennial ideas," Doxas said. "Maurin was extremely supportive from the beginning. When we brought him our ideas, his response was immediate: 'Let's do it.'"

Doxas told the audience that had filled the Maison Symphonique concert hall, "It's a pleasure and an honor to interpret the music of

Oscar Peterson in his native city. He traveled the world, but never forgot Montreal." He also spoke of the joy inherent in Peterson's music, a source of "happiness, excitement and a sense of togetherness. From his compositions to his improvisations and beautiful interpretations of standards, to me Oscar is all about joy."

The gala opened with the Oscar Peterson Centennial Quartet, a modular touring band that featured pianist Robi Botos, bassist Mike Downes, Jocelyn Gould on guitar (Wakenius being the Quartet's main guitarist) and Doxas on drums. The tight-knit band played standards and compositions from Peterson's extensive catalogue, including "Backyard Blues" and "When Summer Comes," Botos stepping into Peterson's mammoth shoes with reverence, skill and soul. "Robi Botos is a master pianist, and I could think of no one more fitting to honour dad from the piano chair," Céline Peterson said later.

For the second set, the Quartet was joined by the Oscar Peterson Centennial Jazz Orchestra, conducted by John Clayton, for a performance of Peterson's *Canadiana Suite*. The orchestra featured many of Montreal's prominent jazz voices, including saxophonists Christine Jensen, Frank Lozano, Jennifer Bell and Al McLean, trumpeters Lex French and Rachel Therrien, and trombonists Muhammad Abdul Al-Khabyr and Trevor Dix. The piece itself is celebrating its 60th anniversary this year; the arrangements were written in the late 1970, noted Clayton, sharing that this was the first time it was being played in full. Several days earlier, "March Past," the suite's seventh movement, was performed at the festival by the Jazz at Lincoln Center Orchestra, Wynton Marsalis acknowledging that this Montreal icon is "our guy, too," carrying jazz through dark times during the Civil Rights era.

Following the gala performance, Auxéméry and Céline came on stage to honor a visibly touched Doxas with the festival's annual Oscar Peterson award, joined by nonagenarian Oliver Jones, with whom Doxas worked for

15 years. Addressing the audience in French and English, Jones spoke warmly of Doxas and his talent, and to the caliber of Canadian musicians. "I had the pleasure of listening to Oscar from the age of 5 or 6. That was all the inspiration I needed," Jones recalled. "You're the next!" he motioned to Botos. Céline then invited Jones to close out the evening with "Hymn To Freedom," a seminal Peterson composition that became an anthem of the Civil Rights movement, received with roaring applause.

"The concert was a true celebration of not just Dad but of Canada, from the presentation of the *Canadiana Suite* by a stage full of Canadian musicians, to the unforgettable moments with Oliver Jones at the end of the concert," Céline reflected. "Hearing Dad's music is always a treat for me. ... I was sitting in the wings with a smile on my face and tears in my eyes the entire evening. You could tell how much this meant to everyone on stage through the joy in their playing, and the smiles on their faces."

The initial conversation with Maurin Auxéméry of the FIJM yielded two more musical and visual celebrations of Peterson's life and nearly seven-decade career: A special edition vinyl — the collaborative effort of Peterson's wife Kelly, daughter Céline and the festival team — was released under the Spectra Musique label, featuring performances recorded at the festival in 1989 and 2004. A free exhibition entitled *Through Oscar's Lens* was presented on the esplanade of the Place des Arts concert complex, displaying rare photographs captured by the pianist over the course of 60 years, allowing viewers to see icons such as Ella Fitzgerald, Norman Granz and Ray Brown, as well as Peterson's private life, through his own eyes. The exhibition, curated by Céline, was accompanied by a French-language documentary by Radio-Canada's ICI Musique portal.

Taking audiences on yet another journey through Peterson's lifetime and music, The National Film Board of Canada honored his centennial with four films celebrating his life and oeuvre.

PETERSON CELEBRATIONS AROUND THE WORLD

Numerous live events took place beyond Montreal — across Canada, the U.S. and Europe, and all the way to Japan. In a world premiere, Canada's National Arts Centre Orchestra presented a brand-new arrangement of Peterson's *Trail Of Dreams Suite* with the Oscar Peterson Centennial Quartet (OPCQ) in Osaka on June 6.

A star-studded Canadian All-Star evening celebrating Peterson's centennial, titled "Oscar Peterson at 100: A Canadian Celebration," was held at Toronto's Massey Hall a week later. The San Sebastian Jazz Festival (Jazzaldia) in Spain featured an Oscar Peterson Centennial Concert in July, with Sullivan Fortner on piano, John

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One of Peterson's classic trios with drummer Louis Hayes and bassist Niels-Henning Ørsted Pedersen.



Clayton on bass and Jeff Hamilton on drums. Tribute trio concerts were held at several other summer festivals in Europe, including the Umbria, Santander, Nice and Marciac jazz festivals, as well as Porgy & Bess in Vienna and the ZigZag club in Berlin.

A member of the Oscar Peterson Quartet from 1990 to 1995, Clayton collaborated with the Peterson estate on several other events, particularly in the arrangement and performance of *The Africa Suite*. In addition to conducting the suite at the Montreal gala, Clayton led the Chicago Jazz Orchestra in a rare live performance in June with an all-star ensemble including Peterson protégé Benny Green, as well as Christian McBride on bass, Lewis Nash on drums and Dan Wilson on guitar. Inspired in part by Nelson Mandela and the fight for human rights in apartheid South Africa, the suite is another reminder of Peterson's advocacy for social justice.

The Africa Suite was also performed on June 27 at the Tri-C Jazz Fest in Cleveland, Ohio, featuring the Clayton-Hamilton Jazz Orchestra, once again with Benny Green and Dan Wilson. The 19-piece orchestra will be performing this concert at the Royal Conservatory in London on Oct. 24.

Toronto's Royal Conservatory was also scheduled to present a three-day celebration at the Koerner Hall in October, featuring free symposia, performances, a drum clinic with Jeff Hamilton as well as an evening titled "Oscar and the Bassists" — "à la *Oscar Peterson And The Bassists*," explained Kelly Peterson (referencing the live album on Pablo Records recorded in Montreux in 1977); another performance of *The Africa Suite* by the Clayton-Hamilton Jazz Orchestra, with special guests Benny

Green, Christian McBride, Reg Schwager, Magdelys Savigne and Richard Moore, as well as students of the Glenn Gould School; a solo tribute with four pianists (Jon Kimura Parker, Amanda Tosoff, Makoto Ozone and Thompson Egbo-Egbo); and a set by Cécile McLorin Salvant and her trio.

"I'm pleased that Céline and I are able to present so many concerts and events celebrating this significant anniversary," shared Ms. Peterson. "It is heartwarming to see the responses of the audiences everywhere."

BIRTHDAY FESTIVITIES

A week-long Centennial Celebration was held at Birdland during Peterson's birth week in August, commemorating the pianist's long history at the New York club with various constellations. Japanese pianist Makoto Ozone came together with Clayton and Hamilton for the first time ever on the Birdland stage, to celebrate their friend, colleague and mentor. Peterson's birthday week also featured celebrations at the Birdland Theater with performances from pianists Robi Botos, Champion Fulton and Ben Paterson, bringing their interpretation to Peterson's artistry and celebrating his legacy and inspiration. Each of the pianists was joined by Brandi Disterheft on bass and Jim Doxas on drums. Pianist Ewen Farncomb led a trio through Peterson's compositions at Toronto's Jazz Bistro Aug. 15–16.

On the day of Peterson's birth, Aug. 15, Montreal held a free family-friendly event that ran from the afternoon into the night — *Oscar Peterson: 100 Years of a Legend* — at Oscar Peterson Park, in the heart of his childhood neighborhood, Little Burgundy. It was a grand celebration including speeches and discussions;

screenings and archival images retracing his career; a time capsule exhibition; a reading of the children's book *Oscar Lives Next Door* by Bonnie Farmer; performances by local artists including 25-year-old piano virtuoso Daniel Clarke Bouchard and vocalists Michelle Sweeney and Coco Thompson; as well as pianist Oliver Jones, who, as a child, would sit on Peterson's stoop and listen to the master practice.

REMEMBERING HIS MUSIC

With all the events featuring others playing Peterson's music, the centennial also features new, previously unreleased works produced by Two Lions Records in partnership with Mack Avenue Music Group. On his birthday, they produced a previously unreleased solo piano recording of his composition "City Lights," recorded live at the Detroit Music Hall in August 1980. And, by the end of the year, Mack Avenue is set to release a six-album boxed set of previously unreleased live records, accompanied by a 40-page booklet of never-before-seen photos, writings and more by Peterson himself.

The Oscar Peterson Centennial Quartet is on tour throughout the rest of the year, and has "a bunch of exciting announcements coming soon," promises Doxas. "We are especially excited about the Canadian premiere of Mike Downes' new orchestral arrangements of Dad's *Trail Of Dreams* suite, which will take place in Winnipeg with the Winnipeg Symphony Orchestra, conducted by Edwin Outwater, on Nov. 30," said Céline.

"The influence Peterson has had on me is profound," muses Chet Doxas. "Long before I ever held a drumstick, I was listening to Oscar's records. His contribution to the jazz landscape is obviously immense, and was especially meaningful to me as a Canadian kid just starting out. He is single-handedly responsible for so many people starting to play, including my brother Chet and me."

With the celebration in full bloom and with more on the way, you might want to dust off those classic Oscar Peterson LPs, add some new ones, listen to some live recordings and remember why Oscar Peterson remains the undisputed "Maharaja of the Keyboard" — a title coined by none other than Duke Ellington.

Or, as Herbie Hancock said when Peterson passed on in 2007, "Oscar Peterson redefined swing for modern jazz pianists for the latter half of the 20th century up until today. I consider him the major influence that formed my roots in jazz piano playing. He mastered the balance between technique, hard blues grooving and tenderness. You'll find Oscar Peterson's influence in the generations that came after him. No one will ever be able to take his place." **DB**

For more information on centennial events and record releases, go to oscarpeterson.com.

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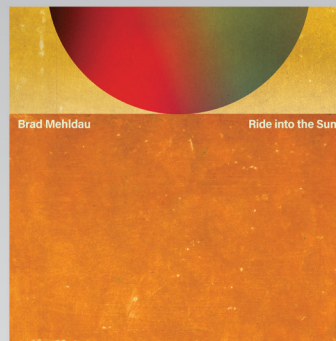
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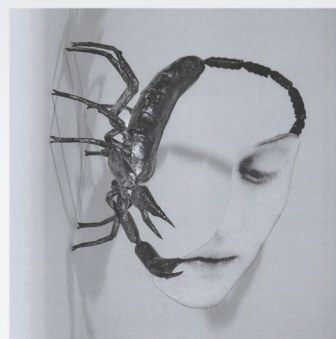
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Battle Royale!

ERIC ALEXANDER & VINCENT HERRING

By Ted Panken Photos by Kevin Scanlon

Midway through their *The Battle 2025 Japan Tour* — one that began in Yokohama on July 10 and ended in Oyama on Aug. 3 — Vincent Herring, 60, and Eric Alexander, 57, were on Zoom with DownBeat from their respective hotel rooms after a two-set, three-hour, alto-tenor saxophone joust at Fukuoka's Backstage Club.

The tour hit 23 gigs in 25 days, and the Backstage Club served as a repeat stop from their 25-dates-in-27-days sojourn the previous August.

“We’ve done a version of this tour at least seven times since the 2012 London Olympics,” Alexander said. Herring has co-produced each one with drummer Yoichi Kobayashi, a skilled hard-bop practitioner who contracted the strong rhythm section of bassist Takumi Awatani and pianist Yoshiko Kitajima (preceded earlier in the tour by Tadataka Unno and Mayuko Katrakura).





Sparring partners Eric Alexander, left, and Vincent Herring.



In 1997, a Japanese promoter asked Vincent Herring to bring "a young guy who nobody knows" on a tour with a four-saxophone band that also included Bob Berg and Donald Harrison. Herring invited Eric Alexander.

Kobayashi, 72, was living on Manhattan's then-gritty Lower East Side when Herring, then 19, moved to New York after a year in the United States Military Academy Band at West Point. For the next several years, he complemented Herring's enormous sound, abundant soulfulness and cogent refraction of the vocabularies of Cannonball Adderley, Charlie Parker and John Coltrane while busking on the streets of Manhattan, a mode that soon brought Herring to the attention of New York's elite hardcore jazz practitioners.

He rose through the ranks, serving brief stints with Horace Silver, Art Blakey and Freddie Hubbard. In 1989 he joined the Nat Adderley Quintet for a nine-year run that generated nine albums. Among them was *The Old Country*, produced by Herring — who formed Big Apple Productions with drummer Carl Allen in 1988 — for Japan's Alfa label, which also issued several Allen-produced albums under the banner of Manhattan Projects on which Herring played alto alongside then-rising stars Roy Hargrove, Nicholas Payton and Mark Turner.

Early in 1994, Herring recalled, Alexander — who'd just recorded *Full Range* (Criss Cross), his third leader album, which featured Kenny Barron, Peter Washington and Allen — came to Allen's apartment while Herring and Allen were playing cards.

"I said, 'How old is this kid? Can he play?' Carl said, 'A little bit.' Then I heard exactly where Eric was coming from, and it fit my ideal of what I love to hear."

In 1997, Japanese promoter Yoshiki Nishikage asked Herring to bring "a young guy who nobody knows" on a tour with a four-sax-

ophone band that also included Bob Berg and Donald Harrison. Herring invited Alexander for his professional debut in Japan.

"Jackie McLean once said, 'If I'm going to play at the Village Vanguard, I have to do my long tones and go into training, because I might run into Vincent Herring,'" Alexander recalled. "I'd always looked up to him and there was a bit of a fear factor. Vincent muscled me up. He told me, 'Write at least three charts and bring them, and Bob Berg is going to be there, so get ready.' Bob Berg was bombastic and loud, so I thought I'd out-finesse him, play so hip that he can't deal with it. The first tune, Vincent called a concert B-flat minor blues I'd spent a lot of time arranging. Bob learned the arrangement, and he took the first solo. They had an Electro-Voice RE20 microphone, which ideally is for talking on radio, not for saxophones. He had it all the way down [inside] his bell, and he ended every phrase with a low blaster note — *bu-de-buda-bo, YONK, YONG* — as hard as possible. The speakers were almost blowing the room out. I thought, the Japanese audience must be sophisticated; they're not going to like this. Wrong! They were all screaming. So he finishes his solo and looks at me. I went up and tried to go *scooty daba deedop ... crickets*."

In 2004, Alexander signed with High Note, for which Herring had led three albums and side-manned on another three playing tenor with Cedar Walton. Soon thereafter, High Note proprietor Joe Fields, a keen student of his market, asked the newly minted label-mates to pair off before an audience. "Joe told me, 'That's a gold mine,'" Alexander recalled. "You've got to battle it out. The people want a bloodbath." Alexander and Herring fulfilled that mandate

on the first two days of April 2005 at Smoke Jazz Club, generating *The Battle*, with pianist Mike LeDonne, bassist John Webber and Allen on drums. They followed up six years later at the Upper West Side boite with the equivalently fierce *Friendly Fire*.

"The tape was rolling at Smoke for four days, and we got stronger and stronger," Alexander recalled of the *Battle* sessions. "Our friends in the audience were egging us on. One said: 'Why are you being such a pussy? You gotta try to take him out. Bring the heavy artillery.' I said, 'This is a recording session; I don't want to overextend myself.' He said, 'That's why you'll get knocked out. Get your ass in gear.' So, we were fired up.

"On this tour the club owners have been torturing us by piping *The Battle* over the sound system after the gig or on breaks. We're looking at each other, saying, 'What happened to us? We used to be tough.' It's like Thomas Hearns and Ray Leonard fighting at 60. 'We've got to pick up the pace.'"

In truth, both protagonists are full-steam-ahead on their third live-at-Smoke release, *Split Decision* (SmokeSessions), an LP-length recital culled from a week of gigs in July 2024 on which Lewis Nash propels the flow with expert i-dotting and t-crossing. "They're like two peas in a pod: explosive and up-tempo, hard-hitting," Webber said. "Each has a huge sound; we can play gigs without using mics or amps. Vincent always knows exactly what he's doing. He knows the changes inside-out, and sometimes he'll throw down alternate changes. Eric is more apt to throw caution to the wind. It's interesting to play behind them, because sometimes I don't know where the soloist is going to go harmonically. But the real goal is to swing as hard as humanly possible."

"They love each other as friends, but that competitive thing is their trademark," LeDonne said. "They know they have to get to their best stuff, and they play at a consistently high level. They're blues-based, bebop-based modern musicians — advanced harmonically, with burning time and great sounds — who've continually changed and grown. The energy is undiminished, but it sounds more mature. Twenty years ago, it was almost like a sporting event. This time the guys were relaxed and there was nothing left to prove. The fire was lit from beat one when we recorded the new album — so honest, so much energy — and it didn't let up all week. It was old-school stuff."

As if to cosign LeDonne's "old school" remark, neither Herring nor Alexander would acknowledge any downside to their two-nights-off-in-four-weeks itinerary. "I enjoy doing long tours," Herring said. "I enjoy playing music. I enjoy listening to Eric play a ballad every night, then battling it out with him on other tunes, practicing and trying to do better the next

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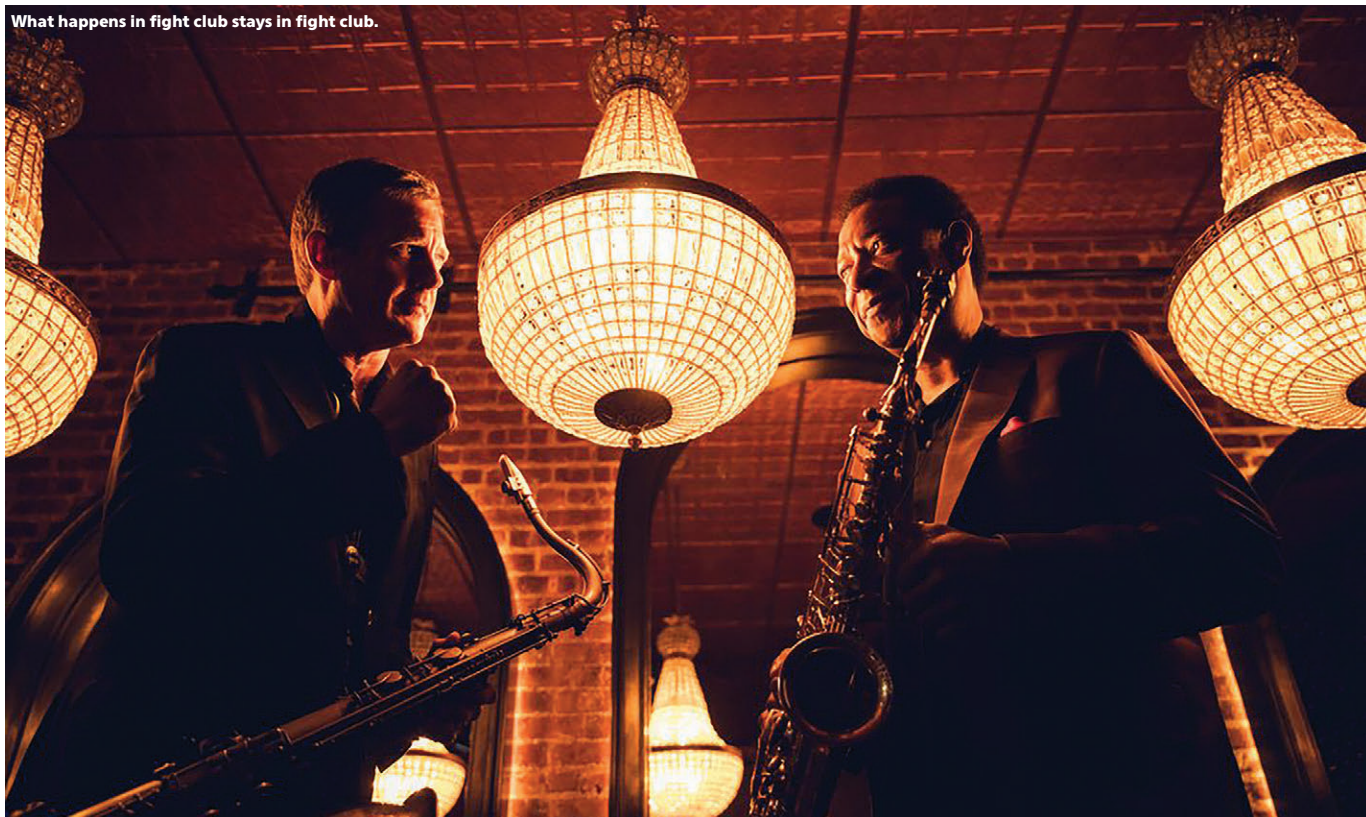
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night. It helps me continue to develop my musicianship. Some people will see us as keepers of a flame, paying homage to sax battle duets from earlier times. It's fine with us if that's what you see. Sonny Stitt playing great notes with great voice-leading in the chords doesn't leave me, no matter how abstract I get or how advanced the music gets. But we're two contemporary saxophone players, playing music we love with people we love. The music is constantly reinventing itself and moving forward. I'm upholding its values and traditions, but moving on with my own personality and interpretation."

Alexander referenced a YouTube clip he'd viewed of 1950s heavyweight champ Rocky Marciano explaining his preternatural stamina. "He said, 'I never get out of shape. I'm in a 12-week training cycle every day of my life until I retire.' To be in playing shape, you have to hit the heavy bag and sparring partners every single day. That's what we're doing. Sometimes Vincent beats me; occasionally I get the better of him. It doesn't matter. We embrace and say, 'Next. That's one in the books.'"

However much mutual love and respect infuses the protagonists' take-no-prisoners approach, the value system that underpins their aesthetic sharply contrasts with the attitude they encounter when Alexander teaches at SUNY-Purchase and Herring at William Paterson, and for nine years at Manhattan School of Music. "When I grew up, you had to prove yourself worthy of being mentored by someone," said Herring, who "put everything" about

his approach to modern jazz harmony in the recently published *Logic and Critical Thinking in Jazz Improvisation* (Sher Music). "The idea of learning tunes, being able to play with a certain level of musicians, is gone. People are trying to become instant leaders. Very proficient on a technical level, but there's a lack of experience, so the musicality has suffered. I try to give them realistic expectations and get them to listen to other people than the ones with 20,000 Instagram followers who they think are great."

"I tell them, 'After you're finished with school, you're out there, competing with all the people you admire. You barely practice. You don't know these core tunes, and you can't do this or that. The way you play, you're going to stake your life and well-being and quality of life on competing against Eric Alexander for gigs? Whatever you do in life, you want to do it with excellence. If you decide to be a player, you have to put in serious time.'"

Alexander used another pugilistic analogy when recalling the tough love ministrations of certain early mentors. "I got busted up hard in sparring practice by musicians who did it not out of personal animosity toward me, but because they saw that I had a grain of talent and a potential to be good," Alexander said. "As a teacher, though, I see the best in people, and I encourage them rather than breaking them down. I should know better." He recalled an admonition to that effect from an eminent generational contemporary as they warmed up backstage at Birdland for a two-tenor Coltrane

tribute. "I told him that I try to feel out my students. He said: 'You should have their ass on a platter right away. They don't know anything that you know. It's your obligation, your rite of passage. You learned from the best, and the best are disappearing at an alarming rate. Who else is going to tell these young kids what is up?'"

"I like people who reflect a stability, a permanence — a personality — so I know who they are musically and spiritually. I like to know what I'm dealing with. Music is a representation of our humanity, and I don't like chameleons in life or in music. In jazz, I never have to apologize for missing a note in my solo. Time moves forward. There's a boat going through the Caribbean Sea. My history is the wake behind the boat. My history is what I do right now. If we could all live our lives and not beat ourselves up for things we did, but try to be better with every second that comes our way, we would have a better world. That's why jazz music kicks ass."

It was time to call it a night. Ahead was a late morning train for Kumamoto for the next evening's battle at Smile before they entered The Battle 2025 Japan Tour's 10-concerts-in-11-days homestretch. After that, both were anticipating their mid-August record release week at Smoke with LeDonne, Webber and Nash.

"Tonight I told Vincent, 'We're going to be ready for their inspiring asses, because we're warmed up,'" Alexander said. "Vincent said, 'Yeah, but Lewis will be warmed up, too. He'll be right there.' We'll be on fire, and the rhythm section will be on fire. It's going to be so burning." **DB**

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Reviews

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



Brad Mehldau explores the music of Elliott Smith on *Ride Into The Sun*.

Brad Mehldau *Ride Into The Sun*

NONESUCH

★★★★★

Jazz's attempts to reestablish diplomatic contact with the pop world chilled some 50 years back. Brad Mehldau suggests a thaw by locating a common ground of repertoire on which to negotiate. Looking beyond the obvious pop superpowers, he finds an unlikely but hospitable attaché in the music of Elliott Smith, a '90s folk-rocker who succumbed to the usual demons. His "Sweet Adeline" and "Sunday" are *not* barbershop and Jule Styne staples — but his work is familiar to Mehldau and proves an effective backchannel for his ambassadorial gambit.

It's clear from the start why Mehldau finds a rapport with Smith. His work has enough of the harmonic rigor and melodic clarity of classic pop form to give him boundaries within which to work and respond. "Better Be Quiet" even offers a beautiful bridge inside its traditional AABA format. Mehldau is a scrupulously faithful melodist in his interpretations.

More generally, the music does not have a "pop" feel. Mehldau hears sadness and darkness in Smith's work, expressing it with the openness and intimacy of a jazz pianist in solo and combo settings. But he becomes more expansive in the instrumental convergences between piano and orchestrations, subjecting the material to serious, almost academic, scrutiny. He achieves maximum impact in his own composi-

tions, particularly "Somebody Cares, Somebody Understands" and his ambitious two-part title piece. In each the ensemble is an active intellectual and interactive force, not a background bed of feathers. Mehldau finds many ways to color darkness.

—John McDonough

Ride Into The Sun: Better Be Quiet Now; Everything Means Nothing To Me; Tomorrow, Tomorrow, Sweet Alline, Sweet Aleline Fantasy; Between The Bars; The White Lady Loves You More; Ride Into The Sun (part 1); Thirteen; Everybody Cares, Everybody Understands; Somebody Cares, Somebody Understands; Southern Belle; Satellite; Color Bars; Sunday; Ride Into The Sun (conclusion). (73:50)

Personnel: Brad Mehldau, piano; John Davis (1, 2, 10, 11, 15, 16), Felix Moseholm (3, 6, 12, 14), bass; Chris Thile (3, 14), mandolin, vocal; Daniel Rossen (3, 10, 12, 14, 16), guitar, vocal; Chamber Orchestra (1, 2, 7, 8, 11, 15, 16); Alex Sopp, Jessica Han, flute; Agnes Marchione, clarinet; Adrian Morejon, bassoon; Eric Reed, horn; Ellen DePasquale, Austin Wulliman, Christina Courtin, Laura Frautschi, Joanna Maurer, Derek Ratzenboeck, violin; Dov Scheindlin, Mario Goto, Nadia Sirota, viola; Sophie Shao, Michael Haas, Caitlin Sullivan, cello; David Grossman, bass.

Ordering info: store.nonesuch.com



Robert Glasper *Let Go*

LOMA VISTA

★★★★

Robert Glasper has always used quietude and grace to his advantage. Even with his hip-hop-centric Robert Glasper Experiment at its most restive state, his delicate touch on the piano often functions like the calm eye of a hurricane. On *Let Go*, he leans further in on softness, delivering his most introspective album yet.

From post-bop trio excursions to rambunctious jazz/hip-hop/soul hybrids to haunting film scores, Glasper has covered a lot of ground.

Christian McBride Big Band *Without Further Ado Vol. 1*

MACK AVENUE

★★★★½

Working with the likes of The Roots and Billie Eilish as well as Herbie Hancock and Wynton Marsalis, Christian McBride's skill is in adapting his lyricism and rhythms to the needs of his collaborators. For his fourth album with his 17-piece Big Band, McBride enlists a range of vocalists to lead expansive jazz, rock and R&B arrangements.

Samara Joy's take on "Old Folks" soars from low-register intimacy into a full-throated melody. José James' "Moanin'" trips lightly over McBride's swinging bass line, creating a quiet, funk-laced groove. And Cécile McLorin Salvant's "All Through The Night" is a highlight, riffing melodically alongside double-time swing.

Meanwhile, Dianne Reeves' performance of Carole King's "Will You Still Love Me Tomorrow" is a master class in dynamic control, drawing the listener into her near-whisper, and Jeffrey Osborne's turn on his band L.T.D.'s 1977 hit "Back In Love Again" sees its earthy groove beefed up thanks to McBride's stacked horn arrangements.

It's only on the opener, The Police's "Murder By Numbers," that the arrangement doesn't sit as well. Featuring Sting and guitarist Andy Summers, the track builds from a jaunty vocal

All those touchstones coalesce on *Let Go*, a slow, sensual sonic bath that at its best recalls the ruminative magic of Miles Davis' *In A Silent Way* or Graham Haynes' *Tones For The 21st Century*.

The new album comes with no bangers. In fact, there are no standout cuts or solos. But taken as a whole, its enchanting power is to behold. Whether it's the sexy "Your Eyes," with sustained aquatic harmonies and cardiac beats, or the alluring extended excursion "Truth Journey," each piece unfolds like a gentle dream sequence, animated by Glasper's melodic piano ruminations with notes that fall slowly like petals from a flower.

Let Go was originally released last year exclusively on Apple. Last year, exclusively on Apple, he also released the more hip-hop and jazz leaning *Code Derivation* and *Keys To The City, Volume One*, both of which sound more like the Robert Glasper Experiment. In comparison, *Let Go*, with its gossamer arrangements and glimmering shine, sounds like a well-earned departure and a doorway to another intriguing artistic chapter. —John Murph

Let Go: Breathing Underwater; Your Eyes; Let Go; Inner Voice; Round 'bout Sunlight; Going Home; That One Morning; Awakening Dawn; Luna's Lullaby; Deep Down; Enoch's Meditation; I Am; Truth Journey. (58:58)

Personnel: Robert Glasper, piano and synths; Kendrick Scott, drums; Vicente Archer, bass; Burniss Earl Travis II, bass (9); Meshell Ndegeocello, vocals (1).

Ordering info: lomavistarecordings.com



melody into a plodding swing, losing the original's odd rhythmic tension and eerie harmonics. It's a slip-up in an otherwise engaging recording. —Ammar Kalia

Without Further Ado Vol. 1: Murder By Numbers; Back In Love Again; Old Folks; Moanin'; All Through The Night; Will You Still Love Me Tomorrow; Come Rain Or Come Shine; Op. 49—Cold Chicken Suite, 3rd Movement. (37:09)

Personnel: Christian McBride, bass; Rodney Jones, Andy Summers (1), guitar; McClellent Hunter, drums; Xavier Davis, piano; Brandon Lee, Frank Greene, Nabate Isles, Freddie Hendrix, trumpet; James Burton III, Michael Dease, Steve Davis, trombone; Doug Purviance, Max Seigel, bass trombone; Justin Mullen, French horn; Steve Wilson, soprano and alto saxophones; Todd Bashore, alto saxophone, flute; Dan Pratt, Ron Blake, tenor saxophone; Carl Maraghi, baritone saxophone, bass clarinet; Janet Axelrod, flute; Alan Kay, clarinet; Pedrito Martinez, percussion; Warren Wolf, vibraphone; Shannon Pearson, Sting (1), Jeffrey Osborne (2), Samara Joy (3), José James (4), Cécile McLorin Salvant (5), Dianne Reeves (6), Antoinette Henry (7), vocals.

Ordering info: christianmcbride.bandcamp.com



Webber/Morris Big Band *Unseparate*

OUT OF YOUR HEAD

★★★★½

Don't mix artforms, an early editor warned. Let's break that rule: *Unseparate* is as cinematic a listening experience as anything since Charlie Haden's 1970 epic *Liberation Music Orchestra*. Featuring five compositions by Angela Morris and three by Anna Webber, the second release by their decade-old big band seems to express the anxiety and whipsaw changes of life under Trump in much the same way that Haden's orchestra reflected the chaos and anger of the Nixon era.

For a recording this fiercely inventive and expressive, the opening two minutes — a blending of tones like an orchestral tune-up — seems almost like a feint. But soon, on "Pulse," the orchestra breaks into a jarring collision of brass, with trumpets sparring over spiky rhythm like a mano-a-mano between Freddie Hubbard and Maynard Ferguson. The vibes of Yuhuan Su dominate the closing, a spray of colors over the turmoil.

The third movement, "Timbre," opens with mixed tonal variations, but four minutes in the piece is rolling at higher velocity, building density and movement under a frenetic Morris solo. Morris' "Microchimera" carries the cinematic elements to an extreme, shifting smoothly between a bass-guitar-drums introduction, gorgeous horn blends and expressive solos by Webber and Jake Morris before resolving over a reverberant bass line. A trio of interstitial miniatures add variety. Chock-full of powerfully expressive writing, energized by spirited playing, *Unseparate* seems like a soundtrack for troubled times. —James Hale

Unseparate: Just Intonation Etudes For Big Band; Unseparate 1/ Pulse/Timbre/Metaphor; Mist/Missed; Unseparate 2; Microchimera; Unseparate 3; Unseparate 4; Habitual; Spur 7: Metamorphosis. (63:56)

Personnel: Angela Morris, Anna Webber, flute, tenor saxophone; Jay Rattman, flute, clarinet, soprano saxophone, alto saxophone; Charlotte Greve, flute, clarinet, alto saxophone; Adam Schneit, clarinet, tenor saxophone; Lisa Parrott, bass clarinet, baritone saxophone; Nolan Tsang, Ryan Easter, Jake Henry, Kenny Warren, trumpet; Tim Vaughan, Zekkereya El-magharbel, Jen Baker, Reginald Chapman, trombone; Dustin Carlson, guitar; Yuhuan Su, vibraphone; Marta Sánchez, piano; Adam Hopkins, bass; Jeff Davis, drums.

Ordering info: outofyourheadrecords.com

The Hot Box

	Critics	John McDonough	John Murph	Ammar Kalia	James Hale
Brad Mehldau <i>Ride Into The Sun</i>		★★★★	★★★★½	★★★★	★★★★
Robert Glasper <i>Let Go</i>		★★	★★★★	★★★★½	★★★★½
Christian McBride Big Band <i>Without Further Ado Vol. 1</i>		★★★★½	★★★★½	★★★★½	★★★★
Webber/Morris Big Band <i>Unseparate</i>		★★★★½	★★½	★★★	★★★★½

Critics' Comments

Brad Mehldau, *Ride Into The Sun*

The pianist's heartfelt renderings of Elliott Smith's music with its lush arrangements result in Mehldau's most magical foray into pop music yet. —John Murph

Mehldau's take on the songbook of Elliott Smith is beautifully realized. Leaning into the yearning ache of Smith's melodies on the solo piano intro of "Better Be Quiet Now," as well as channeling a languorous swing on "Between The Bars" and intricate syncopated groove on "Colorbars," Mehldau highlights the richness of Smith's songwriting. —Ammar Kalia

A lovely gift for Smith fans, this deep plunge into his work may well leave others wondering how this amalgam of piano, mopey pop and strings fits together. As he did with Nick Drake, Mehldau enriches the material in ways listeners might not have imagined. —James Hale

Robert Glasper, *Let Go*

Intends and delivers a serene stream of ambient emotional neutrality; a musical anesthetic that neither interrupts nor excites, merely sedates and empties the mind. Pretty but passive, it abides unobtrusively below his notable play grade. —John McDonough

Robert Glasper takes a more ambient, downtempo turn on *Let Go*, still harnessing his ear for soulful melody but leaning more heavily into reverb-laden atmosphere. A charming if somewhat overly introspective listen. —Ammar Kalia

Glasper's piano anchors barely-there accompaniment on a recording that seems bespoke for sultry days when it's too hot to stir. —James Hale

Christian McBride Big Band, *Without Further Ado Vol. 1*

An all-star singer summit spans blues to B'way, well-tended by McBride's classy charts and excellent band. All good. In the streaming era, though, its something-for-everyone anthology format has gone the way of the TV variety show. (Look it up.) —John McDonough

A rewarding survey of the bassist's love for jazz, R&B and pop, wrapped in snazzy big band arrangements and topped off with winning guest vocals. —John Murph

The "Vol. 1" designation is a sweet promise because McBride's well-crafted collection of distinctive vocalists and first-call instrumentalists will have listeners wanting more. Among the singers, Dianne Reeves is a standout. —James Hale

Webber/Morris Big Band, *Unseparate*

Laden with opaque, often caustic textures, but adorned with a brainy, intellectual precision ("Habitual") and indifference to orthodoxy, this music won't ask for your love but may catch your interest. —John McDonough

It takes a while for the music to kick into something memorable. But once it does, its whimsy packs a punch. —John Murph

There's a weightiness to this release, traversing low-end saxophone lines and melodic dissonance, all combining to create a listening experience that undulates, veers and never quite settles. Often challenging but equally engaging. —Ammar Kalia

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Mulatu Astatke *Mulatu Plays Mulatu*

STRUT

★★★★★

I regret not having heard of 81-year-old Mulatu Astatke earlier in his 50-year career but rejoice at discovering him now. Eminent in Ethiopia — not the most avidly promoted of jazz scenes — Astatke is a composer-performer here revisiting and retooling his long-established repertoire as beguiling miniature jazz symphonies for a chamber orchestra-sized ensemble mixing traditional horn-of-Africa sounds with solid blowing by a British band ably directed by James Arben.

Paloma Dineli Chesky *Memory*

AUDIOPHILE SOCIETY

★★★★★

At the age of 18, Chesky is already a veteran with two albums under her belt. She also had one of the songs from this album, “Green,” used as the soundtrack of the 25th anniversary gala of the Youth America Grand Prix at Lincoln Center in 2023. On previous records, Chesky sang familiar jazz, pop, rock and blues tunes. *Memory* marks her debut as a songwriter, and it’s an impressive outing. The melodies she’s composed are exceptional: haunting and subtle, the way the best tunes are. The quartet backing her supplies inventive, low-key accompaniments — created by Chesky and guitarist Michael Hilgendorf — that keep the focus on her singing.

“When The Moon’s Away” is a poetic tale of heartache. Hilgendorf’s muted guitar chords and the mixed down rhythm section support Chesky’s pleading, midrange vocal, sprinkled with long, high notes that sound as if she’s close to sobbing. “Memory” is a slow ballad, describing her effort to blink away the tears of a fading, problematic relationship, her voice sliding up the scale with smokey, shimmering melismas.

“Diamond” is a tango, driven by the mixed-down bass of Chris Ramirez and Danno

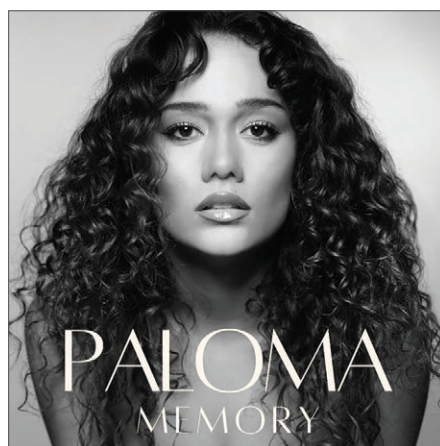
The pentatonic krar lyre, one-string bowed massengo and end-blown washint flute are key to Astatke’s palette, used alongside the Western reeds, brass, traps, viols, keyboards and vibes (his main instrument, employed with self-effacing languor as on “Netsanet”). Each piece, carefully plotted and lovingly produced, contains intimate detailing as well as unusually open and/or deftly inflated passages.

Astatke has found that cyclical Ethiopian rhythm patterns track with Afro-Caribbean clavé and emphatically syncopated beats. The drumming alone fascinates. But it underlies Blue Note-style jams (“Zelesenga Dewel”), militant marches (“Kulun”), undefinable exoticism (“The Way To Nice”), free sax breaks (“Yekatit”) and echoes of such diverse masters as Ellington, Sun Ra, James Brown, Raymond Scott, Gil Evans, Eddie Palmieri, Roy Ayers and Horace Tapscott — all marked by Mulatu Astatke’s distinct personal touch. Welcome, Maestro. —Howard Mandel

Mulatu Plays Mulatu: Zelesenga Dewel; Kulun; Netsanet; Yekermo Sew; Azmari; Chik Chikka; The Way To Nice; Motherland Intro; Motherland; Mulatu; Yekatit.

Personnel: Mulatu Astatke, vibraphone, piano, Wurlitzer, timbales, congas, bongos; James Arben, tenor saxophone, flute; Byron Wallen, trumpet; Alex Hawkins, piano; Danny Keane, cello; Neil Charles, John Edwards, basses; Jon Scott, drums; Richard Olatunde Baker, percussion; Samson Alemayew, massengo; Fassika Hailu Dolla, krar; Tasew Wendim, washint; Ager Selam Shafi, kebero, handclaps; Yetemusac Kulat, begena; Carlos Niño, percussion (3); Dexter Story, krar (11), handclaps (6, 11); Freshgenet Roufa Lightner, Almaz Wolde, ululation (6).

Ordering info: strut-records.co.uk



Peterson’s minimal percussion. It’s another take on an affair that’s going nowhere, with Chesky’s vocal enhancing the melody with spoken words, breathy scats and long trills.

The standards she chose to fill out the set, “Summertime,” “Corcovado” and “House Of The Rising Sun” are just as captivating, with the Latin tinge added to the arrangement of “Summertime” a particular standout. —j. poet

Memory: Summertime; Green; Baby Face; Memory; Sober Now; Corcovado; House Of The Rising Sun; Diamond; When The Moon’s Away. (37:35)

Personnel: Paloma Dineli Chesky, vocals; Michael Hilgendorf, guitar, musical director; Maxwell Barnes, tenor saxophone; Chris Ramirez, bass; Danno Peterson, drums.

Ordering info: theaudiophilesociety.com



Colin Hancock's Jazz Hounds feat. Catherine Russell *Cat & The Hounds*

TURTLE BAY

★★★★½

It’s fascinating when jazz musicians reinterpret classic jazz songs that were produced 100 years ago. Cornetist, saxophonist, historian and producer Colin Hancock has been on a soul quest to ensure the roots and relevance of traditional jazz and blues forms don’t get overlooked. *Cat & The Hounds* compiles songs from the ’20s steeped in vaudeville, Dixieland and the blues. His band the Jazz Hounds, featuring the vocal stylings of Catherine Russell, does a stellar job of rebuilding the vintage music.

The project was the brainchild of the late George Wein, who planned to do a “History of Jazz” showcase at the 2020 Newport Jazz Festival and tapped Hancock as leader, but shelved it when the pandemic hit. Three years later, at a Brooklyn housewarming party, a chance performance by Hancock, Russell and ragtime legend Terry Waldo revived the project.

Russell eloquently channels the high-powered energy of blues queens on “Crazy Blues” and “Goin’ Crazy With The Blues,” with Dion Tucker’s moaning trombone and Hancock’s cornet fueling the horn section’s fire. The hot jazz sizzles and is executed supremely by the band on “Cake Walkin’ Babies From Home” and “Everybody Mess Around.” Here, Kerry Lewis’ lively tuba soloing steals the show.

This recording is full of juke joint goodness and a nod to the pioneers of a century-old art form that Hancock is serious about reestablishing.

—Veronica Johnson

Cat & The Hounds: Panama Limited Blues; Cake Walkin’ Babies From Home; Telephoning The Blues; You’ve Got Everything A Sweet Mama Needs But Me; Gypsy Blues (Introducing: Serenade Blues); Elevator Papa; Switchboard Mama; West Indies Blues; Everybody Mess Around; Goin’ Crazy With The Blues; Crazy Blues; Carolina Shout; Sweet Man. (34:50)

Personnel: Colin Hancock, cornet, saxophone; Catherine Russell, vocals; Dion Tucker, trombone; Kerry Lewis, tuba; Evan Christopher, clarinet, soprano and alto saxophone; Jerron Paxton, banjo, guitar, vocals, harmonica; Ahmad Johnson, drums; Jon Thomas, piano.

Ordering info: turtlebayrecords.com



Jane Ira Bloom *Songs In Space*

OUT-LINE

★★★★

Fresh off another DB Critics Poll win, soprano saxophonist Jane Ira Bloom returns with *Songs In Space*. A musical journey that revels in surround sound technology, the record deploys a mixture of duos and trios that keeps us wonderfully off-balance, but not off-kilter. Featuring all originals save two ballads, Bloom is joined on the date by longtime collaborators Dominic Fallacaro on piano, Mark Helias on bass and Bobby Previte on drums.

Eric McPherson *Double Bass Quartet*

GIANT STEP ARTS

★★★★½

A title such as *Double Bass Quartet* brings to mind Max Roach's Double Quartet, and the great drummer emerges even more when McPherson delivers his nearly six-minute solo on the album. It is the most captivating track, and McPherson has summoned Roach in a variety of rhythmic and harmonic ways. Like Roach, his approach has an effortless feel to it; there's nothing forced or missing in the sustained beats, nothing wasted or unresolved. McPherson changes speeds with ease and cohesion, and the modulations have an almost velvet effect, smooth and thoughtfully blended.

OK, there are other players here. McPherson's exchanges with pianist David Virelles are much like the interplay between the two bassists, Ben Street and John Hebert, and their collaboration on the Latin-flavored "Cinco y Quatro" is the longest and most developed track. The group's treatment of the timeless evergreen "Darn That Dream" bears little resemblance to how it's usually rendered, with the musicians glued to the lovely melody. McPherson and crew give it a fresh veneer, a modern update, without losing its poignancy.

The music is well-suited to the engineering design and the deployment of 5:1 immersive audio. There's a ton of space, made possible by both sparse playing and the emotional tug-of-war between Bloom's melodic intentionality and stripped-down rhythms. This is evident even when Previte provides uptempo foundations, as on the trio tune "Riding My Planet." Nevertheless, the strength of the record resides in the more subdued moments, as in the piano-duo rendition of "I Could Have Danced All Night," reflecting the at-times somber reality we find ourselves in. And then again on "Cry Without An Alphabet." Recorded in May 2024, these tunes feel more wistful in the context of now. "Current Events" featuring only Previte and Bloom, seems to be a sardonic nod at a fraught political context with ever-deepening crises at every turn. But that is just speculation.

Perhaps through reflecting on the possibilities of space — an interest that has long driven Bloom's music — we can sense that there are possibilities for living on Earth that we hadn't yet considered. Possibilities that music, once again, rearranges within our consciousness. —Joshua Myers

Songs In Space: Better Starlight; Riding My Planet; Polaris; I Could Have Danced All Night; Escape Velocity; Song From Stars; Current Events; Cry Without An Alphabet; Beckett; Space Rangers; My Foolish Heart. (45:55)

Personnel: Jane Ira Bloom, soprano saxophone; Dominic Fallacaro, piano; Mark Helias bass; Bobby Previte, drums.

Ordering info: janeirabloom.com



Thelonious Monk's "Skippy" provides Virelles with an opportunity to lay down his harmonic funk, and it is redolent with the master's intervallic leaps and tingly rich chords. His percussive touch here melds perfectly with McPherson's. But more than anything it's McPherson's energetic romps on the tomtoms, his sprints from one section of the battery to the next, that are compelling and uniquely Roachian.

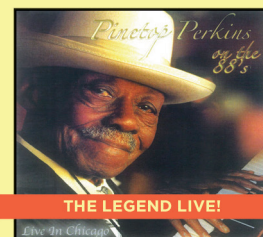
—Herb Boyd

Double Bass Quartet: Ode To Von; Blind Pig; Illusion Suite; Solo Drum; Darn That Dream; Transmission; Ashes; Skippy; Cinco Y Quatro. (45:52)

Personnel: Eric McPherson, drums; Ben Street, John Hebert, bass; David Virelles, piano.

Ordering info: giantsteparts.org

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Pentaptych: A Week of Chet

It wasn't bebop. It wasn't hard-bop. If anything, it was a throwback to something that emerged in the midst of all that, a mixture of swing and mood that centered melody. Recalling some of Miles Davis' early quintet work with John Coltrane, Chet Baker's *Five From '65: The Quintet Summer Sessions* (New Land; ★★★★★ 202:23) may have been 10 years in the making. But who's keeping track of musical styles some 60 years later? If it's good music, it's good music. While not groundbreaking stuff, *Five From '65* is real good music.

Across five LPs and 32 tracks, the aggregate of trumpeter Baker (no vocals), tenor saxophonist George Coleman, pianist Kirk Lightsey, bassist Herman Wright and drummer Roy Brooks sounds like a working band, one revisiting the familiar repertoire of blues, ballads and a standard here or there. (The booklet includes interviews with all five members.) One week's worth of recordings for Prestige records, *Boppin'*, *Smokin'*, *Groovin'*, *Comin' On*, *Cool Burnin'* are remastered from their original mono tapes. That Miles reference suggests another affinity when we remember that those Davis '50s Prestige sides also went by similar titles, also recorded in rapid succession.

That Baker had never played with his studio-mates makes the output here all the more noteworthy. His playing (including debuting on flugelhorn on the softer tunes) comes across as assured, rooted, as he confidently covers vulnerable, slow-moving material like "Lonely Star" alongside the rare burner like "Cherokee," his speed and execution belying the fact that his addictions remained a kind of subplot to his musical life.

Even though he's the putative star here, Baker gives most everyone lots of room to express themselves beyond the arrangements. Indeed, there may be no finer place to hear mid-'60s George Coleman. Fresh from his few years with Miles, Coleman's sound is recognizable but significantly different. You can hear it quite forcefully on a tune like "On A Misty Night," where his attack suggests he'd been listening to fellow tenor man John Coltrane as he runs those scales and heats up what is otherwise a fairly easygoing affair. He's got lots of notes to fit into those measures, contrasting nicely with Baker's subsequent, spare, muted horn playing. Reflective of many of the songs, the order of solos is a refreshing mix where any of the three principal soloists might jump in first, as Coleman swingingly does on the blues sprint "Hurry." Again, the contrast with Baker's horn can't help but hearken back to the early Miles/Coltrane sides.

"Etude In 3" is another case in point, where we hear pianist Lightsey kicks things off, followed by Coleman as they waltz



Chet Baker in 1965.

through this uptempo swinger. Speaking of Lightsey, *Five From '65* is a revelation: We get to enjoy this young artist confidently move through everything with a zestful flair alternating with some engaging ruminations. Also in 3, "Beaudoir" offers Coleman a nice platform to dance around the playful melody with short, eloquent ideas that seamlessly result in Baker's equally dancing horn lines, the two at times almost sonically working like mirrors of each other. Another high point of "Beaudoir" comes with Lightsey's insistent rhapsody on this mesmerizing drone of a tune. He could be Herbie Hancock or Horace Silver manning his own band with the way he guides the music's direction. Yet another eloquent statement can be heard on the gently contemplative "I Waited For You," a ballad that illustrates the delicate balance between Baker, Coleman and especially Lightsey, his pianism recalling early Red Garland even as Herman Wright's bass lines evoke the presence of Paul Chambers.

The medium-tempo swinger "Chabootee" serves as one of many blues numbers that includes a simple line played by Baker and Coleman, followed by lighthearted solos from everyone minus Brooks — who does get his chance to solo on other blues tunes. Case in point: his brief, inventive splurges for a similarly medium-tempo blues, the set closer "Carpis's Groove." It's a fairly nondescript fancy that could've doubled as accompaniment to a nightclub strip show. Back on mute, Baker's sweet, quiet horn helps to set up another soft-toned Garland-sounding solo from Lightsey followed by more from Coleman — spookily sounding even closer to Coltrane's early '50s horn. Yes, this band was like a faint echo of that early Davis band. But there were enough marks of distinction to show this thrown-together ensemble was capable of producing "very good music" of lasting value. **DB**

Ordering info: newland.ochre.store

RON BLAKE
SCRATCH BAND
FEAT. REUBEN ROGERS & JOHN HADFIELD

Ron Blake
SCRATCH Band feat. Reuben Rogers & John Hadfield

7TEN33PRODUCTIONS

★★★★½

SCRATCH Band, Ron Blake's enthralling sixth leader album, is a nine-track master class in the art of three-way musical conversation, informed by the quelbe folk idiom that was performed during his Virgin Islands childhood by (he relates in the booklet notes) "storytellers and groove-makers" who "blended the fundamental elements — groove, melody, harmony and space — that make music enjoyable while leaning into a 'keep it simple and engaging' approach."

Fellow Virgin Islands native Reuben Rogers on bass and Missouri-born drummer John Hadfield sustain a seamless flow on four of Blake's originals, a soca hit, a bolero, early employer Roy Hargrove's "Another Level," "Lift Every Voice And Sing" and "Body And Soul," as Blake consistently projects his feelings with a continuous stream of melody on baritone and tenor saxophones, delivered with a bespoke voice whose warmth, breadth and multidimensional inflection provokes associations with Harry Carney, Ben Webster and the most unencumbered sides of Virgin Islands-descended saxophone trio avatar Sonny Rollins, who reached artistic maturity in first-half-of-the-'50s Chicago. It's a path that Blake mirrored during a fruitful cusp-of-the-'90s Windy City apprenticeship, where he inculcated the notion that projecting a unique sonic fingerprint is the true measure of saxophonistic prowess.

Blake was 56 when he wrapped the self-produced *SCRATCH Band* in September 2021. As he enters his seventh decade, here's hoping this individualistic grandmaster can document and share his various projects with a frequency apropos to his stature. —Ted Panken

SCRATCH Band feat. Reuben Rogers & John Hadfield: Bassman; Body And Soul; Another Level; Lift Every Voice & Sing; Grace Ann; Appointment; Song For Maya; La Conga de Juana; April's Fool. (56:41)

Personnel: Ron Blake, tenor and baritone saxophone; Reuben Rogers, bass; John Hadfield, drums.

Ordering info: ronblakemusic.com



Chicago Underground Duo *Hyperglyph*

INTERNATIONAL ANTHEM
★★★★

Saul Williams, Carlos Niño & Friends *Saul Williams Meets Carlos Niño & Friends At TreePeople*

INTERNATIONAL ANTHEM
★★★

Most record labels would make a point of celebrating their 10th anniversary, but International Anthem has done things differently. Founded in Chicago in 2014, it held out for the next prime number and has spent 2025 issuing deluxe editions of its early work, including an LP by Rob Mazurek. Ever focused on the future, Mazurek has also given IA new work this year. *Hyperglyph* is the first album in 11 years by Chicago Underground Duo, his long-running duo with Chad Taylor.

Their first recording, done during a winter snowstorm in 1997, sounded like a glass of vintage Don Cherry and Ed Blackwell served with a shot of Morton Feldman on the side. With time and the acquisition of additional instrumentation, Taylor and Mazurek have transformed

their music into something far more kaleidoscopic. There are still occasions when the latter lofts fiercely lyrical trumpet phrases over the former's cascading rhythms. But now, cycling synthesizer tones add pulsing polyphonies, electronic treatments warp brass and beats like a funhouse mirror, and thumb pianos drift through the mix like rogue clouds raining luminescent but needle-sharp metallic tones. An ultra-hot recording makes the music blast out of the speakers, especially when Mazurek tries at soapbox oratory on the hurtling "Contents Of Your Heavenly Body." Mazurek and Taylor have often invoked the cosmic; on *Hyperglyph*, they achieve escape velocity.

Saul Williams Meets Carlos Niño & Friends At TreePeople, on the other hand, reproaches the institutional genocide and oppression that makes escape necessary. Saul Williams is as creatively restless as CU2. Carlos Niño is a percussionist, DJ and producer, notably of ex-Outkast member Andre 3000's ambient flute record, *New Blue Sun*. The "& Friends" ensemble is a flexible collection of musicians who accompany Niño in realizing spacy, rhythmic improvisations.

Their summit with Williams was recorded in December 2024 on the L.A. grounds of TreePeople, a nonprofit environmental action organization. They set the stage on "Sounds Then Words" with a wash of cymbals, lulling vibes and breathy woodwinds. The poet uses a-linear evocation to connect distant colonial violence to present-day bureaucratic mechanisms of control while hand drums and synthetic swells further stir past and future into a tragic forever. Gently mournful saxophones come to the fore on "We Would Lift Our Voice..." while Williams details the wickedness of the history under consideration. Half an hour in, the percussion grows harsher and wordless vocals evoke mystery while Williams' delivery grows sterner as he prescribes a technological retaliation strategy.

At one point, Aja Monet takes the microphone, but her cadence is so close to Williams' that the spell remains unbroken. Actually, a break would be beneficial, because while any given moment of the performance feels absorbing, the absence of any dramatic change makes it tempting for a listener to check out and drift off.

—Bill Meyer

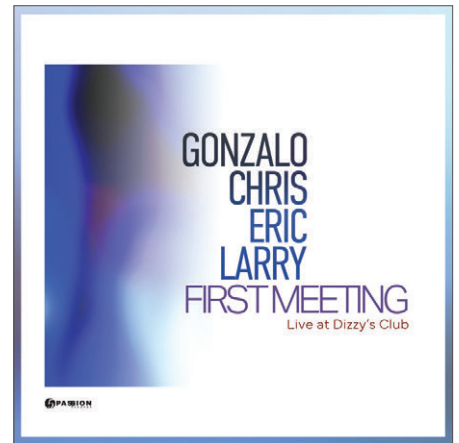
Hyperglyph: Click Song; Hyperglyph; Rhythm Cloth; Contents Of Your Heavenly Body; The Gathering; Plymouth; Hemionu; Egyptian Suite / Part 1: The Architect; Part 2: Triangulation; Part 3: Architectonics Of Time; Succulent Amber. (38:49)

Personnel: Chad Taylor, drums, percussion; Rob Mazurek trumpet, piccolo trumpet, RMU electric piano, modular synthesizer, sampler, voice, flutes, bells.

Saul Williams Meets Carlos Niño & Friends At TreePeople: Sound Then Words; We Would Lift Our Voice...; We Are Calling Out In This Moment; The Water Is Rising/As We Surpass The Firing Squad; We Have Work To Do (speaking after the concert). (63:59)

Personnel: Saul Williams, vocals, shaker; Carlos Niño, percussion, vocals, whistles; Nate Mercereau, guitar synthesizer, live sampling with MIDI guitar, sample sources; Aaron Shaw, flute, soprano saxophone with pedals, tenor saxophone; Andres Renteria, percussion; Maia the Artist, flute, vibraphone, vocals; Francesca Heart, computer, conch shell, sound design; Kamasi Washington, tenor saxophone; Aja Monet, vocals (4).

Ordering info: intlanthem.com



Gonzalo Rubalcaba/Chris Potter/Eric Harland/Larry Grenadier *First Meeting: Live At Dizzy's Club*

5PACISION
★★★★½

Yes, it's an all-star group, but this one-time encounter from summer 2022 is no casual exhibition; it's a document of four masters of their craft who formed an extemporaneous collective that was even greater than the sum of its parts.

The recording is of the final set of a four-night run at Dizzy's in New York. The only downside is that we don't have the other sets to fully trace the players' path to such a unique place of daring inventiveness and telepathic resonance with each other. On Chick Corea's "500 Miles High," Gonzalo Rubalcaba solos with spacious mystery, turning up the heat to a simmer that boils over with Chris Potter's ferocity. Larry Grenadier demonstrates an uncanny ability to be simultaneously grounded and abstract. Eric Harland opens his tune "Eminence" by stirring a brisk, restless tempo, settling into a flighty pattern to which Grenadier attaches a bass ostinato. Piano solo followed by saxophone: unfolding, then exploding.

"Con Alma," the unusual tune by Dizzy Gillespie that Rubalcaba once got to perform with the composer, becomes a fitting reprise in the club named after the legendary trumpeter. Rubalcaba's disjointed pianistic flurries evaporate into a stride rendition of the melody — but a tease before launching into a languid beat one might consider "gospel bembé." Potter takes his most inspired solo, a plethora of fire, filigree, motifs and quotes that all crash into each other like tsunami-induced surf. This band rides those waves with balanced flamboyance, exhilarating beyond imagination.

—Gary Fukushima

First Meeting: Live At Dizzy's Club: 500 Miles High; State Of The Union; Eminence; Con Alma; Oba; Santo Canto. (92:56)

Personnel: Gonzalo Rubalcaba, piano; Chris Potter, tenor and soprano saxophones; Larry Grenadier, bass; Eric Harland, drums.

Ordering info: 5pacion.com

From Surf Guitar to Exotica

Adrian Sherwood initiated his solo recording run just over two decades back, but he'd started producing in the late 1970s, principally releasing via his On-U Sound label. Sonic shaper Sherwood loomed over a radical reggae dub panorama, working with the New Age Steppers, Singers & Players and Dub Syndicate, but also colliding with NYC electro and Bristolian collage-rock. ***The Collapse Of Everything* (On-U Sound; ★★★½ 38:14)** operates in a reclined panoramic setting, still dubwise without sounding overtly Jamaican. Sherwood crafts a more varied spread, rhythmically, and in terms of its carefully arranged elements, featuring an array of instrumentation that might have sounded too crowded in other hands. Space is allowed on some tracks, with Brian Eno dropping by, joining the core combo of guitarist Mark Bandola and bassist Doug Wimbish, with major bandmate Keith LeBlanc contributing drums on two tracks. Flute, saxophones, trumpet, piano and synths weave carefully across the expanse, with harmonica and cello also making striking appearances. There are souk sways, slow skanks and spaghetti-spy Morricone-isms. The balance is masterful.

Ordering info: adriansherwood.bandcamp.com

***The Legends Of Surf Guitar* (Oglio; ★★★½ 71:57)** was recorded live in April 1995 at The Lighthouse Café, Hermosa Beach, California. It most certainly sounds that way: glorious twang-reverb captured by multichannel mixing desk, complete with detailed separation. Paul Johnson & The Packards provide an introductory run of 10 tracks, but it's the four numbers by The Chantays that really hike up the intensity. Fresh from the 1980s surf guitar revival (still running momentum in New York and New Jersey), the gig's musical director Johnson (of The Belairs) peaks with "Kami Kaze" and "Squad Car," before stringster Davie Allan rips out a pair of distorto-finesse cuts. The crammed crowd is now going apeshit! The Chantays are totally overloaded, kicking from one classic to the next, including "Pipeline." It twangs, it rocks, always rumbling. It's almost punk-surf, exuding vital salty fluids.

Ordering info: oglio.com

Raven Chacon's *Voiceless Mass* (New World; ★★★★★ 48:58) collects three pieces, all hovering around 15 minutes. The Navajo composer's 2021 title work has a mordant slow-flow, with darkened low strings and brooding clarinets, crafting a heavy aura that's sustained throughout. The older "Biyán" (2011) has a complementary soundscape, making stinging string cuts, sour infusions with derailed clarinet and raw violin. "Owl Song" actually includes a leading vocalist, but used in unusual ways, with effects, abstraction and surprise phrasings, making it more active than the preceding pair of compositions. This set

Matmos: M.C. Schmidt and Drew Daniel.



magically explores a low event environment, with perfectly poised soundspreads.

Ordering info: newworldrecords.org

Gwenifer Raymond's *Last Night I Heard The Dog Star Bark* (We Are Busy Bodies; ★★★★★ 42:21) presents solo acoustic guitar (and sometimes banjo) wonderment, with all-original tunes drawing from blues, folk, country and drone. Raymond is Welsh but has moved to Brighton, England, although her style is deeply rooted in the USA. She harnesses a ferociously driven live power for these sessions, imbuing her strumming, picking and low bass presence with a persistently growing power and authority. The highly evocative "Banjo Players Of Aleph One" opens with rotary picking, hard plucks and softly emergent drones, with a more emphatic line developing a swaggering folksiness. Some tracks have sufficient time to amass significant mood landscapes, such as "Bleak Night In Rabbit's Wood," an epic masterwork. Almost a lament, "Bonfire Of The Billionaires" broods then intensifies, with further resonance down in its bass zone.

Ordering info: wearebusybodies.com

The longtime Baltimore electronics duo Matmos always work around singular concepts, and on ***Metallic Life Review* (Thrill Jockey; ★★★½ 41:10)** they're obsessed with the recordings that they've continually made on the road, sampling the sonics of steel, iron, tin, copper and perhaps even mercury. A hotel doorway made to sound grandiose? "The Rust Belt" pulses heavily, then "The Chrome Reflects Our Image" salutes David Lynch. It's all extensively arranged in a post-musique concrète fashion, but skimmed with swayable beats and marshalled into an open-hearted harmoniousness of post-tuned metals, creeping towards the shimmering starry-sounds of Indonesian gamelan, particularly during "Steel Tongues" and the epic title cut. **DB**

Ordering info: matmos.bandcamp.com



Ned Rothenberg *Looms & Legends*

PYROCLASTIC

★★★

Early in his career, 2025 DownBeat Hall of Fame entrant Anthony Braxton was booked to perform a solo concert. In his own telling, he ran out of ideas after about 10 minutes. This embarrassing incident inspired him to begin developing the language systems that have guided much of his compositional and improvisational work ever since. Braxton's *For Alto*, released in 1969, was the first album of solo saxophone music, but players from JD Allen to John Zorn have undertaken the challenge in the decades since. Now it's Ned Rothenberg's turn.

Rothenberg has released many solo albums before this. His last one, *World Of Odd Harmonics*, came out on Zorn's Tzadik label in 2012. (Tzadik also reissued Rothenberg's first three solo albums as a two-CD set in 2006.) In the liner notes, he writes that "focused attention on sonic expression might help the individual keep a connection with their humanity and reinforce positive human endeavors — love, empathy and truth-seeking." That makes what is actually a pretty stark and forbidding record sound warm and inviting.

It has its moments, of course. "Resistance Anthem" sounds more like a love ballad, and the closing version of Thelonious Monk's "Round Midnight" is beautiful. But most of these pieces are displays of fearsome technique, stunning breath control and obsessive focus. Rothenberg latches onto an idea, explores it for as little as a minute or as long as nine, then resets. If this album could be summed up in a phrase, it would be "proof of concept."

—Phil Freeman

Looms & Legends: Dance Above; Denali; Resistance Anthem; How You Slice It; Plun Jah; Brief Tall Tale; Urgency; Flurry; Bounding Not Binding; Fra Gile; Inner Briation; Tender Hooks; BellKeyBell; Round Midnight. (60:49)

Personnel: Ned Rothenberg, alto saxophone, B-flat and A clarinets, shakuhachi.

Ordering info: pyroclasticrecords.com



Craig Brann feat. Gregory Tardy
For The Record
 STEEPLCHASE
 ★★★★★

To get a sense of how completely suffused with melody Craig Brann's music can be, cue up "I Really Couldn't Imagine," from his seventh album, *For The Record*.

A sweet, slightly mournful work, it unfolds with the stately grace of a John Lewis elegy. Then, as tenor saxophonist Gregory Tardy launches his spare, arching solo, Brann's gui-

tar offers not the usual strummed comping but a chordal countermelody, as if the two were improvising a duet. Even bassist Nick Morrison seems less interested in grounding harmony than following the melodic arc of Brann's composition.

That sort of resolute tunefulness would, in and of itself, be reason to recommend this. But Brann and company have more to offer. Even though the playing here fits quite comfortably under the umbrella of mainstream jazz, the four rarely fall back on default devices like walking bass and skip ride, affording Morrison and drummer Rudy Royston the space to play as freely (and melodically) as Tardy and Brann. Even "Churlish," their nod to '60s boogaloo, steers clear enough of stock licks to offer a fresh twist on an old groove.

Being able to play off tradition without being limited by it is key. Yes, the title "Fourth On Sixths" is a nod to Wes Montgomery's "Four On Six," but it's also a description of the harmony Brann is using, and it's to this band's credit that both come through loud and clear.

—J.D. Considine

For The Record: Fourth On Sixths; It's Like She Said; I Really Couldn't Imagine; Old Man Sco; 11235; Lauds; Kvetchin'; Churlish; Chelsea Bridge; Cetecean; A Word From The Deacon. (67:20)
Personnel: Craig Brann, guitar; Gregory Tardy, tenor saxophone; Nick Morrison, bass; Rudy Royston, drums.

Ordering info: steeplechase.dk

Nick Finzer
The Jazz Orchestra Volume 1
 OUTSIDE IN MUSIC
 ★★★★★½

Nick Finzer is not just a fluent straightahead trombonist but an arranger-composer, an educator and the founder of the Outside In Music label. *The Jazz Orchestra Volume 1*, his eighth album as a leader, is the first to feature his playing and writing at the head of his big band.

The 18-piece orchestra greatly expands Finzer's regular sextet with tenor saxophonist Lucas Pino and four-piece rhythm section, adding a dozen other horn players. The trombonist, who has worked with Ryan Truesdell's Gil Evans Project, readily acknowledges the influence of Evans in his arrangements although, except for parts of "Lament," that inspiration is pretty subtle.

The program begins with the set's happiest piece, J.J. Johnson's "Say When," which includes solo spots for Finzer and altoist Jordan Pettay. The next four selections, three originals plus Johnson's "Lament," are more somber. A jazz waltz, "The Guru" includes an excellent trumpet solo from Anthony Hervey and a dramatic statement by Finzer, followed by a fairly conventional treatment of "Lament." Finzer's "We The People" was written during the gloom he felt after the 2016 election. A determined uptempo



piece with strong forward momentum, arranged by a student of Finzer's (Jack Courtright), it includes strong statements by Pino, trumpeter Chloe Rowlands and guitarist Alex Wintz. The atmospheric "Again And Again" is quite moody before the closing medium-tempo swinger "Just Passed The Horizon" ends the date on a more optimistic note.

—Scott Yanow

The Jazz Orchestra Volume 1: Say When; The Guru; Lament; We The People; Again And Again; Just Passed The Horizon. (43:31)
Personnel: Augie Haas, Anthony Hervey, Nadje Noordhuis, Chloe Rowlands, trumpet; Nick Finzer, Rob Edwards, James Burton III, Sara Jacovino, trombone; Altin Sencalar, bass trombone; Michael Thomas, Jordan Pettay, alto saxophone; Lucas Pino, Evan Harris, tenor saxophone; Tony Lustig, baritone saxophone; Alex Wintz, guitar; Glenn Zaleski, piano; Dave Baron, bass; Jimmy Macbride, drums.

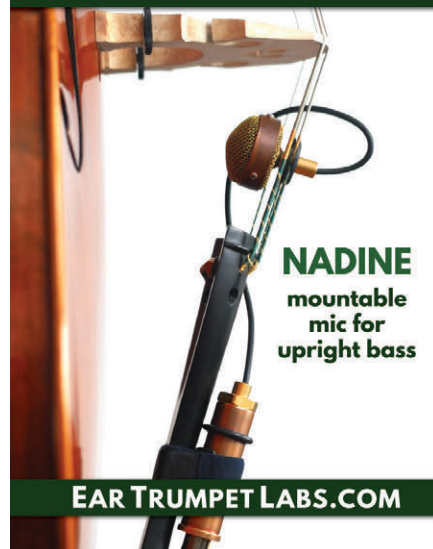
Ordering info: outsideinmusic.com



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Heat On

Heat On
CUNEIFORM

★★★★

Drummer Lily Finnegan's robust debut, *Heat On*, is her "love letter to Chicago," where her intergenerational quartet makes notable noise. The eight tracks, all by Finnegan, range from the fizzy "Green Milk" to the saxophone reverie of "Inverted Spoon" and the triumphant "Beltline, pt. 3." In addition to being a creative drummer, Finnegan is a strong composer, and her work is always interesting.

The tracks with undeniable ear worm

Anthony Wilson Nonet

House Of The Singing Blossoms
SAM FIRST

★★★★½

Guitarist-composer Anthony Wilson distinguished himself during the late '90s with a series of acclaimed nonet recordings. For his fifth nonet outing, Wilson presents an eclectic mix, backed by nonet veterans like the Farber twins (trombonist Alan, drummer Mark), established players like pianist Gerald Clayton and tenor saxophonist Bob Reynolds, and emerging artists like alto saxophonist Nicole McCabe, baritone saxophonist Henry Solomon and trumpeter CJ Camerieri. Recorded live at the popular Sam First club in L.A., it's a superb-sounding album full of surprises.

They come out of the gate charging hard on "Triple Chase," a flag-waver penned by the guitarist's late father, Gerald Wilson, for his orchestra of the '80s. An uptempo vehicle for some ripping sax solos, it also finds the accomplished guitarist turning in an aggressively swinging solo of his own. Their lush rendition of "In A Silent Way" opens with some introspective solo guitar from Wilson before the full ensemble kicks in midway through for a reharmonized reading of that Joe Zawinul classic. On the funkier side are versions of Cannonball Adderley's boogaloo "Walk Tall" and Bennie

appeal are "Rimrock," all three parts of "Beltline" and "The Great," the exultant cut that caps this confident album.

Finnegan and bassist Nick Macri conjure Lou Reed's "Walk On The Wild Side" as they introduce the slinky "Rimrock." Fred Jackson Jr.'s alto saxophone is birdlike, darting in and out of his twine with tenor authority Ed Wilkerson Jr. Very compact, very noir, very sexy — and what a bass line.

Like "Green Milk," the first "Beltline" evokes early Ornette Coleman, thanks to the gritty saxophone interplay. "Beltline pt. 2," with Jackson's harmonics in the stratosphere, is theatrical and abstract, with little to fix on. On the more structured "Beltline, pt. 3," juxtaposition of the saxophones' melody line with the purposefully loose rhythm section develops unusual heft.

Wilkerson bites into "The Great," then Jackson takes off, their dialogue quickens and Finnegan and Macri spread the soundscape wide. While Jackson's lines are driving and yearning, Wilkerson eventually takes over, developing an impressive head of steam. The sax talk ends too soon, leaving Macri to escort Finnegan as she shimmies her way out the door. —Carlo Wolff

Heat On: Green Milk; RSJ; Inverted Spoon; Rimrock; Beltline, pt. 1; Beltline, pt. 2; Beltline, pt. 3; The Great. (37:49)

Personnel: Lily Finnegan, drums; Fred Jackson Jr., alto saxophone; Nick Macri, upright and electric bass; Ed Wilkerson Jr., tenor saxophone.

Ordering info: cuneiformrecords.bandcamp.com



Wallace's swaggering, New Orleans-flavored "Bordertown."

Shifting gears, they deliver a gorgeous reharmonization of the Beatles' "Because" before tackling two Keith Jarrett tunes from his pivotal *Treasure Island*, "Introduction & Yaqui Indian Folk Song" and "Le Mistral."

—Bill Milkowski

House Of The Singing Blossoms: Triple Chase; In A Silent Way; Walk Tall; Bordertown; Because; House Of The Singing Blossoms; Blues For Wandering Angels; Introduction & Yaqui Indian Folk Song; Le Mistral; Simple Song. (81:29)

Personnel: Anthony Wilson, guitar; Gerald Clayton, piano; CJ Camerieri, trumpet and French horn; Alan Ferber, trombone; Nicole McCabe, alto saxophone; Bob Reynolds, tenor saxophone; Henry Solomon, baritone saxophone; Ann Butters, bass; Mark Ferber, drums.

Ordering info: samfirstrecords.com



daoud

ok

ACT

★★★★½

French-Moroccan trumpeter and composer daoud's new album *ok* ruminates on intense introspective topics like lack of control in one's life, moving forward despite failure and the numbness that arises from repeatedly insisting everything's "OK." This heaviness is offset by an alluring, but humble, musical swagger and sophistication. The album sparks curiosity and never stops fanning its flames.

Opener "dijon" bears a pristine trumpet hook with a sonic style similar to Chris Botti. Paired with reverb, crisp chimes and light rim taps, "dijon" revels in a leisurely start. However, energy, instrumentation and production style change drastically as things progress. The densely layered percussion and faster tempo of "La fièvre" create a groove that would be the life of any dance party. Lead instruments change throughout, and melodies become less predictable. The rigid piano line that starts "3114" sets a seemingly slow pace, but distorted guitar emerges and subtly reframes the song's rhythmic center. "l.p.a.m." is a high-speed chase with flutter-tongued flute front and center; its two minutes fly by. Finale "loulou & the loulous" brings the precision, polish and panache of *ok* all together: Daoud's trumpet sings beyond a short hook. Agile but delicate drum and bass rhythms propel the music forward. Echoing tones overlap like watercolors. Daoud lets the end breathe before *ok* truly finishes with a synth line similar to the one at the album's beginning, perhaps alluding to the idea that people revisit *ok*'s quandaries often and search for new answers as time goes on.

—Kira Grunenberger

ok: dijon; plato's twins; la fièvre; l'oeil de jules; ame; 3114; le bâtarde; everything but sex; soda; plagiat; l.p.a.m.; mathilde; ck; loulou & the loulous. (45:40)

Personnel: daoud, trumpet, flugelhorn, synthesizers, ondes Martenot; Silvan Strauss, drums, percussions; Louis Navarro, bass; Leo Colman, synthesizers, piano, Fender Rhodes; Jules Minck, synthesizers, electric bass, electric guitar; Quentin Braine, percussion; Kuz, keyboards; Corto Alto, trombone; Mehdi Nassouli, guembri; Charlie Burg, Julien Fillion, tenor saxophone; Teis Semey, electric guitar; Kuba Wiecek, alto saxophone; Luduvine Issambourg, flutes; Rosie Frater-Taylor, vocals, electric guitar.

Ordering info: actmusic.com



three-layer cake Sounds The Color Of Grounds

OTHERLY LOVE

★★★★

Taut, lean and rambunctious to the point that it's occasionally primal, the new recording by the virtual trio three-layer cake is as retro as it is contemporary. The sounds made by the group sprawl in all manners that music that claims punk, funk, jazz and a host of international sounds might. The retro sensibilities recall the early '80s when previously sacrosanct genres collided and merged on downtown New York stages until they became full-fledged hybrids. The

contemporary aspect is that this recording, like their 2021 debut *Stove Top* was done distantly, via file sharing. First come the resonant basslines and perhaps vocals from Mike Watt, then Pride's wide-ranging percussion and finally Seabrook's searing guitar and banjo work.

On *Stove Top*, the group shied away from invocations of their past, especially Watt, who had grown weary of being shadowed by the legacy of legendary California postpunk band the Minutemen. Here, tracks like "Deliverance," "The Hasta Cloth" and "The Part You Kept Art" have a boisterous exuberance that would fit perfectly on a playlist with tracks from '80s Minutemen classics like *Double Nickels On The Dime* and *What Makes A Man Start Fires*. Other tracks, like "Occluded Ostracized And Onanistic," showcase Seabrook's virtuosity in a way that suggests a deeper jazz influence for the band. "Tchotchkes" is a reminder of Watt's funkiness.

For their next recording, the band plans the radical maneuver of playing together in real time. Hopefully a tour will result. —Martin Johnson

Sounds The Color Of Grounds: Deliverance; From Couplets To Corpuses; The Hasta Cloth; What Was Cut From The Negative Space; Occluded Ostracized And Onanistic; The Part You Kept Art; Tchotchkes; The Lonely Sail; Licksittie Spatter. (35:32)

Personnel: Mike Pride, drums, marimba, glockenspiel, dumbbells, bongos, organ, double bull-roarer; Brandon Seabrook, guitars, banjos, tapes; Mike Watt bass, vocal; Jonathan Moritz, tenor saxophone (8).

Ordering info: otherlylove.net

Richard D. Johnson Warm Embrace

SHIFTING PARADIGM

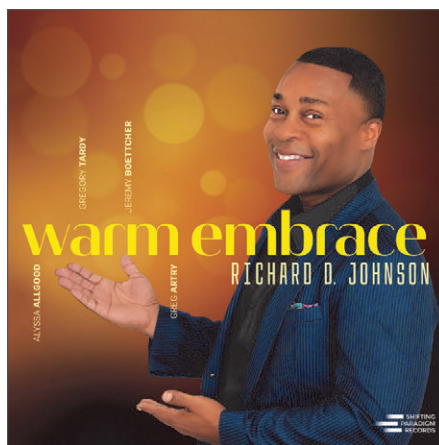
★★★★½

Born of an intensive three-week residency in Shanghai, China, *Warm Embrace* captures the rubber-band-tight feeling of a well-practiced touring combo with a time-tested repertoire.

The Johnson original "Warm Embrace" is a honeyed love tome that fits well among the standards in this collection. With a groove that was apparently inspired by the Ahmad Jamal evergreen "Poinciana," "Embrace" features Greg Artry's drumming as a gratifying underpinning. In fact, Artry's rhythmic take on the included interpretation of Thelonious Monk's "Ruby, My Dear" follows a similar throughline, this time with a more habanero-tinged accent. On that track, Johnson's syncopated solo intertwines with Artry's lines with a gorgeous balance of both elegance and assuredness.

Johnson's playing (in tandem with Alyssa Allgood's melancholic vocal styling) on "Don't You Know I Care" showcases a tasteful mastery that feels equally relaxed.

The album concludes with the dream-inducing "I Make Believe," which imagines someone looking back on a life well-lived. The tune



was perhaps-ironically penned by Johnson years ago, imagining a future self.

There are many bright spots on this nearly hour-long collection, among them Allgood's tranquil vocals, which give the effect of a cashmere muff of comfort around the whole thing. But *Warm Embrace*, while aptly titled, may leave a listener wishing for more surprises. —Ayana Contreras

Warm Embrace: East Of The Sun; Warm Embrace; Moonlight In Vermont; Dear Ruby; Do You Hear Me; Don't You Know I Care; When I'm With You; Stop, Drop & Roll; Still We Dream; 1324 Broadway; I Make Believe. (54:28)

Personnel: Richard D. Johnson, piano, Fender Rhodes; Alyssa Allgood, vocals; Gregory Tardy, tenor saxophone; Jeremy Boettcher, bass; Greg Artry, drums.

Ordering info: shiftingparadigmrecords.com

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On Those Who Go It Alone

Recent efforts like Sunny Five's *Candid* remind just how valuable a team player **David Torn** is. Dude invariably delivers motifs that enhance an ensemble's direction, even if they shift the design scheme in play. Something similar happens when he works alone. On the digital-only *peace upon you* (Torn Music; ★★★★★ 73:10), the wily guitarist is a master of mood whose expressionistic tendencies often create impressionistic rewards; details are always on his mind. These six improvised stringtronica ruminations are all about textural plurality. Fuzz-laden phrases accommodate craggy acoustic musings and shrill asides weave through hushed panoramas. The looping/sampling aesthetic he's refined through the years reaches an apex here, brimming with the "wordless poetry" he strives for. Some victories are about cleverly opening a door; this one is about strolling through and redecorating the room.

Ordering info: davidtorn.bandcamp.com

There's an orchestra in **Will Holshouser's** accordion, and the goods it delivers are wonderfully varied. *The Lone Wild Bird* (Adhyāropa; ★★★★★ 42:59) morphs with the arrival of each new track. Sacred Harp hymns, nods to Jimmy Smith, Cajun ditties from the swamps of Louisiana: The Brooklyn improviser has previously shared his broad interests, but his first solo affair unites a spectrum of material in a way that makes each piece seem connected. Thanks to an insightful artistry, the rich sound of Holshouser's instrument bonds the range of melodies he concocts. So "Reel To Reel" comes on like a bouncy Celtic parlor tune yet seems familial to "Shouting Song," a whimsical romp with references to shape-note singing. The use of "orchestra" above is also meant to imply the lush sound at play here. "Ouro Preto" is indeed performed by one person, but its captivating complexity is that of a full ensemble.

Ordering info: willholshouser.bandcamp.com

The most revealing interpretations of a master's music highlight the practitioner's artistry as deeply as that of the source. Forwarding an incredibly delicate touch on acoustic guitar, **Gregg Belisle-Chi** underscored this notion with *KOI*, his 2021 solo study of Tim Berne's songbook. *Slow Crawl* (Intakt; ★★★★★ 35:42) extends the attitude and revelations, illuminating aspects of Berne's compositions that may have been overlooked. Belisle-Chi's scrutiny is lined with lots of TLC; the proof lies in an A/B test between original and update of the bouncy "Yikes." On "Cluster," part of the alto player's *Sacred Vowels* solo program, an existing vulnerability is nurtured further. Throughout, Belisle-Chi decodes his mentor's vision, translating what was often feisty ensemble music into gorgeous recital offerings.

Ordering info: intaktrec.ch

An artful percussionist who time and again



chooses adventure over formula, **Ches Smith** has a way of bending solo gambits into embellished excursions. His previous *Congs For Brums* albums (a solo pseudonym) delivered rad, electronics-laced soundscapes. *The Self* (Tzadik; ★★½ 38:48) is an acoustic affair: 18 pithy episodes that give vibraphone, timpani, glockenspiel, tubular bells, chimes, traps and tam-tam their day in the sun. Some pieces sound like a funky gamelan squad, others like a valentine to Andrew Cyrille's early innovations. Acting as a one-man M'Boom (or maybe distilling the lessons of Roscoe Mitchell's "The Maze"), the Mills College grad advocates for a plurality of textures. "Vertingenous Question" enticingly employs gong decay; "Regenerate" conjures Walt Dickerson's mallet reveries and Harry Partch's cloud-chamber bowls. Bending trad usage notions and messing with the sanctity of tonal truths, this is Smith making a case for the impact of each individual instrument.

Ordering info: tzadik.com

Roberto Magris has made a score of records in his 65 years, but *Lovely Day(s)* (JMood; ★★★ 55:24) is his first solo offering. A revealing date, it glows with a cozy familiarity that's perhaps born of recording in his home town of Trieste, Italy. As the pianist moves from Steve Kuhn to Andrew Hill to Billy Strayhorn, he shares his love of a mainstream lingo while still giving quarter to a host of leftie lyricism. There's a forthright approach to the luminous theme of "A Flower Is A Love-some Thing," as if Magris trusts the melody to hold whatever whimsical asides he chooses to sneak in (there are several). Between his own "Blues Clues" and Monk's "Let's Cool One" (one of two live tracks), Magris is unafraid to rattle a cage or two, adding rococo decorations that cater to the emotion at hand, especially on Leonard Bernstein's "Lonely Town."

Ordering info: jmoodrecords.com

DB



PlainsPeak Someone To Someone

IRABBAGAST

★★★★½

Jon Irabagon remains a unique musician and force to reckon with in jazz, an alto saxophonist of might and invention and a chameleonic conceptualist who transforms to suit a given context of his own or others' devising. With his potent and poetic quartet PlainSpeak — a dazzling "chordless" unit out of and celebrating Chicago — Irabagon continues to impress, veering fluidly between free zones and echoes of Ornette Coleman's seminal work in a similar alto-trumpet-bass-drums package to roadhouse-ing, cerebral asides and post-bop byways.

Someone To Someone is dressed to impress, in a new yet old-school way. Irabagon, ever the firebrand alto player with musicality in his pocket, has a bold frontline ally in the trumpeter Russ Johnson, similarly pliable in his vocabulary of jazz-cosmos references.

What begins in graceful, lyrical rubato mode with the title track kicks into a feistier gear, gets funk-greasy with "Buggin' The Bug" and then heads into a roughly Art Ensemble-esque turf on "Malört Is My Shepherd" (Malört is a bitter Swedish liqueur born in Chicago). A dirt-rubbed multi-meter number, "At What Price Garlic" affords due solo time to bassist Clark Sommers and drummer Dana Hall, critical parties in the cohesive and game quartet. "The Pulseman" is a hard-driving bent-bop tune, with air in the margins.

Variety is the spice and the PlainsPeak mantra on this song set, without losing a sense of an artistic center. Irabagon triumphs yet again, with the help of gifted and empathic Midwestern friends. —Josef Woodard

Someone To Someone: Someone To Someone; Buggin' The Bug; Malört Is My Shepherd; At What Price Garlic; Tiny Miracles (At A Funeral For A Friend); The Pulseman; The Original J (bonus track). (53:35)

Personnel: Jon Irabagon, alto saxophone; Russ Johnson, trumpet; Clark Sommers, bass; Dana Hall, drums.

Ordering info: jonirabagon.com



Josh Lawrence *Still We Dream*

POSI-TONE

★★★★

You know the moment when the maitre d' explains that the dish is a "conversation" between two of the unlikeliest flavors and textures you ever heard of and it sounds awful, but you order it because the guy's scary and you don't want to appear a wuss, and it's wonderful? Chef Lawrence has prepared for you a fantasy conversation between Thelonious Monk and Frédéric Chopin, and you need to taste it, slowly and lovingly, because it's as

clever a piece of programming as you'll hear in a long time.

Pointless to belabor the contrasts and similarities. Suffice that while both composers seem to rely on relentless lyrical flow/swing, each is actually very concerned with the exact positioning of detail, and this is one of the elements that makes this such an exciting record. You will go back to check that you heard what you thought you heard, like when he puts a little pearl of honey ("Pure Imagination") between the salt of "Boo Boo's Birthday" and "Evidence."

One might think piano trio was a more likely vehicle for this experiment, but Lawrence is a horn player, so that's inconvenient. He's put together a whip-smart group in which every single name gets an appreciative nod and every flavour and texture contributes to the whole. Special mention for Rudy Royston. I check the back of every CD now to see if he's there. Guy can do anything.

Savor this one slowly. You won't be wanting anything else for a while. —Brian Morton

Still We Dream: Long As You're Living; Still We Dream; Op. 29 Impromptu No 1; Boo Boo's Birthday; Pure Imagination; Evidence; Kradoudja; Light Blue; Op. 36 Impromptu No 2; Trinkle Tinkle; Op. 5 Funeral March From Piano Sonata No 2, America. (62:14)

Personnel: Josh Lawrence, trumpet; Diego Rivera, soprano saxophone, tenor saxophone; Art Hirahara, piano; Mason Bryant, guitar, guest; Boris Kozlov, bass; Rudy Royston, drums.

Ordering info: posi-tone.com

Dave Douglas *Alloy*

GREENLEAF MUSIC

★★★★½

Veteran trumpeter Dave Douglas has long made a point of enlisting sturdy young talent for his various ensembles, a practice that extends jazz's rich history of mentorship. He's provided a platform for many strong musicians over the years, while also imbuing his own music with outside perspectives and information. Two young trumpeters, Alexandra Ridout and David Adewumi, share the front with Douglas on *Alloy*, instrumentation that would attract attention alone, but the leader composed a strong set of tunes for the band, which also includes Australian bassist Kate Pass and two heavy ringers: vibraphonist Patricia Brennan and drummer Rudy Royston.

Opener "Announcement: Vigilance" does a wonderful job simulating the ensemble cohering before our ears with an open section where all three trumpeters improvise around the same pitch before snapping into the solemn, Americana-drenched theme. Douglas' arrangements give the frontline enough contrapuntal space to avoid getting tangled up in redundancy, while the agile rhythm section injects a sharp sense of dynamics. The music never drifts far from its post-bop roots — fragments of Dizzy Gillespie's "Manteca"



crop up several times on "Friendly Gargoyle" — but Douglas has such strong lyric gifts and ability to impart chorale-like beauty in the multi-trumpet passages that the album never reverts to strict conventions. On "The Antidote" Douglas creates structures where each horn tangles with different compositional material. It seems unlikely this band will carry on as a working unit, but it has the goods to do so.

—Peter Margasak

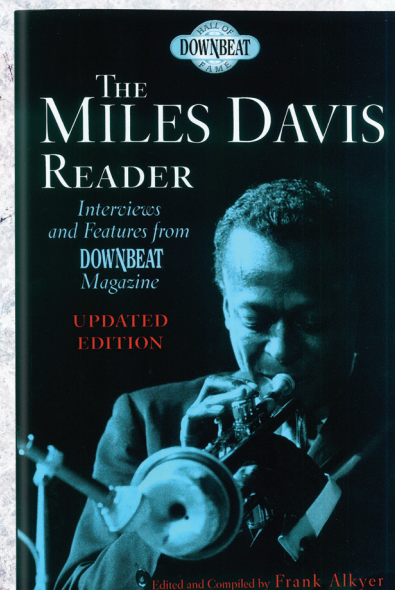
Alloy: Announcement; Vigilance; Friendly Gargoyle; Alloy; Fields; The Antidote; The Illusion Of Control; Future Community Furniture; Standing Watch. (55:19)

Personnel: Dave Douglas, Alexandra Ridout, David Adewumi, trumpet; Patricia Brennan, vibraphone; Kate Pass, bass; Rudy Royston, drums.

Ordering info: greenleafmusic.com

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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.



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Your Sound Is Your Calling Card

Have you ever tried a Blindfold Test where you're asked to guess the name of the bass player on a recording by listening to a piece? It's an ear-opening experience. You quickly realize that it's not always the note choices that give it away, it's the sound.

The true masters of the instrument like Jimmy Blanton, Oscar Pettiford, Ray Brown, Paul Chambers, Ron Carter, Rufus Reid, Buster Williams, Charlie Haden and others can be identified by tone alone.

Developing your own voice on the acoustic bass begins with understanding how sound is created and how it can be shaped.

The Physics of Sound

A single note has four phases. First there is the Attack, followed by the Decay, Sustain and finally the Release. Sound on the bass is created by the vibration of strings transferring energy through the bridge into the body of the instrument. These vibrations travel as acoustic waves through the air. Your goal is to engage the entire body of the bass activating low, mid and high frequencies in a balanced, responsive way.

Understanding how your bass produces sound is fundamental. Here's a quick glossary to ground you:

- **Timbre:** the character/color of your sound.
- **Attack:** how quickly a note reaches full volume.
- **Sustain:** how long the note is held.
- **Decay:** the drop from peak amplitude.
- **Release:** how the sound fades away.

Develop a Sound Concept

Your sound is your musical signature. Before you can shape it, you need to hear it in your head. That means deep, intentional listening.

I recommend studying recordings of the bass players who established the signature sounds that we enjoy listening to. Not just for musical style, but to hear the subtle nuances that project a personal vocal sound from the bass. Jimmy Blanton playing with Duke Ellington exemplifies beautiful, focused sound and he had wonderful technical mastery of the bass. Blanton's bass playing influenced Ellington to compose music that allowed the bass to be featured as a soloist in his band. Listen to "Jack The Bear" on Ellington's *The Blanton-Webster Band* recording.

I was drawn early to Ray Brown's punchy attack and round sustain. Albums like *Night*

Train and *The Trio: Live From Chicago* with the Oscar Peterson Trio made a lasting impression on me. Listen to "I've Never Been In Love Before" from that recording.

Later, Ron Carter's tone with the Miles Davis Quintet recordings *My Funny Valentine: Miles Davis In Concert* and *Four & More* offered me a new sonic model that employed a smoother attack, long sustain and incredible melodic control.

Buster Williams has another view of a smooth attack, and his sustain is dark and woody. I first heard him play with the band Sphere. He's on many recordings from before and after Sphere, too. His sound is very personal and easily recognizable.

Many bass players today use gut strings. Some play with mixed sets (G, D gut; A, E metal). I, of course, listened to Paul Chambers and loved his sound, especially on the Miles Davis Quintet recordings *Cookin'*, *Relaxin'*, *Workin'* and *Steamin'*, and I studied his beautiful sound and rhythm concepts; so should you.

Later, I listened to *The Shape Of Jazz To Come* by Ornette Colman. His bassist was Charlie Haden. Here is yet another great gut-string sound to study.

Oscar Pettiford was the last but certainly not least of the gut string players I studied. Pettiford's solos on both bass and cello became the standard of excellence for establishing a great sound with respect to playing accompaniment and bebop language.

You really must spend a considerable amount of time emulating each of the masters of sound. I would suggest spending an entire year on each one. Yes, I said that. You should transcribe them not only for the correct notes but use your hands to duplicate the nuances of their sound and rhythm concepts. Take what you have learned to your gigs and record yourself for later self-evaluation.

For younger players, this concept of imitating your favorite master bassists is just phase one of three to becoming an informed musician. The phases are Imitation, Assimilation and Innovation. After hours of practice and performance, you can develop a sound concept that's truly you. This process will help you to become a more "informed" version of you.

Right-Hand Technique

As Rufus Reid puts it: "Your right hand produces the sound."

Start by playing open strings. This allows

you to hear the natural character of your bass without the influence of your left hand. Try plucking in the following ways:

- Use your pointing finger only towards the end of the fingerboard (see Figure 1).
- Use your middle finger only toward the end of the fingerboard (Figure 2).
- Use both fingers together toward the end of the fingerboard (Figure 3).
- Try all of the above toward the middle of the fingerboard (Figure 4).
- Play in other areas of the fingerboard so that you have an idea of the many sounds that you can get. It's all right to experiment using hard, medium and soft attacks. Each variation of the attack will produce a different sound result. The position of your plucking hand, the weight behind your fingers and your approach to the attack all directly influence tone, volume and clarity. Rest your thumb on the side of the fingerboard (Figures 1–4).

Left-Hand Technique

Your left hand, as Mr. Reid also reminds us, "is your sound." It shapes tone, pitch and articulation.

Maintain a relaxed, curved hand posture. Think of holding a soda can. Spread the fingers with natural spacing (Figure 5). Your thumb, located opposite your second finger, leads the hand in position shifts around the fingerboard (Figure 6). Keep the lower joint on your thumb curved but flexible to maintain the "C" shape in the left hand. Use the pads of your fingers just below the tips for strength and clarity (Figure 7). Keep your knuckles curved and stable. This skeletal alignment helps you to produce a steady, resonant tone.

Try to minimize the stress to your left hand by having a luthier (professional who specializes in bass repair) set up your instrument so that it's comfortable to play. It does take some strength to play the bass, but focused, continuous practice can speed up the process.

Strings, Setup & Touch

Strings are often overlooked in discussions about tone, but they're a crucial factor. The difference between gut, synthetic core and steel strings can drastically change your sound, feel and playing approach (touch). Explore different brands and setups. Your sound may evolve as you do. Hybrid strings work well for both pizzicato and arco playing. I prefer hybrid metal strings. If you are new to the string testing

game, please consult with your teacher. They may recommend the best string for you and save you a lot of wasted time and money.

Self-Monitoring/Vibrato/Articulation

Self-awareness, practice and performance are essential. Record yourself regularly and listen with a critical ear. As you develop your sound, think about the following:

- Are your notes resonant and full?
- Is your tone consistent in all registers?
- Are you articulating phrases clearly in your accompaniment and solos?

Experiment with long and short notes, and notice how your sound blooms (or doesn't). Practice with a drone or tuner to reinforce pitch and tone center. Use your cell phone voice memo application and record yourself playing long and short notes. Go to the edit page and watch to see how your notes register on the playback screen. As you play medium-to slow-tempo quarter notes, do the notes have similar shapes? Are the attack, sustain, release and decay consistent? Do the repeated quarter notes all look the same on the screen? (Figure 8 shows one of my notes on screen.)

A controlled, gentle vibrato can add warmth, while too much vibrato or glissando can obscure clarity. Learn to apply vibrato with intent, not habit. I like to use vibrato in those soulful moments when I want my bass to sing like Aretha Franklin! Reid beautifully uses vibrato in his performance of "Sophisticated Lady" on his recording *It's The Nights I Like*.

A Refined Sound

Your sound is more than just personal, it's collaborative. It resonates with the rest of the band and helps shape the group's collective voice. Play the bass unamplified in small performance spaces whenever possible. Or, use minimal amplification. There will be times when amplification is essential.

Refining your sound is a lifelong journey. It starts with listening, continues through focused practice and evolves with every note you play. Your tone, attack, sustain and articulation all tell the story of who you are as a bassist. Your sound is your calling card — so make it count. **DB**

Rodney Jordan is Professor of Jazz Bass and Coordinator of Jazz and Commercial Music at Florida State University. He earned his bachelor's degree in music education from Jackson State University in Jackson, Mississippi. Jordan joined the Mississippi Symphony Orchestra as Assistant Principal Bassist. After graduating, he became Chair of the String Department in the Dougherty County Public School System and served as Principal Bassist with the Albany Symphony Orchestra in Albany, Georgia. In Georgia, he also taught bass at Darton College in Albany and Georgia State University in Atlanta. While in Atlanta, Jordan became one of the city's most active jazz bassists, performing with Marcus Printup, Mulgrew Miller, James Williams, Milt Jackson, George Coleman and Donald Brown. He tours regularly with Rene Marie and is a longtime member of the Marcus Roberts Trio. His second album as a leader, *Memphis Blue*, was released this year. Jordan was a featured artist and site host for the 2025 International Society of Bassists Convention. Visit him at rodneyjordanmusic.com.

Figure 1



Figure 2



Figure 3



Figure 4



Figure 5

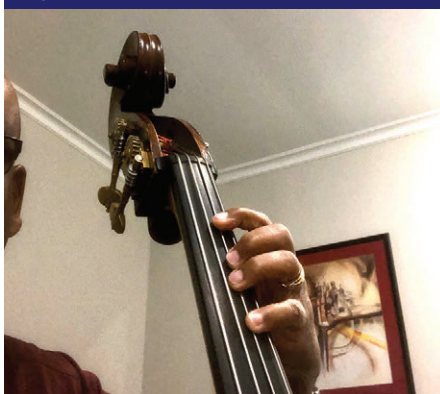


Figure 6

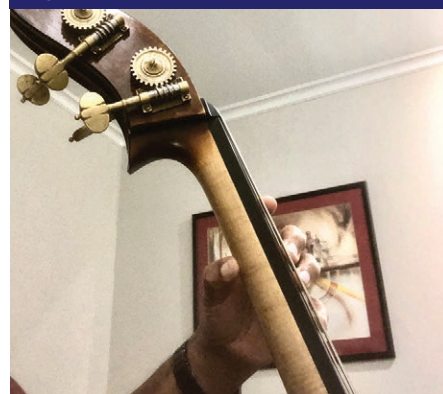


Figure 7

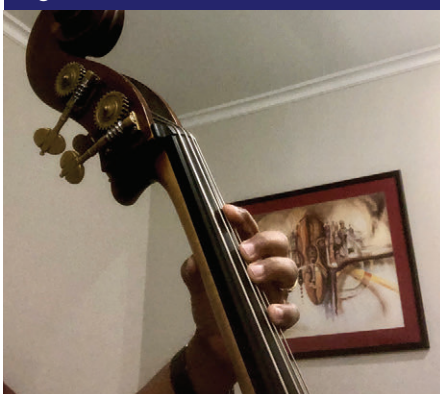
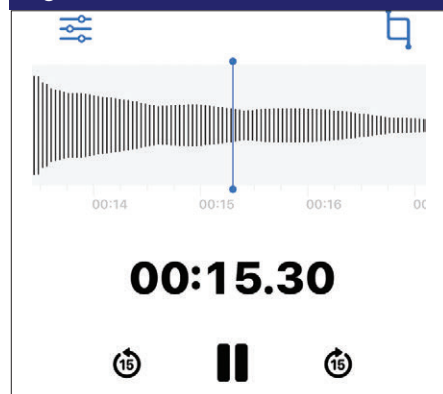


Figure 8



The Bass Line Hierarchy

When I'm teaching students how to create functional, supporting, but at the same time creative bass parts, I've found it useful to think of a certain hierarchy of elements.

Now that I think of it, not just while teaching, but I find this conceptual framework to be useful when I'm writing or improvising bass lines myself. It's a hierarchy since it goes from simplest to most harmonically complex elements, but don't think this means the upper elements are "better" than the lower. Sometimes we want more complex sounds and sometimes we want simpler sounds, depending on what we're trying to achieve musically.

Here are the elements of what I commonly refer to as "the bass line hierarchy": 1) root notes; 2) octaves; 3) fifths; 4) triads; 5) seventh chords; 6) pentatonic scales; 7) seven-note [or larger] scales; 8) chromatics.

I'm going to provide examples of using these elements over a i-IV vamp in Am. Maybe you'll like them, maybe you won't. Either way, it's more important to explore these sounds by writing your own (or improvising with these sounds, which I find an even better means of getting to know them). I'd advise you to avoid judging when you're doing this. The goal isn't to write brilliant lines, but to learn what these varying elements sound/feel like.

Root Notes

The first is the root note. The simplest way to fulfill your function as a bassist is to play the root note. If you do solely this there are people who would think you were the greatest bass player on the Earth (or at least their favorite to jam with). But when the harmonic elements are simpler, the rhythm becomes more exposed.

I've given an example of using roots with some syncopation in Example 1. It can also be good to question any assumptions (some people think of them as "rules") you may be holding onto. Notice I didn't use the same rhythm for the D7 as for the Am7. Not good or bad, just a decision.

Also, though we get used to putting the root on the downbeat, that's not a rule, either. If you examine some music, you may discover this so called "rule" does get violated a bit



Jimi Durso finds this conceptual framework to be useful when he's writing or improvising bass lines, as well as in educational settings.

(I'll start you off: the hit song "Roxanne" by the Police).

Octaves

Using octaves is a way of just using roots but the change in register automatically produces an accent. Take Example 2. Try playing it all on the same octave and then as written, and notice how different the octaves make it feel. Try changing which notes you play in which octaves. I've gone against another subtle assumption: that the first root note should be in the lowest octave.

Fifths

Fifths have a long history in many forms of music. Bossa nova, samba and bluegrass bass lines typically just use roots and fifths. You can even experiment with connecting the fifths to the next chord, when possible (as I did from the Am7 to the D7 in Example 3). I've actually taken Example 2 and altered it to fit some fifths in. This can also be a fantastic way of learning these sounds: Take a rhythm and apply each step of the hierarchy to it.

Triads

Next step is triads, and at this point your bass lines are helping to define the chord. This area and above are great for when you feel you need to make the harmonies clear in

your bass lines. For instance, in a situation where there is no chord player, or when you feel that the bass should be clarifying what the harmonies are. Or, if you don't need to elucidate the chords, or want to create a more vague harmonic feeling, then stay away from these elements.

An important aside: When talking (and writing) about these things, we make them seem very intellectual. But when I'm jamming, I'm not thinking, "At this moment in time due to the nature of the ensemble it's important that I define the harmonies at the triadic level." I'm just hearing and playing what I'm hearing (or trying to get close). I believe it's through practicing these elements that they become things we can access intuitively.

There's also the issue at this point that you need to know what the chords are. If you play a major third against a minor chord you will be at odds with what the other players are doing, and may sound very wrong, or (possibly worse) make them sound wrong.

So, if you're uncertain of a chord's quality, you can stay away from triads and more harmonically dense areas until you've got it sorted. Also: It's not a rule, but if you want smoother lines try connecting chord tones from one change to the next, as I attempted in Example 4.

Seventh Chords

Seventh chords have the same issues. This is a good place to point out that though I'm calling this a hierarchy, it is not necessary to have the previous elements before adding the next. There's a lot of blues bass lines that have sevenths but no thirds (which makes it easier to deal with not knowing exactly what the chords are, if that's your situation). You can use thirds without bringing in the fifths and octave. Thirds just make a denser sound harmonically since they define the chord more. Check out Example 5. Notice how while I did use seventh chords, I didn't feel the need to use all the elements of them. I'm thinking of these sections of the hierarchy more as what units I'm choosing from.

Pentatonics & Larger Scales

There's another line between levels 5 and 6, because once we get to scales we are incor-

porating non-chord tones. On one hand this can make the lines smoother and more connected, but on the other it could dilute the sound of the chord. I emphasize the word “could” as it doesn’t mean it necessarily will. Also, it’s not bad either way, unless it’s contrary to what you’d wanted (and even then it sometimes can be a wonderful surprise, a serendipity).

Check out Examples 6 and 7, using pentatonics and modes respectfully. Also, when using modes and pentatonic scales we often make them fit the chords and key as best as possible, but there are other choices. For instance, I used major pentatonic on the D7 as it fits cleanest, but I could have used minor pentatonic. This would’ve sounded a bit more “out” but would still have had a sense of fitting. I’ve attempted to demonstrate this in Example 8.

For Example 7, I chose A dorian and D mixolydian. Why these? Well, for one thing they fit the chords. D7 is a major chord with a flat seventh, and mixolydian is the only mode that fits that sound. For Am7, any of the minor modes would fit that chord, but only dorian has a natural sixth. Why is this important? Because that natural sixth (F#) is the third of the D7. If I had used aeolian or phrygian, the Am7 would have sounded more divorced from the D7.

Which might not be a bad thing. I’d been told that classical guitarist Julian Bream once said that there are no bad sounds, there are just sounds, and we place a value judgment on them. So if you wanted, you could play melodic minor on the Am7 and an altered dominant scale on the D7 (like the half/whole diminished: D–Eb–F–F#–G#–A–B–C). Sometimes the chord progression itself forces you to play scales that don’t fully relate to each other. This can create a sense of chromaticism.

Chromatics

Speaking of chromatics, these are intrinsically “out” sounding but also can be very smooth in the way they can connect chords. Example 9 shows chromatics being used to create more of a contentedness within the lines. You’ll notice they are generally used to connect to chord tones. You may also notice that in the first bar even though I’ve added chromatic notes, the others are all just roots, fifths and sevenths.

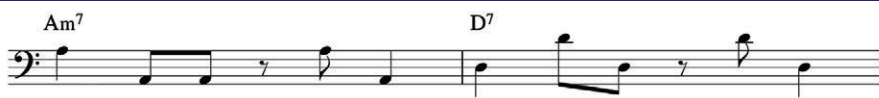
If you’ve only got a measure, you may not have the time to fit in all the elements of the entire hierarchy. Which is fine. The idea, as stated before, is to develop a familiarity with these elements so you can add and combine them as you hear.

DB

Example 1



Example 2



Example 3



Example 4



Example 5



Example 6



Example 7



Example 8



Example 9



COURTESY MIROSLAV VITOUS



Miroslav Vitous plays a supportive walking bass track as well as the melody/solo track on this version of the composition.

Miroslav Vitous' Bass Solo on 'Mountain In The Clouds'

Usually for this column I present something recent from the featured artist. For this month, however, I felt that for a musician as iconic as bassist Miroslav Vitous, I should transcribe something appropriately iconic. I chose his composition "Mountain In The Clouds" from his 1970 debut *Infinite Search* (Atlantic). Vitous has rerecorded this tune at least two other times, and drummer Jack DeJohnette was on this version (as well as one other).

In fact, this version is a trio of Vitous, Vitous and DeJohnette, with Vitous playing a supportive walking bass track as well as the melody/solo track. This is impressive in itself, as to make two basses work together without interfering is fairly difficult, especially since he's playing both pizzicato, and to play both parts adds an extra level of trickiness. (There is a later version from the ECM album *To Be Continued*, also with DeJohnette, on which he plays the melody/solo arco.) My

assumption is that the solo bass was recorded with the drums and the walking line overdubbed, as there is (to my ear) a lot more interaction between the drums and solo bass than with the walking bass. (However, I wouldn't be shocked if it turned out I'm mistaken.)

Bass is typically octave-transposed, but since Vitous is playing over another bass part, he spends all his time in the upper register. With that in mind, I wrote the entire thing *8va* (hence the clef marking), which means for other bass-clef instruments it will appear at pitch.

This is the classic "time, no changes" style of free-jazz, and because of this, I have not shown any chord changes. This would no doubt have irritated my first guitar teacher, as I believe he felt that even if there are no written changes to the piece, the improvisation will *imply* chords and those should be written out. However, I feel that doing so would be adding an element that wasn't

in the musicians' minds when performed, and might only get in the way of understanding what they are doing. Also, I'd be afraid of some young musicians attempting to play those harmonies as if they were the written changes to the song (and if a fake book came out with those chords for the composition, I'd never forgive myself). This approach to improvising is more about the counterpoint created between the lines, and typically requires a lot of deep listening and reacting to the other players. Again, this makes this type of recording difficult, as only one Vitous is capable of responding to the other. In spite of this, I feel there is a lot of interaction among all three parts.

There is an allure to this particular jazz sub-genre: With no chords, the soloist is free to play without the restrictions of harmony and form. You'll notice there isn't much consistency here in regards to key. But it isn't random chromaticism, either. Most of it is fairly tonal. For bars

53–54, Vitous plays a C minor triad. Measure 37 is a descending Fm7 chord. Measures 24–25 start out as a D \flat major pentatonic that morphs into D \flat ionian, a scale we also hear in bar 49. So there is the implication of harmony, just not a cyclical harmony that we would hear in a changes-style tune.

But this is juxtaposed with lines that are not so tonal. There are some bebop-style chromatic runs, such as in measures 34–35, 46 and 51. Notice, however, how in bar 35 the line becomes A minor and then ends on a high D \flat . Measure 51 is sort of the opposite: From the D \flat major we pointed out before, an A natural gets added in for bar 50 as an approach note to the B \flat , and then the phrase concludes with the chromatic scale. Vitous is leading our ears into and out of tonality.

As to the “time” part of “time, no changes”: The piece is in 4/4, but for the improvisation Vitous and DeJohnette play more off of the pulse rather than stating the meter. It does work out to land on the 1 when the melody comes back, so I’ve left it in 4/4 throughout, but there are points where the downbeat may feel like it has shifted. This is also part of the charm of this style of improvisation: Not only is it unrestricted harmonically but also, to a certain degree, rhythmically. (I had briefly considered creating this transcription without bar lines to further this point, but that would have also made it much more difficult to read.)

The pulse here is rather brisk — close to 300bpm — so we don’t get anything quicker than eighth notes (other than the triplet in measure 37). Vitous does often play strings of eighth notes (impressive at this tempo, especially on the double bass) but also leaves some measures empty. His balance of density and space really sells this improvisation, especially with DeJohnette responding to these variations. (I strongly encourage you to listen to this recording and hear how closely the two musicians interact with each other.)

Even though I said earlier that the bar lines were irrelevant, we can use them to see how Vitous’ phrases vary in length and how he uses them to basically make those bar lines irrelevant. The D half-sharp in measure 22 sounds like a downbeat to me. At one point in the transcribing process, I made bar 21 a 5/4 measure to make that note a downbeat, but then decided otherwise. (It’s also a hip, bluesy lick with Vitous bending the note into the cracks.) The last E \flat in bar 55 also sounds to me like it’s a downbeat ... but is it? There are other instances where what might *seem* like a downbeat *isn’t*, and I’ll again point out that this is a groovy thing about playing “time, no changes”: We can make downbeats wherever they feel right and not be concerned about where they *should* be.

In this case, it raises an interesting philosophical question: Is Vitous implying downbeats where they *aren’t* or are they *actually* down-

beats? I don’t think there’s a correct answer to this question, just as we can’t say what the harmonies *actually* are — and that’s a large part of what makes this kind of improvising sound so beautiful. That’s the “free” in free-jazz — the harmonies and meter aren’t defined, and can be bent to our taste. Even though this may seem like removing the restrictions would make playing this style easier, some people find it more diffi-

cult because forms provide a structure to work within and hold onto. Improvising without a structure as a reference point can be quite challenging, and to do so in as evocative a way as Vitous demonstrates here is quite impressive. **DB**

Jimi Durso is a guitarist and bassist based in the New York area. He can often be witnessed performing/rehearsing/teaching/pontificating online at twitch.tv/CoincidenceMachine. Find out more about Durso’s music at jimidurso.bandcamp.com.

NS Design EU Series Electric Upright Basses

Active EQ, Full Pickup Control & Incredible Tonal Flexibility

It's hard to believe, but I've been playing, touring and recording with electric upright basses (EUBs) professionally for about 35 years. Yes indeed, time flies. I tend to be an early adopter by nature, and my trusty Clevinger five-string was at my side for most of the '90s. All this to say that when the five-string version of the EU Upright Bass from NS Design ("NS" as in Ned Steinberger) showed up at my place, I was thrilled to put it through its paces. My goodness, this bass does not disappoint.

The very first thing I noticed when unpacking this beauty was the amazing 27 alternating layers of rock maple and graphite that travel head-to-toe throughout the entire bass. These striations, while indeed beautiful, serve a much greater purpose. The unique construction results in remarkable strength and consistency of tone from the lowest lows to the highest highs. Specifically, the carbon fiber-and-maple lamination creates a stiffness that enables the resonance of the instrument to be delivered to the pickups equally from every single point of the fingerboard.

Another standout is the concave neck — the back of the neck is curved inward to follow the arch of the fingerboard. This creates a broad recess for the thumb that initially feels a tad strange, but proves to be totally natural and gives the neck a slim and fast feel for its entire length. Playability in all registers is off the charts, whether pizzicato or arco, thanks to the traditional upright bass scale length and string widths.

All of this construction is great, but what about the electronics? After all, how will this technical consistency manifest itself in an amplified sound? It's all about the blend!

The EU upright bass features both piezo and magnetic pickups. The Polar pickup in the bridge features two different sets of piezo systems — vertical for pizzicato and lateral for bowing. The low-impedance EMG pickups incorporate individually adjustable coils and neodymium magnets. Each coil is separate for full sound and low noise.

The absolute magic comes in the exploration of the active 18-volt (*keep those 9-volt batteries on hand at all times*) onboard pre-amp and mixer. Top to bottom:

- Knob 1: Volume.
- Knob 2: Pickup blend (counterclockwise for magnetic, clockwise for bridge, center for both).
- Knob 3: Piezo balance (counterclockwise for optimal pizzicato, clockwise for optimal arco, center for both).
- Knob 4: Treble boost and cut.
- Knob 5: Bass boost and cut.

The sheer amount of tonal flexibility is incredible. Blended all the way to the magnetic side, you get a super-smooth, full and throaty fretless bass tone. As you mix in the bridge pickup, the tone changes. It's subtle at first, then the more you dial in the punch-

er it gets — the fundamentals of the piezo shining through. Of course, that piezo can be blended, too (see Knob 3 above). So, if you have it dialed in to more of an arco setting, the resulting blended sound will be completely different — think of the subtle "clack" of finger/string noise you get from close mic'ing an upright bass.

The bowed sounds are also gorgeous and not at all "one-note" (pardon the pun). The treble and bass boost and cut knobs round out the mixer, accentuating whichever of the multitudinous sounds you have dialed in. No matter how much I messed with the mixer, there wasn't a bad tone in the bunch. Talk about having the flexibility to dial in the perfect sound for the situation — the NS EU Electric Upright has it.

This technically advanced instrument is also designed to be tailored to an individual player's needs, with a truss rod for the neck, adjustable bridge and adjustable magnetic pickups. Even the piezo pickup can be adjusted via small trim pots found on the circuit board in the body cavity. The EU Upright comes with an ingenious tripod stand that is also highly adjustable. It can be set in many different positions (even horizontally). You do need to be careful not to set the bass in a position that is unbalanced, however. The stand connects directly to the bass using a large screw in the back. Once you have it positioned to your liking, it can stay up indefinitely, perfect for the stage, studio or practice room. The stand is extremely solid, yet fits easily into the provided gig bag.

I've had the good fortune of reviewing an NS five-string WAV Electric Omni Bass, as well as an NS NXT4a Electric Upright. Both are excellent instruments and come at different price points (full disclosure: the Omni Bass joined my arsenal right away). The EU Upright is NS's flagship model and, no surprise, exhibits the finest craftsmanship, materials, playability, sound and tonal options that I've ever experienced in an EUB.

The EU comes in five-string (low B or high C) and six-string models, both priced at \$7,619 (the CR series with the same pickups and electronics is available in four-string and five-string models). That's quite an investment, but this is one serious, road-ready instrument with the flexibility to be used in many different styles and applications by top-tier, genre-crossing bassists like Tony Levin. Play one — you won't be disappointed.

—Jon Paul

thinkns.com



1. Lightweight Bass Head

The TX7500 lightweight bass head is an expansion to Hartke's portable TX bass amplifier series. The TX7500 is designed for gigging bassists and studio bass players alike. The metal chassis provides durability, while still remaining lightweight and portable with an integrated carry handle. Its effects loop and XLR direct output options make it suitable for studio use.

More info: hartke.com

2. Re-imagined Bass Station

Novation's Bass Station synthesizer has been re-imagined as a virtual instrument by GForce Software. GForce's take on Bass Station is faithful to the original 1993 keyboard version with several additions, including polyphony, new oscillator waveforms, sub-oscillator, unison mode, modulation options, delay/reverb/chorus effects, high pass filter, macro controls and new arpeggiator and sequencing functionality.

More info: novationmusic.com

3. Portable Processing

The GX-10 from Boss is an amp and effects processor for guitar and bass. Equipped with the core sound engine and color touch display from the GX-100, the GX-10 offers players the same experience in a more portable footprint with multi-mode footswitches, an integrated expression pedal and USB audio connectivity.

More info: boss.info

4. Streamlined Bass Rigs

Seymour Duncan's PowerStage 700 Bass is a compact and durable bass head that can serve as a clean power platform to amplify a pre-amp or modeler. Users can streamline their rig without compromising their sound. The 700-watt bass head delivers superior clarity and performance in a lightweight, rugged package and provides tight, low-end and rich harmonics.

More info: seymourduncan.com

5. Israel's Foundations

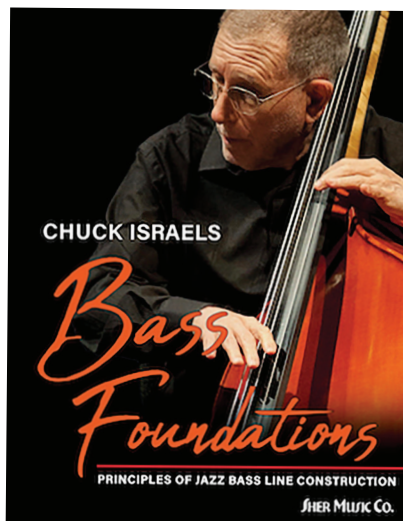
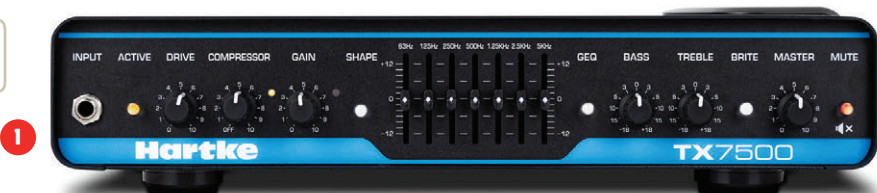
All jazz bassists recognize the pivotal importance the Bill Evans Trio played in creating an expanded role for the bass. In *Bass Foundations* (Sher Music), Chuck Israels has created a masterpiece of explaining what that revolution consists of. Among other crucial concepts, he shows how the bass can both lay down the pulse and have a dialogue with the other musicians at the same time. Backing up this analysis are 63 pages of Israels' improvised bass lines from some of Evans' greatest recordings. With Evans' chord changes included, bassists have the opportunity to play along with the recordings.

More info: shermusic.com

6. Double Bagger

Gator Cases has launched Icon Take Two Series Gig Bags, designed to carry two electric guitars or two basses. The new models expand the existing Icon series and complement Gator's ProGo and MiZone series dual-instrument guitar bags. The Icon Take Two bags feature 1-inch-thick protective padding while maintaining a compact profile for easy travel and storage.

More info: gatorco.com



THE NEW SCHOOL





DOWNBEAT

THE COLLEGE GUIDE

**Where to
Study Jazz
in 2026**

**STUDENTS' ADVICE ON
WINNING FRESHMAN YEAR**

**INTERESTING CAREERS
AFTER JAZZ SCHOOL**

**THE EFFECTS OF AI
IN THE CLASSROOM**

**MORE THAN 170
SCHOOL LISTINGS!**

Jack Harnish locks down the bass at West Chester University. (Photo by Scott Rowan)



George Mason Jazz Ensemble, dreamers all!

DREAM YOUR DREAM

Going to college to study music can be a daunting feat. Where should you go? How do you even think about getting in? How can you afford it, considering a musician's income after graduation?

You'll hear musicians say all the time to skip university training. Just take classes with musicians you admire and start your career four years earlier.

That's much easier said than done.

In asking around, we couldn't find any prominent current musicians on the scene who took that route, unless they went into the armed services and played in a military band. Those bands, and the discipline taught, probably prove the point — an 18-year-old with a dream needs structure to get them on the road to excellence. So, going to a college or university still offers the best opportunity to have a shot at reaching one's musical goals.

With that, let's answer those questions. First, where should you go? It all depends on what each student is looking for — a large school, small school, conservatory, junior college and more. This is where each student needs to sit down, evaluate where they are, then make a judgement call on what the next step in their education should be.

Then there's the question, can you get in? The music world is a fun-but-competitive

place. Auditioning can be daunting, but just give it a shot and don't worry about hearing "no." That said, national surveys show that getting into colleges and universities has become a little easier because there are currently fewer freshmen-aged students entering the system. It's a simple matter of demographic trends. So, what the heck. Take your shot. You only need one school to say "yes."

Once you're in, yikes! — can you and your family afford it? In watching jazz musicians handle their business for the past four decades, this writer has always felt they could run small countries because they creatively solve problems, and they know how to hustle. The same is true for a good jazz program. If you hustle to find all the grant and scholarship funds you can, schools will meet you halfway to make it work.

When you get out, is it worth it? (And this next comment is aimed at parents worried about sending their children to music school.) If a person learns to one thing very well, they are then equipped to learn to do many things very well. The time, focus, discipline and yearning to play music well will serve a person throughout their life, no matter where their professional career takes them.

But don't simply take my word at face value. Read our feature article on how five former

jazz students became successful in other walks of life. Interestingly, they all continue to enjoy playing music. The article begins on page 96. But your journey begins now. —Frank Alkyer

DOWNBEAT COLLEGE GUIDE INDEX

FEATURE

- 70** Advice for Success from Jazz Students
- 96** Alternative (and Great) Careers for Jazz Graduates
- 112** It's Here! AI in the Classroom

SCHOOL LISTINGS


74 EAST

100 SOUTH

116 MIDWEST

134 WEST

148 INTERNATIONAL



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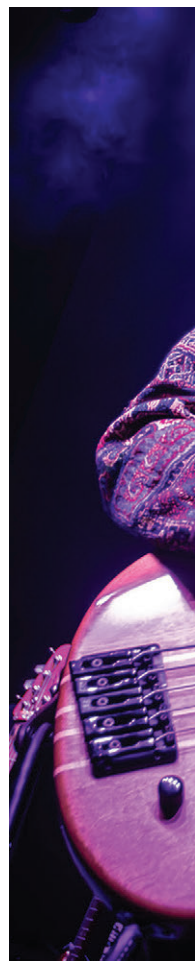
COURTESY OF JACKSON WOATE

"It's really important to remember the big picture of what you want to do, and what opportunities you have in store," offers Jackson Woates, a jazz guitar major at Biola University.



COURTESY OF ADITHYA VAIDHYAN

"There's this misconception that jazz musicians should constantly be practicing, and there's no downtime," says Adithya Vaidhyan, who studies at NYU Steinhardt.



STARTING ON THE *Advice for Success*

For many students, the transition into a collegiate jazz program can feel overwhelming — new peers, unfamiliar ensembles, high-pressure performances and packed schedules. But for those who've navigated the early years, the biggest lessons go beyond the classroom. From managing "imposter syndrome" to finding balance between hustle and rest, current jazz majors across the country offer grounded advice for incoming freshmen.

Every jazz student remembers their first semester in college — the nerves, the late-night practice sessions and experiencing the first real taste of studying jazz on a collegiate level. For incoming jazz majors, the first week of college marks not only a new chapter in a profession-

al career, but a deeper refinement to the craft. The classrooms are new and the ensembles are unfamiliar, but it's important to remember that everyone's learning.

To break down the experience, jazz guitarists, trumpeters, saxophonists and more who've been through the whirlwind of auditions, lengthy practice sessions and intense exams share their advice on the importance of building natural patterns for practice, keeping sight of the bigger picture, even under high-pressure performances.

"The most frustrating part of studying music in college is navigating the full-on schedules; when balancing a job, gigging and school, you get very limited full-on practice time to

work on all the things you're learning," said Millie Ahearn, a second-year jazz trumpet major earning her postgraduate performance certificate at DePaul University in Chicago. "Finding the flow of your schedule takes time, and figuring out how to be productive within it can take several attempts."

Many students agree that hitting technical or creative blocks are inevitable, but not permanent. Ahearn advises freshmen to be patient with themselves and trust the process, rather than giving in to excessive self-judgment and imposter syndrome.

"Creative plateaus require me to step outside of myself and engage with other art and artists," Ahearn said. "Any creative voice you're trying to



"I said 'yes' to every opportunity that came my way, knowing that it is often the most random ones that can get your foot in the door," says Dante Notoli, a bass student at Columbia College Chicago.



Fight through "imposter's syndrome," says Ricki Rizzo, a vocalist at Queens College.

RIGHT NOTE

by Kimberly Kapela

from Jazz Students

build will only suffer in solitude. Make time and energy to meet people and make friends. These are the people you'll be growing and creating with over the next four years, so allow them to change you and to be changed by you. Outside of that, try to be honest with your learning and find things every day that remind you of why you are where you are. Your teachers should want to help you, so take advantage of having them there."

Echoing a similar sentiment, Ricki Rizzo, who's pursuing her master's in jazz vocal performance at Queens College in New York, recalled feeling the weight of imposter syndrome as it was her first time outside of her hometown bubble.

"When I was entering my undergrad, I went through imposter syndrome where it felt like I wasn't supposed to be in the program, and I'm not good enough to be working with higher professionals," Rizzo said. "I continued to put in the work because I strive to be better for myself, my own personal goals, and that's what keeps me going at the end of the day."

After four years immersed in jazz education, her mindset began to shift. Rizzo recognized how much growth can come from listening to mentors and peers, and to different musical perspectives.

For incoming freshmen, Rizzo emphasizes that developing strong time management skills early on is key to balancing coursework, a job

and a consistent practice routine.

"What helped me throughout my entire bachelor's is setting the next point — short- and long-term goals that are obtainable," she said. "Make sure you're able to take it step by step so you're not overwhelming yourself. In the first weeks, do not hesitate to speak with your professors if you're having a tough time with certain topics, because I know that I had to do that, and it ended up making me have to do even more work to understand. Go to office hours at the end of class. Professors are there to help you, so make sure that you're open to going up with them."

Practicing Self-Preservation

While many students focus on squeezing



COURTESY MILLIE AHEARN

Building with Intention

Coming to college felt like diving headfirst into independence for Dante Nottoli, a senior electric and upright bassist at Columbia College Chicago, where he studies in both the Fusion Ensemble and Jazz Ensemble programs. That independence, he said, became the catalyst not only for personal growth, but also for discovering his voice as a musician.

"In my independence, I was finding myself, my values, my core and, in harmony with all of that, my sound," Nottoli said. "I said 'yes' to every opportunity that came my way, knowing that it is often the most random ones that can get your foot in the door."

From his earliest days on campus, Nottoli found that studying music at the collegiate level offered a shift in perspective. Whether he was composing, improvising or simply listening more deeply, the academic environment gave him tools to think creatively and intentionally as an artist. "Starting as a freshman, I was looking at music from a different perspective," he said. "It's always a creative jumpstart for me, not just in composing and songwriting, but in how I play and improvise."

One strategy Nottoli recommends for any developing jazz student is to listen beyond your own instrument. "Take a recording you like, but focus on an instrument besides your own," he explained. "As a bass player, I might focus on the drums and how the drummer interprets the music, how they shift their playing between sections or solos and how that changes the overall feel. This strategy may give you insight into what makes you like the recording, and that insight now becomes part of your musical toolbox."

The path of a college jazz musician is about making intentional choices with time, energy and creative focus. Balancing school, a growing career and building connections within the music scene takes consistent effort and, at times, tough sacrifices. It's a reality many student musicians face, and one that Nottoli said requires clarity about personal goals.

"It's a normal dilemma that's ever-present for any student musician," he said. "But ultimately, it's up to you to decide where you want to put your musical energy."

Staying grounded in creativity and not a competitive mindset helps Nottoli navigate his college years.

"When competition leads to comparison, we lose the essence of what music is," Nottoli said. "Expression, freedom, connection — there is no wrong way, thus there is no 'better than,' only 'different than.' It is equally important to note that college can be a significant step in your career and to realize that it is only one step along your entire journey. Your college experience is shaped by you, but really all you have to do is be open; school is designed to have opportunities right there for you if you are receptive." **DB**

"Make time and energy to meet people and make friends," suggests Millie Ahearn, a student at DePaul University.

every spare minute into the practice room, others discover that growth sometimes requires stepping back.

Adithya Vaidhyan, who is pursuing his master's in jazz performance at NYU Steinhardt in New York, found that one of the most important lessons in his academic journey was finding balance. For Vaidhyan, that meant giving himself permission to step outside the pressure cooker of constant practice and find inspiration beyond the practice room.

"There's this misconception that jazz musicians should constantly be practicing, and there's no downtime," Vaidhyan said. "There's a toxic association with jazz musicians being full-time hustlers who never stop. Striking the balance is really the tough part, and also not worrying too much about what other people think of you."

His master's thesis explored this common tension. In interviews with some of his tenor saxophone role models, he noticed a recurring theme that longevity in jazz requires more than relentless work ethic, it requires self-preservation.

"A lot of what they mentioned is finding the balance between pursuing jazz to the fullest extent, but also sustaining that for a long period of time and not being affected by what other people project onto you," Vaidhyan said.

Similarly, for sophomore jazz guitarist Jackson Woates, who studies at Biola University in La Mirada, California, finding balance between his goals and self-compassion has been affirming his journey.

"It's really important to remember the big picture of what you want to do, and what opportunities you have in store," Woates said. "It's so

easy to get tunnel vision and become obsessed with the school aspect of what you're doing. When things get busy and overwhelming, I remind myself that this moment doesn't make or break my career. What matters more is that I keep improving, as a musician, yes, but also as a person."

While the first few weeks of school can feel overwhelming, community and structure begin to take shape with time.

"Be patient," Vaidhyan advises. "You're not learning everything you have to learn the first semester of your freshman year, but what you can do is learn a couple things really well, make really good friends and find some role models that really inspire you. Being in the moment as much as possible, experiencing what I have to experience without worrying about the next thing down the road, or how it's going to affect my image, or how it's going to affect my career — those have been my most meaningful and rewarding experiences."

Rather than pushing through frustration for the sake of productivity, Woates leans on steady, consistent practice and the understanding that growth comes in waves. He built a routine around foundational exercises such as practicing scales, arpeggios and theory drills in rotation when frustration hits.

"Being able to withstand those environments and stay calm is really important in the industry when it comes to getting jobs," Woates said. "If I'm stuck on a piece, I go back to something simpler that I know I can do but still challenges me. That way, I'm still improving without overwhelming or stressing myself out. Even just repeating something familiar can help reset and refocus."

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Jammin' at Juilliard.



A gala hang at Borough of Manhattan Community College.

EAST

Berklee College of Music Boston, Massachusetts

Student Body: 8,369 (includes all students including Berklee Valencia and Boston Conservatory at Berklee); 130 jazz students.

Tuition: \$52,440 (approximate). Boston Conservatory is \$53,510 (approximate).

Degrees: BM Jazz Composition, MM Global Jazz, BA Music Industry Leadership and Innovation, BM Composition, BM Music Business/Management, BM Contemporary Writing and Production, BM Electronic Production and Design, BM Film and Media Scoring, BM Game and Interactive Media Scoring, BM Independent Recording and Production, BM and MM Music Education, BM Music Production and Engineering, BM Music Therapy, BM Performance, BM and MM Songwriting, BM and MM Brass, BM and MM Composition, MM Conducting, MM Contemporary Classical Music Performance, BM and MM Percussion, BM and MM Piano, BM and MM Strings, BM and MM Vocal Pedagogy, BM and MM Voice, BM and MM Voice: Opera, BM and MM Woodwinds, MM Film Scoring, MA Interdisciplinary Music Studies, MM Music Production, MM Contemporary Performance: Production, MM Music Production, Technology and Innovation, MM Scoring for Film, Television and Games, MA Creative Media and Technology.

Faculty: Terri Lyne Carrington, Danilo Pérez, Tia Fuller, Edmar Colón, Kris Davis, Linda May Han Oh, Joe

Lovano, Allan Chase, Anastasiya Petrova, George W. Russell Jr., John Patitucci, Steve Bailey, Allan Chase.

Bands: Jazz Composition Workshop Ensemble, Jazz Comp Fusion Ensemble, Global Jazz Ensemble, Chord Scale Madness Ensemble, Rainbow Big Band, Small Band Jazz Ensemble, Jazz Flute Ensemble, Concert Jazz Orchestra, The Harlem Suite Ensemble, The Afro-Caribbean Jazz Ensemble.

Alumni: Terri Lyne Carrington, Laufey, Diana Krall, esperanza spalding, Branford Marsalis, Quincy Jones, Lalah Hathaway, Bill Frisell, Donald Fagen, Danilo Pérez, John Scofield, Arooj Aftab.

Auditions: Interview, performance of a prepared piece, improvised performance, sight reading, ear training, additional guidelines for select instruments.

Financial Aid: Contact onestop@berklee.edu, 617-747-6777.

Scholarships: Contact onestop@berklee.edu, 617-747-6777.

Apply by: Early action: Nov. 1. Regular action: Jan. 15.

Contact: U.S. and Canada: 1 800-BERKLEE. Outside U.S. and Canada: +1 617-747-2222. Undergraduate Admissions: admissions@berklee.edu. Graduate Admissions: graduateadmissions@berklee.edu.

John J. Cali School of Music at Montclair State University

Montclair, New Jersey

Student Body: 450 music students, 60 jazz students.

Tuition: In-state, \$15,678; Out-of-state, \$26,394.

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: Oscar Perez (Coordinator), Marcus Printup, Billy Hart, Steve Nelson, Rachel Z, Dave Stryker, Alan Ferber, Bruce Williams, Aubrey Johnson, Mike Lee, Rick Germanson, Dylan Pramuk, Jason Marshall, Nathan Eklund, Marcos Varela, Alvester Garnett, Bill Moring, Steve Johns, Brianna Thomas, Jerome Jennings, Charlie Sigler, Lance Bryant, Dave Cook, Mike Boschen, Kate Cosco, Steve Benson, Kevin Bene, David DeMotta, Nate Mayland.

Bands: MSU Jazz Ensemble, Red Hawk Jazz Band, Cali Jazz Orchestra, Composer's Nonet, Vocamotion Vocal Ensemble and Vocal Lab Ensemble, Afro-Latin Ensemble, Jazz Percussion Ensemble, 16 jazz combos.

Auditions: Video submission or live audition.

Financial Aid: Loans, talent and merit scholarships available.

Scholarships: Visit Montclair.edu, email redhawkcentral@montclair.edu.

Apply by: Feb. 1 for scholarship consideration, otherwise rolling admissions.

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

CUNY—Borough of Manhattan Community College (BMCC)

New York, New York

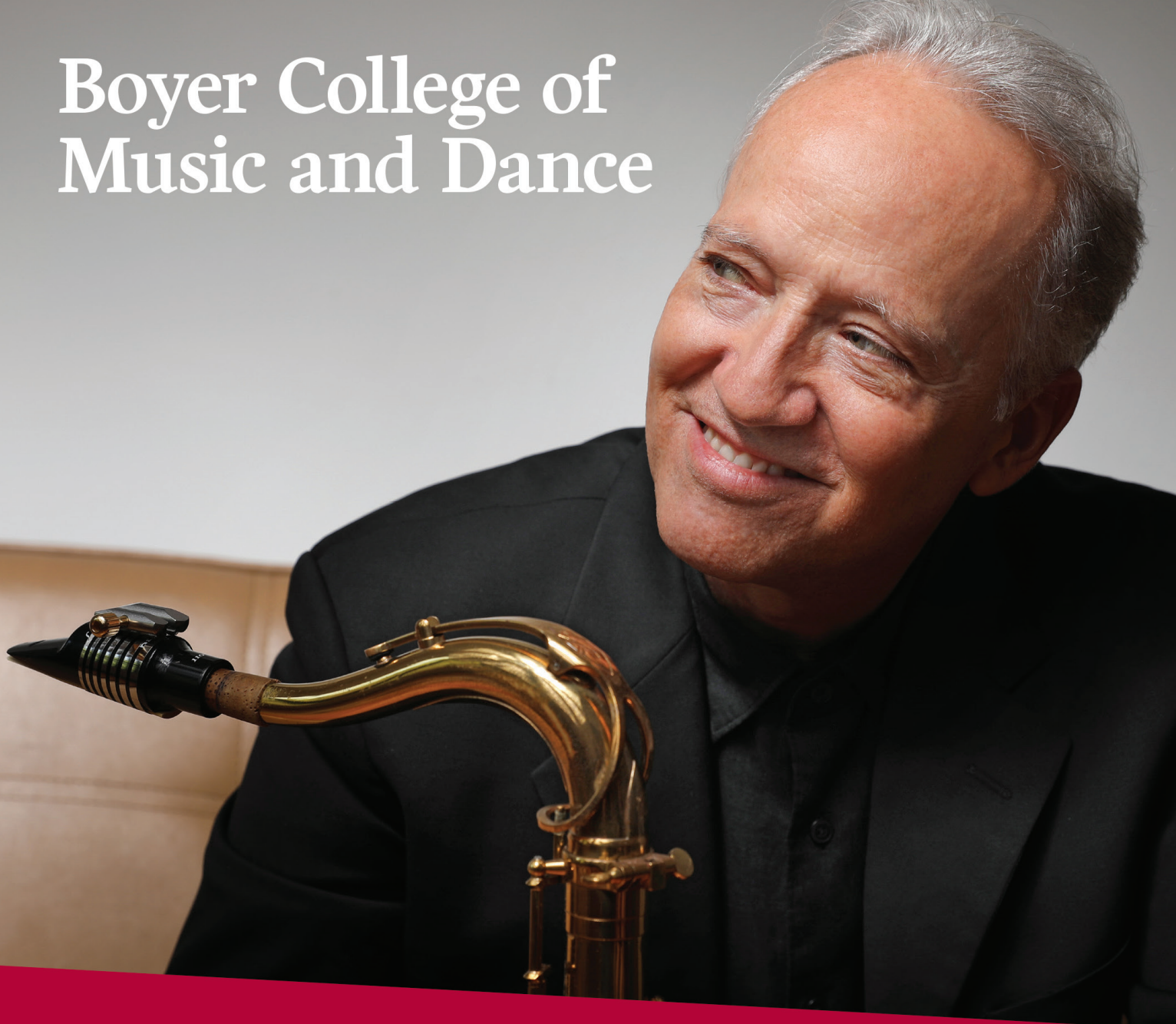
Student Body: Approximately 22,000; Approximately 150 music majors; Approximately 60 jazz students.

Tuition: In-State, \$5,170; Out-of-State, \$8,050.

Degrees: AS Jazz and Popular Music.

Faculty: Quentin Angus, Can Olgun, Jon De Lucia. Adjunct Jazz Faculty

Boyer College of Music and Dance



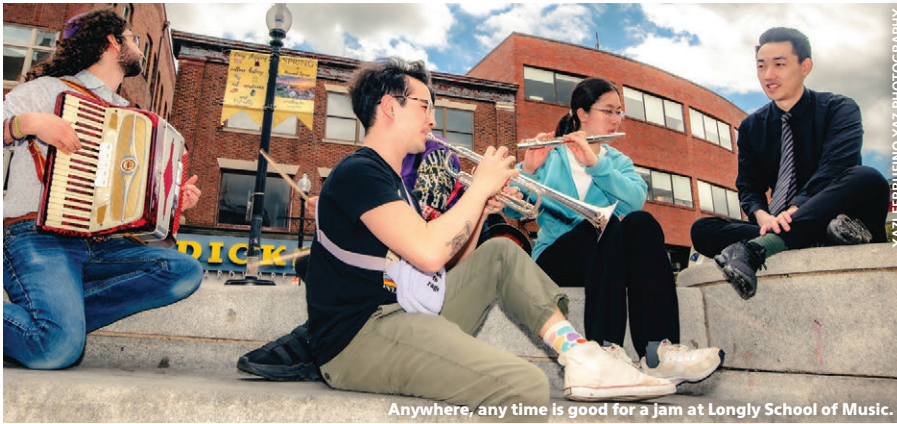
WELCOME TED NASH

Boyer College and Terrell Stafford welcome acclaimed jazz saxophonist and composer Ted Nash to the Department of Jazz Studies faculty. Nash is a recipient of two GRAMMY® Awards and has performed with the world-renowned Jazz at Lincoln Center Orchestra with Wynton Marsalis for 25 years. He is a co-founder of the New York-based Jazz Composers Collective and is considered one of the most significant jazz composers of the 21st century.

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boyer.temple.edu



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- Bands:** Jazz Ensemble, Guitar Ensemble, Small Ensembles.
- Alumni:** Queen Latifah (Dana Owens), Stephen "Kid Chaos" Harris.
- Auditions:** Open enrollment, private lessons by audition.
- Financial Aid:** Financial aid is available for eligible students, including federal grants and state aid.
- Scholarships:** BMCC offers various scholarships, including those that may be applicable to students pursuing studies in music.
- Apply by:** Feb. 1.
- Contact:** Music&art@bmcc.cuny.edu, 212-220-1464.

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

New York, New York

- Student Body:** 16,544; 90 jazz students (65 undergraduate/25 graduate).
- Tuition:** Undergraduate: in-state \$3,465/semester; out-of-state, \$620/credit. Graduate: in-state, \$5,545/semester; out-of-state, \$855/credit.
- Degrees:** BM in Jazz Studies, MM in Jazz Studies.
- Faculty:** Steve Wilson, Suzanne Pittson, Mike Holober, Ray Gallon, Dennis Brandner, Jamie Reynolds, Ingrid Jensen, Pete McCann, Jamile Staevie Ayres, Fred Hersch, Carolyn Leonhart, Kenny Wessel, Jason Rigby, Ben Kono, Vincent Herring, Adam Cruz, Carl Allen, Jason Jackson, David Wong, Sean Smith.
- Bands:** Small Jazz Ensemble, Jazz Vocal Ensemble, Jazz Vocal Performance class, Studio Ensemble Singing.
- Alumni:** Ira Gershwin, Frank Loesser, Yip

Harburg, Kris Davis, Dan Pugach, Theo Bleckmann, Alan Mednard, Vitor Goncalves, Antonio Ciacca, Tony Davis, Aidan Carroll, Jamile Staevie Ayres, Dylan Pramuk, Deanna Witkowski, Matthew Rotker-Lynn.

- Auditions:** Visit jazz.ccny.cuny.edu/auditions.
- Financial Aid:** Visit ccny.cuny.edu/financialaid.
- Scholarships:** Sweet Basil Jazz Club Scholarship; The Ella Fitzgerald Memorial Scholarship in Music; Rosalind Joel Fund. For complete list of scholarships, visit jazz.ccny.cuny.edu/students/scholarships-awards.
- Apply by:** Feb. 1 for Fall, Sept. 15 for Spring.
- Contact:** Marla Alexandre, Music Department Office: 212-650-5411; For BM: jazz@ccny.cuny.edu; For MM: jazzgrad@ccny.cuny.edu.

The Eastman School of Music of the University of Rochester

Rochester, New York

- Student Body:** 550 Undergraduates, 400 Graduates (all music students); 40 jazz majors.
- Tuition:** Undergraduate, \$69,030.
- Degrees:** Bachelor's of Music, Master's of Music, Doctorate of Musical Arts.
- Faculty:** Christine Jensen, Jeff Campbell, Gary Versace, Clay Jenkins, Sara Gazarek, Bob Sneider, Charles Pillow, Otis Brown III, Marshall Gilkes, Dariusz Terefenko, Dave Rivello.
- Bands:** Eastman Jazz Orchestra, New Jazz Orchestra, Lab Band Ensemble, Eastman Studio Orchestra.
- Alumni:** Ron Carter, Chuck Mangione, Steve Gadd and Maria Schneider.
- Auditions:** Preliminary recording and application materials are due Dec. 1. Final auditions in February (offered virtually and on campus).
- Financial Aid:** Visit 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; 65 jazz students.
- Tuition:** Visit Fordham.edu.
- Degrees:** BA in Music, Music Minor.
- Faculty:** Matt Buttermann, Nathan Lincoln-DeCusatis, Mika Nishimura, Juan Montoya, Kevin Farrell, Amanda Ekery, Keegan Riley, Douglas Marriner, Julieta Eugenio, Katherine Copeland, Zoe Obadia.
- Bands:** Jazz Orchestra, combos, Vocal Jazz Ensemble.
- Auditions:** No auditions.
- Financial Aid:** 84% of undergraduates receive financial aid. Visit Fordham.edu.
- Scholarships:** Visit Fordham.edu.
- Apply by:** Jan. 1.
- Contact:** Dr. Matt Buttermann, mbuttermann@fordham.edu.

George Mason University

Fairfax, Virginia

- Student Body:** 39,700; 350 music students, 40 jazz students.
- Tuition:** Undergraduate: In-state, full-time, \$14,220; Out-of-state, full-time, \$36,688. Graduate: In-state, full-time, \$14,138; Out-of-state, full-time, \$36,477.
- Degrees:** Minors in Jazz Studies and Jazz Performance, BM in Jazz Studies, MM in Jazz Studies, DMA in Performance with Jazz Studies Emphasis.
- Faculty:** Wade Beach, Graham Breedlove, Jim Carroll, Aaron Eckert, John Kocur, Dr. Kevin McDonald, Xavier Perez, Victor Provost, Dr. Darden Purcell, Dr. Shawn Purcell, Ben Thomas.
- Bands:** Mason Jazz Ensemble (big band), Jazz Workshop (lab band), combos, Mason Jazz Vocal Ensemble, Steel Pan Ensemble, Braddock Road Brass Band, Latin American Ensemble.
- Alumni:** Victor Provost, Leigh Pilzer, Regan Brough, Dustin Mollick, John Kocur, Juan Megna, Brendan Schnabel, Cristian Perez.
- Auditions:** Visit music.gmu.edu/admissions/apply-and-audition.
- Financial Aid:** Visit gmue.edu/financial-aid.
- Scholarships:** Merit-based scholarships available. Visit music.gmu.edu/admissions/scholarships.
- Contact:** Dr. Darden Purcell, dpurcel2@gmu.edu.
- Apply by:** Nov. 1 for Early Action, Honors College and University Merit Scholarship Consideration; Feb. 1 for Regular Decision.
- Contact:** Dr. Darden Purcell, Director of Jazz Studies, dpurcel2@gmu.edu.

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Left: Jason Moran,
Jazz Studies faculty member
Right: Yilin Chen '26 MM

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Frank Carlberg	Cecil McBee	Nasheet Waits
Anthony Coleman	Donny McCaslin	Mark Walker
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	Robert Nieske	

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Farayi Malek <i>Assistant Chair</i>	Anthony Coleman	Amir Milstein
Hankus Netsky <i>Department Advisor</i>	Dominique Eade	Joe Morris
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Auditions: ithaca.edu/academics/school-music-theatre-and-dance/music-admission.

Financial Aid: ithaca.edu/tuition-financial-aid, call 607-274-3131.

Scholarships: ithaca.edu/tuition-financial-aid, call 607-274-3131.

Apply by: Nov. 1, early decision; Dec. 15, regular decision.

Contact: Mike Titlebaum, Director of Jazz Studies, mtitlebaum@ithaca.edu.

Long Island University Post Campus Brookville, New York

Student Body: 8,700; 80 music students, 30 jazz students.

Tuition: \$41,642.

Degrees: BFA MTEP (Music Technology, Entrepreneurship and Production), BM Music Education.

Faculty: Jeff Lederer (director of Jazz Studies), Curtis Hasselbring, Kaz Takemura, Jennifer Miceli.

Bands: Big band, 2 jazz combos, 2 postmodern contemporary groups, vocal jazz ensemble.

Alumni: Gabriel Nekrutman, Glenn Chiarillo, Brandon Rivas.

Auditions: Live and remote auditions (see website for schedule).

Financial Aid: Academic and arts awards. Contact Spence Howell (Department Chair), spence.howell@liu.edu.

Scholarships: Contact Spence Howell (Department Chair), spence.howell@liu.edu.

Apply by: Rolling admissions.

Contact: Jeff Lederer, Jeffrey.lederer@liu.edu, 917-517-3214.

Longy School of Music of Bard College Cambridge, Massachusetts

Student Body: 32

Tuition: \$49,500.

Degrees: Graduate Performance Diploma, MM.

Faculty: Eric Hofbauer (Chair), Sara Bielanski, Leo Blanco, Dave Bryant, Peter Cassino, Peter Evans, Ana Guigui, Charlie Kohlhasse, Chris Klaxton trumpet, John Lockwood, Nando Michelin, Anastasiya Petrova, Randall Pingrey, Noah Preminger, Matt Savage, Ben Schwendener, Neal Smith, Hayley Thompson-King, Sylvie Zakarian.

Bands: Jazz Immersions Ensemble, JCM Vocal Workshop, Harmolodic Ensemble, New Standards, South American Jazz Ensemble, Neo-Roots Ensemble, The JCM Art Ensemble, Modern Times Ensemble, No Boundaries Ensemble.

Artistic Partner: The New England Jazz Collaborative workshops with JCM student composers as they debut new student works for large ensemble.

The Hartt School

West Hartford, Connecticut

Student Body: 574; 495 music students, 29 jazz students.

Tuition: Undergraduate, \$42,851; DMA, MM, \$28,697; GPD/AD, \$21,654.

Degrees: BM, MM.

Faculty: Javon Jackson, Sam Blakeslee, Abraham Burton, Chris Casey, Zaccai Curtis, Matt DeChamplain, Rick Germanson, Richard Goldstein, Mark Lewandowski, Karrin Schoonover, David Smith, Michael Thomas, Jason Tiemann.

Bands: Big Band, 6 jazz ensembles.

Alumni: Sue Terry, Jimmy Greene, Nat Reeves, Steve Davis.

Auditions: Application & audition.

Financial Aid: Contact Katherine Presutti, Vice President for Financial Aid, 860-768-4300, kpresutti@hartford.edu.

Scholarships: Contact Katherine Presutti, Vice President for Financial Aid, 860-768-4300, kpresutti@hartford.edu.

Apply by: Jan. 1.

Contact: Javon Jackson, Program Director, 860-768-5797, javjackso@hartford.edu.

Howard University Washington, DC

Student Body: 9,700; 95 music students, 35 jazz students.

Tuition: \$35,500.

Degrees: BM in Jazz Studies; BM w/Electives in Business-Jazz Concentration; BM in Music Technology-Jazz Concentration (Instrumental, Piano, Voice); Master of Music in Jazz Studies.

Faculty: Reginald Bowens, Paul Carr, Cyrus Chestnut, Carroll Dashiell Jr. (Department Chair), Christie Dashiell, Sais Kamalidiin, Thomas Lagana, Connaitre Miller, Chris Royal.

Bands: Afro Blue (vocal jazz ensemble); Howard University Jazz Ensemble (HUJE); HU Jazz Singers; Jazztet

(combo); SAASy (treble vocal jazz ensemble).

Alumni: Benny Golson, Roberta Flack, Donny Hathaway, Gary Thomas, Charlie Young, Christie Dashiell.

Auditions: Live or Video auditions accepted. Three (3) selections in contrasting jazz styles. Include improvisation (scat singing for vocalists). Contact Reginald Bowens for more information, reginald.bowens@howard.edu.

Financial Aid: Visit financialservices.howard.edu.

Scholarships: Contact Connaitre Miller (vocal), conmliller@howard.edu; Carroll Dashiell Jr. (instrumental), Carroll.DashiellJr@howard.edu.

Apply by: Nov. 1, early action; Feb. 15, regular action.

Contact: Connaitre Miller, conmliller@howard.edu, 240-475-2451 (text only, please).

Ithaca College Ithaca, New York

Student Body: 5,000 (4,600 undergraduate students, 400 graduate students); 20 jazz majors and concentrations.

Tuition: \$56,752. Visit ithaca.edu/tuition-financial-aid/undergraduate-costs-financial-aid/undergraduate-tuition-and-fees.

Degrees: BM in Jazz Studies, Minor (concentration) in Jazz Studies, BM in Sound Recording Technology with a Jazz Track.

Faculty: Mike Titlebaum, Kim Nazarian, Aaron Staebell, John White, Bill Tiberio, Chris Coletti, Mike Truesdell.

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

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



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The vocal jazz choir at the University of Rhode Island.

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Auditions: For Performance Concentration: 15 minutes of music that best represents your artistic interests, focus and profile. Applicants should perform from memory and demonstrate improvisation. Composition Concentration: Three scores and recordings that best represent your artistic interests, focus and profile. There are no specific limitations, but each piece should contain elements of traditional or contemporary jazz technique and elements of improvisation.

Financial Aid: Average Aid Received by Each Student: 55% Federal Aid (available for U.S. citizens and permanent residents).

Scholarships: Merit scholarships, teaching assistantships, graduate fellowships.

Apply by: Dec. 1, Early Action; Jan. 5, Regular action.

Contact: Zishi Liu, zliu@longy.edu, 617-831-1790.

The Juilliard School

New York City, New York

Student Body: 869; 705 music students, 54 jazz students.

Tuition: \$56,550.

Degrees: BM, MM, Artist Diploma (post-graduate).

Faculty: Wynton Marsalis (Director of Juilliard Jazz); Aaron Flagg (Chair and Associate Director), Ron Blake, Dan Block, Gerald Cannon, Marc Cary, Carla Cook, Billy Drummond, Andy Farber, Tatum Greenblatt, Cleave Guyton, Fredara Hadley, Seton Hawkins, Jason Jackson, Geoffrey Keezer, Jennifer Krupa, Elliot Mason, Michael Mossman, Michael Rodriguez, Ted Rosenthal, Loren Schoenberg, Greg Scholl, Mark Sherman, Sean Smither,

Isaiah J. Thompson, Donald Vega, Elio Villafranca, Charenée Wade, Doug Wamble, Kenny Washington, Paul Wells, Bruce Williams, Ben Wolfe.

Bands: Juilliard Jazz Orchestra, Reading Big Band, Artist Diploma Ensemble, 6 small jazz ensembles and interdisciplinary collaborations with Dance and Drama Divisions.

Alumni: Jon Batiste, Summer Camargo, Michael Dease, Aaron Diehl, Ekep Nkwelle, Endea Owens, Isaiah J. Thompson, Immanuel Wilkins.

Auditions: Prescreening required. Live audition on campus in New York City.

Financial Aid: Contact financialaid@juilliard.edu.

Scholarships: Awarded based on need and merit. Contact financialaid@juilliard.edu.

Apply by: Dec. 2.

Contact: admissions@juilliard.edu, 212-799-5000, ext 223.

Manhattan School of Music

New York, New York

Student Body: 1,025 music students, 140 Jazz Students.

Tuition: \$58,000.

Degrees: BM, MM, Jazz Arts Advancement Program (DMA).

Faculty: Jim Saltzman (Dean of Jazz Arts), Jay Anderson, Darcy James Argue, Jamie Baum, Jean Baylor, John Benitez, Theo Bleckmann, Rogério Boccato, Patricia Brennan, Obed Calvaire, Marc Cary, Sara Caswell, Caroline Davis, Jon Faddis, James Genus, Nicole Glover, Chris Hajian, Matt Holman, Mike Holoher, Tammy Huynh, Ingrid Jensen, Ryan Keberle, Bill Kirchner, Frank Lacy, Jeremy Manasia, Phil Markowitz, Donny McCaslin, Mike Moreno, John Riley, Christopher Rosenberg, Ted Rosenthal, Joel Ross, Harvie S, Kendrick Scott, Jaleel Shaw, Sherisse Rogers, Mark Shim, Mark Soskin, Joan Stiles, David Taylor, Steve Turre, Elio Villafranca, Scott Wendholt, Kenny Wessel, Buster Williams, Christopher Zuar.

Bands: Jazz Orchestra, Jazz Studio Orchestra, Chamber Jazz Ensemble, Repertoire and Reading Big Band, more than 20 small combos: traditional, contemporary, experimental, swing, bop, 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, Stefan 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 portal 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, depending on an applicant's program of study and place of residence. Visit msmnyc.edu/admission/what-youll-need-to-apply-to-msm-college for more information. Some programs require applicants to submit prescreening videos in order to be invited to audition in person. Visit msmnyc.edu/programs/jazz-arts/prescreening-audition-procedures to view requirements for your major of interest.

Financial Aid: Yes.

Scholarships: MSM scholarships are awarded based on an applicant's financial need and talent, as captured by the entrance audition, application, academic records and social and community engagement. Applicants who demonstrate a high level of talent and do not demonstrate financial need are eligible to receive more limited scholarship assistance through the MSM Presidential Scholarship. In addition, U.S. citizens and permanent residents may apply for federal financial aid, which may include loans and grants. Visit msmnyc.edu/admission/scholarships-financial-aid. Contact Ellen Segarra, Senior Associate Director for Financial Aid, finaid@msmnyc.edu.

Apply by: Dec. 1.

Contact: MSM Office of Admissions, admission@msmnyc.edu, 917-493-4436.

Marshall University Huntington, West Virginia

Student Body: 12,318; 160 music students, 40 jazz students.



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Degrees: BFA Jazz Studies, MA Jazz Studies, BA Commercial Music.

Faculty: Jeff Wolfe (Director of Jazz Studies), Ed Bingham, Mike Stroeher, Nick Vassar, Lars Swanson, Wes McDowell.

Bands: 2 large jazz ensembles, 3 jazz combos, commercial music ensemble.

Alumni: Craig Buletic, Rod Elkins, Paul Jennings, Jimmy Lykens.

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

Financial Aid: Visit marshall.edu/sfa.

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

Apply by: Rolling admissions. Visit marshall.edu/admissions/apply.

Contact: Jeff Wolfe, Director of Jazz Studies, wolfe9@marshall.edu, 304-696-3613.

The New School

New York, New York

Student Body: 9,500; 800 music students, 300 jazz students.

Tuition: \$60,000.

Degrees: BFA Jazz & Contemporary Music; MM Performer-Composer.

Faculty: Reggie Workman, Jane Ira Bloom, Arturo O'Farrill, Buster Williams, Julian Lage, Mary Halvorson, Allison Miller, Matt Wilson, Joel Ross, Immanuel Wilkins, James Francies, Dave Glasser, Emilio Solla, Steve Cardenas, Aaron Goldberg, Nir Felder, Marlon Saunders, Levy Lorenzo, Dirk Freymuth and more (125 classroom faculty, 250 lesson faculty).

Bands: New School Studio Orchestra, Electric Miles Davis Ensemble, Sonny Rollins Ensemble, ECM Ensemble, COBRA Ensemble, Afro Cuban Orchestra, Blue Note Ensemble, New York Composers Ensemble, New Standards

Ensemble and more (90 ensembles per semester).

Alumni: Brad Mehldau, Robert Glasper, Joel Ross, James Francies, Mary Halvorson, Jazzmeia Horn, Becca Stevens, Sasha Berliner.

Auditions: Live or video audition.

Financial Aid: Contact performingarts@newschool.edu.

Scholarships: Contact 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 per year.

Degrees: No degrees are offered.

Faculty: Javier Arau, David Engelhard, Daniel Bennett, Peck Allmond, Tom Dempsey, Jeff Dingler, Tammy Scheffer, Carolyn Leonhart.

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

Alumni: Sam Butler, Gaston Kaisin, Esteban Castro.

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

Financial Aid: Available.

Scholarships: Tuition subsidies are available.

Apply by: Rolling admissions.

Contact: Javier Arau, nyja@nyjazzacademy.com, 718-426-0633, nyjazzacademy.com.

New York University

NYU Steinhardt

New York, New York

Student Body: 61,890; 1,551 music students, 100 jazz students.

Tuition: Undergraduate, \$65,622, Graduate, \$43,302 (full credit loads).

Degrees: BM Instrumental Performance with a sequence in Jazz, MM Jazz Instrumental Performance, Artist Diploma in Jazz Instrumental Performance, DMA in Music

Performance and Ph.D. in Music Performance and Composition.

Faculty: Dave Pietro (Director), Dr. Dave Schroeder, Peter Bernstein, Rogerio Boccato, Patricia Brennan, Alan Broadbent, Sara Caswell, Dezron Douglas, Billy Drewes, Billy Drummond, Alan Ferber, Drew Gress, Ari Hoenig, Tim Keiper, Brandon Lee, Ron McClure, Tony Moreno, Ed Neumeister, Tivon Pennicott, Rich Perry, Chris Potter, Michael Richmond, Michael Rodriguez, Adam Rogers, Marta Sanchez, Rich Shemaria, Brad Shepik, Dion Tucker, Manuel Valera, Lenny White, Martin Wind, Michael Wolff.

Bands: NYU Jazz Orchestra, NYU All-University Big Band, NYU Wayne Shorter Ensemble, NYU Nonet, Mingus Ensemble, Brazilian Music Ensemble, Brazilian Percussion Ensemble, Latin Music Ensemble, World Music Ensemble, World Percussion Ensemble, Patricia Brennan Ensemble, Dezron Douglas Ensemble, Billy Drewes Ensemble, Drew Gress Ensemble, Brandon Lee Ensemble, Ron McClure Ensemble, Tony Moreno Ensemble, Chris Potter Ensemble, Michael Rodriguez Ensemble, Adam Rogers Ensemble, Marta Sanchez Ensemble, Brad Shepik Ensemble, Dion Tucker 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 Wienen, Ray Mason, Mike Eckroth, Antonio Figura, Eva Klesse, John Gunther, Davy Mooney, David Meder, Marike van Dijk, Glenn Zaleski, Vinicius Gomes, Elé Salif Howell.

Auditions: Undergraduate, visit steinhardt.nyu.edu/degree/bm-jazz-studies/how-audition. Graduate, steinhardt.nyu.edu/degree/mm-jazz-studies/how-audition.

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

Scholarships: Undergraduate admissions, 212-998-4500. Graduate admissions, 212-998-5030.

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

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

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Pittsburgh, Pennsylvania

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The Peabody Conservatory of The Johns Hopkins University

Baltimore, Maryland

Student Body: 766 music students, 64 jazz students.

Tuition: \$66,670.

Degrees: BM, MM, GPD.

Faculty: Sean Jones, Nasar Abadey, Darin Atwater, Tedd Baker, Alex Brown, Kristopher Funn, Tim Green, Richard D. Johnson, Allison Miller, Javier Nero, Marvin Sewell, Fran Vielma, Charenée Wade, Warren Wolf.

Bands: Peabody Jazz Ensemble, Peabody Super Sax Ensemble, Pan American Jazz Ensemble, Peabody Jazz Combos, Graduate Jazz Ensemble.

Alumni: Chelsey Green, Alex Norris, Dontae Winslow, Delandria Mills, Russell Kirk, Jacob Yoffee, Daniel Marcellus.

Auditions: Visit peabody.jhu.edu/audition-apply.

Financial Aid: Available. Visit peabody.jhu.edu/finaid. Contact Financial Aid Office, 667-208-6592.

Scholarships: Available. Visit peabody.jhu.edu/finaid. Contact Financial Aid Office, 667-208-6592.

Apply by: Dec. 1.

Contact: Peabody Conservatory Admissions,

Tuition: Undergraduate, \$57,136; Graduate \$2,053 per credit.

Degrees: Jazz experiences can be integrated into any degree program. Visit duq.edu/jazz for more information.

Faculty: Jeff Bush, Tom Wendt, Paul Thompson, JD Chaisson, Eric Susoeff, Kelley Krepin DeFade, Lynn Speakman.

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

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

Auditions: Visit duq.edu/AuditionOverview.

Financial Aid: Call Office of Financial Aid, 412-396-6607.

Scholarships: Three-tiered: 1) Based on academics; 2) Based on passing the audition; 3) Enhancement Award for Exceptionally Talented Students.

Contact: Thomas Carsecka, musicadmissions@duq.edu.

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Contact: Thomas Carsecka, Assistant Dean of Music Admissions and Community Engagement, 412-396-5064; musicadmissions@duq.edu.



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Princeton University

Princeton, New Jersey

Student Body: 5,590, including 55 jazz students.

Tuition: \$65,210

Degrees: BA in Music, Minor in Music and Minor in Music Performance.

Faculty: Rudresh Mahanthappa, Julius Tolerino, Michelle Lordi, Matthew Clayton, Miles Okazaki, Ted Chubb, Dave Miller, Matthew Parrish, Elio Villafranca, Sumi Tonooka, and Jerome Jennings.

Bands: Creative Large Ensemble, Small Group I, Small Group A, Small Group X, Small Group Z, and Jazz Vocal Collective.

Alumni: Stanley Jordan, Irwin Hall, Alex Laurenzi, Maya Keren, Maya Stepansky.

Auditions: Arts Supplement application along with the 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 offered. Princeton meets all demonstrated financial need upon admission.

Apply by: Early Action, Nov. 1; Regular Decision, Jan. 1

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

Bands: 6 bands of varying size and focus.

Alumni: Conrad Herwig, Arturo O'Farrill, Marvin Hamlisch, Miki Yamanaka, Hendrik Meurkens, Carole King, Paul Simon.

Auditions: Go to Accepted (In-Person and On-Line Auditions upon request).

Financial Aid: Contact Office of Financial Aid Services, qc.cuny.edu/faid, FinancialAid@qc.cuny.edu.

Scholarships: Upon written request.

Apply by: Fall Semester, July 1; Spring Semester, Dec. 1.

Contact: Teresa Sanchez, Jazz Program Coordinator, Teresa.sanchez@qc.cuny.edu, 718-997-3800.

Rowan University

Glassboro, New Jersey

Student Body: 16,000-plus undergraduates.

Tuition: In-state, \$8,714; Out-of-state, \$14,126.

Degrees: BA, BM, BS (Music Industry only).

Faculty: Denis DiBlasio, Douglas Mapp, Alphonso Horne, Annie Sciolla, Behn Gillette, Brian Betz, Dan Monaghan, Dean Schnieder, Earl Phillips.

Bands: Rowan University Jazz Band, small jazz ensembles.

Auditions: Visit cpa.rowan.edu/prospective-students/music-audition-requirements.html.

Financial Aid: Email financialaid@rowan.edu.

Scholarships: Email music@rowan.edu.

Apply by: May 1.

Contact: Email music@rowan.edu.

Queens College

Aaron Copland School of Music

Flushing, Queens, New York

Student Body: 15,965; 400 music students, 40–50 jazz students.

Tuition: In-state, \$470 per credit; Out-of-state, \$855 per credit.

Degrees: MM Jazz Performance, MM Jazz Composition.

Faculty: Antonio Hart, David Berkman,

Mason Gross School of the Arts Rutgers University

New Brunswick, New Jersey

Student Body: 36,000; 1,150 school of the arts students, 300 music students (250

undergraduate, 50 graduate), 48 jazz students.

- Tuition:** In-state, \$14,933; Out-of-state, \$35,758.
- Degrees:** BM (Jazz Studies), BM (Jazz Studies and Music Education), MM (Jazz Studies).
- Faculty:** Ralph Bowen, Conrad Herwig, Victor Lewis, Dave Stryker, Abraham Burton, Kenny Davis, Alex Norris, Orrin Evans, Marc Stasio, Robby Ameen.
- Bands:** Several large and semi-large ensembles and chamber-jazz ensembles, including Jazz Ensemble I, the RU Mingus Ensemble, the RU Afro-World Jazz Ensemble, Chamber Jazz I, RU Scarlet Knight Jazz Trombones, RU Jazz Guitars and more.
- 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:** Prospective students are primarily evaluated in sight-reading, improvisation and overall performance/musicianship. Auditions typically include demonstrations of chord, scale and jazz theory knowledge, as well.
- Financial Aid:** Yes. Rutgers uses FAFSA to develop a financial-aid package based on your qualifications, financial need and funds available to the university. All domestic students are highly encouraged to submit a FAFSA form for full consideration. Financial aid packages may include any or a combination of gift aid (grants, scholarships and awards), loans and/or work-study.
- Contact:** Email nb.aid@ofa.rutgers.edu, 848-932-7057.
- Scholarships:** Automatically consider all undergraduate applicants for merit-based scholarships after admissions decisions have been sent out. The average Mason Gross scholarship ranges between \$3,500–\$10,000 per year, most can be renewed in subsequent years provided that the student remains in good standing artistically and academically. Graduate scholarships are awarded directly from the music department. Contact nb.aid@ofa.rutgers.edu, 848-932-7057.
- Apply by:** Dec. 1, Rutgers application; Jan. 15, Mason Gross supplemental application.
- Contact:** MGSA Admissions, admissions@mgsa.rutgers.edu, 848-932-524.

New England Conservatory

Boston, Massachusetts

Student Body: 800; 100 jazz students, 46

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Tuition: Visit necmusic.edu.

Degrees: Jazz composition or performance degrees: BM, 5-year Dual-Degree program with Harvard College, Undergraduate Diploma, MM, Graduate Diploma, DMA, and Artist Diploma in Jazz Performance. Contemporary Musical Arts Degrees: BM, 5-year Dual-Degree program with Harvard College, Undergraduate Diploma, MM, Graduate Diploma, DMA and Artist Diploma.

Jazz Faculty: Ken Schaphorst (chair), Jerry Bergonzi, Ran Blake, Frank Carlberg, Anthony Coleman, Jorrit Dijkstra, Dominique Eade, Billy Hart, Ethan Iverson, Jerry

Leake, John Lockwood, Cecil McBee, Donny McCaslin, Amanda Monaco, Jason Moran, Joe Morris, Robert Nieske, Jason Palmer, Ben Schwendener, Kalia Vandever, Nasheet Waits, Mark Walker, Anna Webber, Mark Zaleski, Norman M.E. Zocher. Contemporary Arts faculty includes Eden MacAdam-Somer (Chair), Farayi Malek, Mal Barsamian, Ran Blake, Mike Block, Cristi Catt, Linda Chase, Anthony Coleman, Dominique Eade, Akram Haddad, Nima Janmohammadi, Carla Kihlstedt, Liz Knowles, Balla Kouyaté, Jerry Leake, Farayi Malek, Lautaro Mantilla, Austin McMahon, Amir Milstein, Joe Morris, Hankus Netsky, Steve Netsky, Nedelka Prescod, Ted Reichman, Bert Seager, Warren Senders, Hui Weng,

Mark Zaleski, Norman Zocher, David Zoffer.

Bands: Jazz Bands: NEC Jazz Orchestra, Jazz Composers Workshop Orchestra and 27 faculty-coached small ensembles including ensembles focused on free jazz, early jazz, gospel music, Brazilian music and songwriting, as well as ensembles focused on playing contemporary jazz compositions, new student works, and more traditional approaches to jazz performance. Contemporary Musical Arts Ensembles: 25 faculty-coached ensembles including Mandé West African, Choro, Contemporary Chamber Music, American Roots, Ceól (Irish), Open Form/Graphic Scores, Songwriter's Workshop, Jewish Music, R & B, Early Jazz, Indie/Punk/Art Rock, Persian Music, Middle Eastern Music, Interdisciplinary Connections, World Music, Acapella Vocal Ensemble and Composition/Improvisation.

Alumni: Darcy James Argue, Bruce Barth, Jaimie Branch, Regina Carter, Freddy Cole, Marilyn Crispell, Dave Douglas, Marty Ehrlich, Anton Fig, Ricky Ford, Satoko Fujii, Jo Lawry, Jerome Harris, Fred Hersch, Roger Kellaway, Harvey Mason, Andy McGhee, Bill McHenry, Ingrid Monson, Michael Moore, Rachael Price, Matana Roberts, Jamie Saft,

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Antonio Sanchez, George Schuller, Sara Serpa, Matthew Shipp, Luciana Souza, Chris Speed, Cecil Taylor, Dan Tepfer, Omar Thomas, Ryan Truesdell, Cuong Vu, Phil Wilson, Carmen Staaf, Bernie Worrell, Rachel Z. Contemporary Musical Arts alumni include Magdalena Abrego, Hidemi Akaiwa, Jamie Baum, C.B. Calloway Brooks, Don Byron, Natalie Cadet, Frank Carlberg, Christine Correa, Dominique Eade, Wendy Eisenberg, Dave Fiuczynski, Liv Greene, Akram Haddad, Simon Hanes, Lily Henley, Sarah Jarosz, Do Yeon Kim, Okkyung Lee, Elise Leavy, Eden MacAdam-Somer, Mat Maneri, Farayi Malek, John Medeski, Aoife O'Donovan, Nedelka Prescod, Abigale Reisman, Melissa Weikart, Michael Winograd.

Auditions: Recorded video audition (pre-screening) as described by the audition requirements on the NEC website. Online application which includes unofficial transcripts, short essay prompts, artistic resume, recommendations, English proficiency documentation and application fee (\$125). Students who pass pre-screening will be notified late December and will be invited to a final audition in February. Final auditions will be performed in-person for a faculty panel on campus. Recorded final auditions are accepted from students who live outside of a 500-mile radius of Boston. Pre-screening and final audition repertoire are outlined online.

Financial Aid: NEC awards federal and state funding to eligible students based on financial need. Institutional funding is awarded based on student talent/merit demonstrated in the application/audition as well as demonstrated financial need. Institutional funding is available to all students, both domestic and international, who complete the NEC financial aid application within the online application. Domestic students who wish to be considered for federal and state funding must complete the FAFSA form. Contact financial.aid@necmusic.edu.

Scholarships: More than 90% of NEC students receive renewable scholarships. NEC broadly distributes scholarship resources in order to facilitate the equitable support of as many students as possible while continuing to maintain a high caliber of talent across the institution. Contact admissions@necmusic.edu.

Apply by: Dec. 1.

Contact: Alyssa Tong, Assistant Director of Enrollment for Contemporary Musical Arts, Alyssa.Tong@necmusic.edu. Kristyn Morey, Assistant Director of Enrollment for Jazz, kristyn.morey@necmusic.edu.

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

Student Body: 70–80 jazz students.

Tuition: \$2,330 (plus \$1,011.50 for room and board).

Degrees: Undergraduate credit available.

Faculty: Todd Coolman (Artistic Director), Bill Cunliffe, Steve Davis, Jimmy Greene, Russell Haight, Bob Halek, Sara Jacovino, Clay Jenkins, Dennis Mackrel, George Muscatello, Mike Rodriguez, Lauren Sevan, Dave Stryker, David Wong, Brian Carucci (Director).

Bands: Combos.

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

Auditions: skidmore.edu/summerjazz/apply.php.

Financial Aid: Contact Coleen Stephenson, cstephen@skidmore.edu, 518-580-5447.

Scholarships: Need-based. Contact Coleen Stephenson, cstephen@skidmore.edu, 518-580-5447.

Apply by: March 15.

Contact: Contact Coleen Stephenson, cstephen@skidmore.edu, 518-580-5447.



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SUNY Fredonia

Fredonia, New York

Student Body: 500 music students, 20–25 jazz students.

Tuition: In-state (Includes Ohio and Pennsylvania), \$7,070; Out-of-state, \$17,490.

Degrees: BA in Jazz Studies.

Faculty: Dr. Nick Weiser, Kieran Hanlon, Dr. John Bacon, Elliot Scozzaro, Alec Dube.

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, weiser@fredonia.edu, 716-673-4640.

SUNY Schenectady School of Music

Schenectady, New York

Student Body: 3,800; 130 music students, 20 jazz students.

Tuition: In-state, \$4,968; Out-of-state, \$7,452.

Degrees: Music (AS), Music Audio Technology (A.A.S.), Digital Music (certificate),

Music (certificate).

Faculty: Brian Patneau, Dylan Canterbury, Phil Pandori, Kevin Grudecki, David Gleason, Jarod Grieco, Erik Johnson, Bob Halek, Mia Scirocco.

Bands: Jazz Ensemble, 2 Jazz Combos.

Alumni: Eric Binder, Kevin Grudecki, Bob Halek, Rob Lindquist, Nick Mancini, Keith Pray.

Auditions: Visit sunysccc.edu/Academics/School-of-Music/Audition-Requirements.html.

Financial Aid: Contact Mark Bessette, bessetma@sunysccc.edu.

Scholarships: Contact Dr. Christopher Brellochs, brellocc@sunysccc.edu.

Apply by: Rolling admissions.

Contact: schoolofmusic@sunysccc.edu, 518-381-1231.

Syracuse University Setnor School of Music

Syracuse, New York

Student Body: 210 music students, 66 jazz students.

Tuition: \$66,580.

Degrees: BM (Music Composition, Music Education, Music Industry, or Sound Recording Technology), BS. All options are compatible with Jazz and Commercial Music Applied Study, Jazz Performance Honors, and/or a Jazz Performance Minor.

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BM Contact: jazz@ccny.cuny.edu
MM Contact: jazzgrad@ccny.cuny.edu

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jazz.ccnysites.cuny.edu

The Jazz Performance Minor is also compatible with non-music majors.

- Faculty:** John Coggiola, Marianne Solivan, Michael Dubaniewicz, Rick Balestra, Timothy AdeDigba Ogunbiyi, Timothy Norton, Joshua Dekaney.
- 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 Combo, various jazz combos.
- Alumni:** Joyce DiCamillo, Andy Fusco, Mark Murphy, Charlie Burg, Sarah Gross.
- Auditions:** Required. Visit vpa.syracuse.edu/admissions/undergraduate/music.
- Financial Aid:** 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, admissu@syr.edu, 315-443-2769, vpa.syracuse.edu/academics/music.

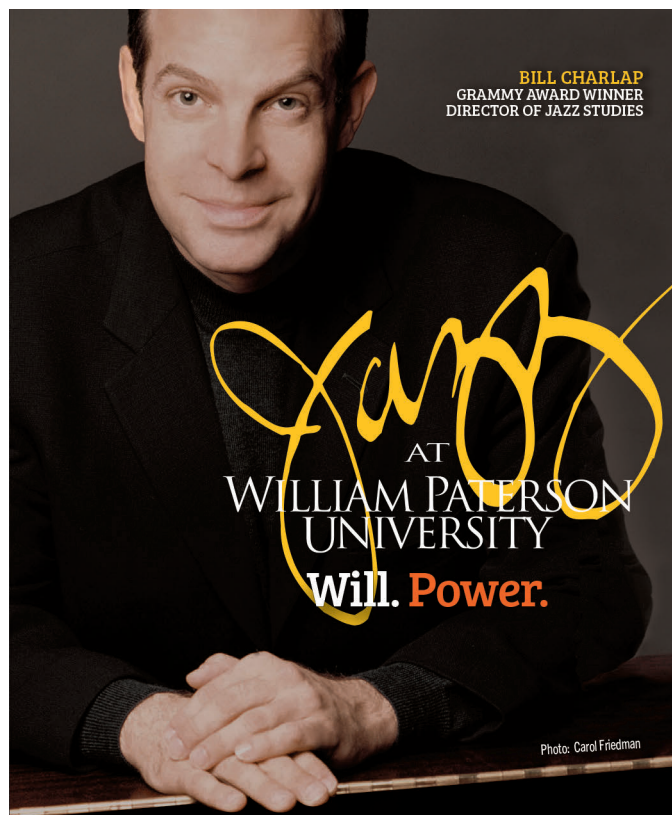
Temple University, Boyer College of Music

Philadelphia, Pennsylvania

- Student Body:** 30,000; 750 music students, 145 jazz students.
- Tuition:** In-state, \$21,504; Out-of-state, \$37,752.
- Degrees:** Performance, Arranging/Composition, Music Education, Music Therapy.
- Faculty:** Terell Stafford, Vicente Archer, Matt Brewer, Justin Faulkner, Nazir Ebo, Rob Edwards, trombone, Bruce Barth, Tony Kadleck, Jake Kelberman, Tim Warfield, Chris Farr.
- Bands:** 6 big bands, More than 30 small ensembles.
- Alumni:** Derrick Hodge, Chris Lewis, Danny Jonokuchi, Danny Janklow, Luke Brandon, Fareed Simpson-Hankins, Seth Ebersole, James Collins, Noah Hocker, Ben Turner.
- Auditions:** Submit an online audition via Acceptrd or attend in-person audition days. Visit boyer.temple.edu/admissions/audition-requirements.
- Financial Aid:** Temple University Financial Services, 215-204-2244.
- Scholarships:** Contact James Short, James.short@temple.edu, 215-204-8598.
- Apply by:** Feb. 1.
- Contact:** Maggie Nice, margaret.nice@temple.edu, 215-204-6810.

Towson University Towson, Maryland

- Student Body:** 19,403; 289 music students, 30 jazz students.
- Tuition:** In-state, \$12,186; Out-of-state, \$31,332.
- Degrees:** BM in Jazz Commercial Performance, BM in Jazz Commercial Composition. Other Music Degrees: BS in Music Education, BM Composition, BM in a variety of specific instruments, BS in Music (liberal arts orientated), combined BS in Music Education and a wide variety of performance and composition tracks. Three Minors: Music Minor (performance emphasis), Music Industry, Music Technology.
- Faculty:** Dave Ballou, Jason Rigby, Jim McFalls, John M. Lee, Eric Kennedy, Michael Kuhl, Jeff Reed, John Dierker, Jon Birkholz, Savino Palumbo.
- Bands:** Jazz Orchestra, Latin Jazz Ensemble (fall term), Popular Music Ensemble (spring term); Vocal Jazz Ensemble, Improvisation Ensemble (usually 3 sections), jazz combos (usually 5 to 6 sections).
- Alumni:** Drew Gress, Ellery Eskelin, Darius Christian, Patrick McAvinue, Jordan Tice.



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Auditions: Jan. 10 (snow date Jan. 17), Feb. 7, (snow date Feb. 14), April 11. To be considered for music scholarships, prospective music majors must audition in January or February.

Financial Aid: finaid@towson.edu, 410-704-4236, towson.edu/admissions/financialaid/resources.html.

Scholarships: Contact Mary Ann Criss, Assistant to the Chair/Academic Program Coordinator at mcriss@towson.edu, 410-704-2836; Visit towson.edu/admissions/financialaid/resources.html.

Apply by: Nov. 15 (Early Action for scholarship consideration and honors college); Feb. 1 for transfer students (for spring 2026 admission); Nov. 12 for fall admission; 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 2026 term must audition on the January date.

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

University of Connecticut

Storrs, Connecticut

Student Body: 33,554; 200 music students, 20 jazz students.

Tuition: In-state, \$21,044; Out-of-state, \$43,712.

Degrees: BA Jazz Studies, BM Jazz, Graduate Performer's Certificate.

Faculty: Earl MacDonald (Director of Jazz Studies), John Mastroianni, Luke Wingfield, Renée McGee, Evan Gray, Scott Sasanecki, Steven Bulmer, Jonathan Barber, Leala Cyr.

Bands: 2 big bands, 6 combos.

Alumni: Brian Charette, Gary Versace, Mark Small, Alexandra Eckhardt, Dr. Colin Walters, Dr. Bill Longo.

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

Financial Aid: Visit admissions.uconn.edu/cost-aid/financial-aid.

Scholarships: Visit admissions.uconn.edu/cost-aid/scholarship.

Apply by: Jan. 15. Visit admissions.uconn.edu/apply/first-year/deadlines.

Contact: Jessye McShee, Educational Program Assistant, jessye.mcshee@uconn.edu, 860-486-3728.

University of Delaware School of Music

Newark, Delaware

Student Body: 24,412; 700 music students, 40 jazz students.

Tuition: In-state, \$14,600; Out-of-state, \$39,190.

Degrees: BM Jazz and Improvisation.

Faculty: Miles Brown (Interim Director), Todd Groves, Nick Pietuska, Dave Bozenhard, Bruce Tychinski.

Bands: Jazz Ensemble I, Jazz Ensemble II, Jazz Chamber Ensembles and UD Jazz Singers.

Auditions: Apply by Jan. 15; Auditions Jan. 21–24.

Financial Aid: Visit udel.edu/students/student-financial-services.

Contact: Email sfs-mail@udel.edu.

Scholarships: Completed applications and auditions receive consideration for music merit.

Apply by: Priority deadline, Dec. 1, Final deadline, Jan. 15.

Contact: Adrienne Harding, Music Admissions Program Coordinator, musicadmissions@udel.edu, 302-831-2567.

University of Massachusetts Amherst

Amherst, Massachusetts

Student Body: 31,000 undergraduate; 239 undergraduate music students, 70 graduate music students, 41 undergraduate jazz students, 4 graduate students.

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Degrees: BM or BA with concentration in Jazz & African American Music Studies; BM in Music Education with a Jazz Specialty; Minor in Music; MM and graduate certificates with concentrations in Jazz Composition/Arranging and Jazz Performance.

Faculty: Jeffrey W. Holmes, Felipe Salles, Tom Giampietro, Fumi Tomita, Mitch Chakour, Bob Ferrier, Ben Griffin, Haneef Nelson.

Bands: Jazz Ensemble I, Studio Orchestra, Chapel Jazz Ensemble, Lab Jazz Ensemble, Vocal Jazz Ensemble, Chamber Jazz Ensembles.

Alumni: Billy Taylor, Avery Sharpe, Kate McGarry, Chris Merz, David Pope, Steve Newby, Geoff Vidal, Mark Walker.

Auditions: Live Audition Days in February. Remote and specially arranged auditions available. See department website for dates, deadlines and application.

Financial Aid: Contact Financial Aid Services, 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, which includes full tuition waiver and stipend.

Apply by: Jan. 15 for incoming freshman; April 15 for transfer students; Dec. 1 priority deadline for graduate students.

Contact: Nathaniel Gowen, musicadmissions@umass.edu, 413-545-6048.

The University of Rhode Island Kingston, Rhode Island

Student Body: 17,100; 127 music students, 33 jazz students.

Tuition In-state, \$17,476; Out-of-state, \$38,398; Regional, \$28,838. Graduate In-State, \$18,606; Out-of-state, \$34,262; Regional, \$26,872.

Degrees: BA in Jazz Studies. BM in Jazz Performance, Music Education, Music Therapy and Jazz Studio Composition. Minor in Music with Jazz Studies emphasis.

Faculty: Mark Berney, Atla DeChamplain, Emmett Goods, John McKenna, Jocelyn Pleasant, Gene Rosati, Andrew Wilcox, David Zinno.

Bands: 1 big band, 4 combos, 1 jazz vocal ensemble.

Auditions: Visit uri.edu/music/auditions.

Financial Aid: Visit uri.edu/financial-aid.

Scholarships: Merit-based scholarships are available. You must audition by Feb. 21 for scholarship consideration. Contact Dr. David

Gilliland, david_gilliland@uri.edu.

Apply by: Early admission, Dec. 1; Dec. 6, Jan. 31; Feb. 21; March 14.

Contact: Rhonda Gannon, music@uri.edu, 401-874-2431.

The Wells School of Music at West Chester University

West Chester, Pennsylvania

Student Body: 14,000; 450 music students, 50 jazz students.

Tuition In-state, \$7,716 (Part-time: \$322 per

credit), Out-of-state, \$19,290 (Part-time: \$805 per credit).

Degrees: BM in Performance, Jazz Studies; Jazz Studies Minor.

Faculty: Jonathan Ragonese (Director), John Swana, Peter Paulsen, Chris Hanning, Jeremy Jordan, Dave Cullen, Dan Cherry, Mark Allen, Jacob Kelberman.

Bands: 2 Big Bands, Latin Jazz Ensemble, 3 Combos, Vocal Jazz.

Alumni: Bob Curnow, Ernie Watts, John Swana.

Auditions: Submit application, sign up for a

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live audition at wcupa.edu/music/undergradProgram.aspx.

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

Scholarships: WCU offers over 400-plus scholarship opportunities with some of those falling specifically in the school of music. Contact musicinfo@wcupa.edu, 610-436-3042.

Apply by: Rolling admissions, while students may apply any time after Aug. 1, music students are encouraged to

apply by Feb. 1 in order to schedule their music audition.

Contact: Brittany Grason, Associate Director of Music Admissions, BGrason@wcupa.edu, 610-436-3042.

Wesleyan University Middletown, Connecticut

Student Body: 3,140; 42 music students.

Tuition: \$72,438.

Degrees: BA and MA in Music; Ph.D. in Ethnomusicology.

Faculty: Jay Hoggard, Darius Jones, Giacomo Gates, Noah Baerman, Tony Lombardozi.

Bands: Wide variety of jazz and other world music ensembles.

Alumni: Mary Halvorson, Steve Lehman, Taylor Ho Bynum, Tyshawn Sorey, Charlie Looker, Chris Dingman.

Auditions: No audition required (recording optional).

Financial Aid: Contact finaid@wesleyan.edu. Wesleyan meets 100% of demonstrated financial need of all undergrads who seek financial assistance. Grad students receive full tuition remission and stipend.

Scholarships: Contact Office of Admission, admission@wesleyan.edu.

Apply by: Early decision I, Nov. 15; Regular decision, Jan. 1.

Contact: Sandra Brough, sbrough@wesleyan.edu, 860-685-2594.

West Virginia University School of Music Morgantown, West Virginia

Student Body: 1,850 creative arts & media students, 300 music students, 25 jazz students.

Tuition: In-state, \$15,060; Out-of-state, \$32,040.

Degrees: BA Music, BS Music and Health, BA Music Business and Industry, BM Composition, BM Music Education, BM Music Performance, BM Music Therapy. Also offers five music master's degrees and two doctoral music degrees.

Faculty: Alton Merrell, Robert Sears, Paul Thompson, Brian Wolfe.

Bands: Jazz Ensemble and Jazz Combos.

Alumni: Allison Miller, Jay Chattaway, Cher Siang Tay, Mike Dawson, Joe Jefferson, Emmett Goods, James Moore, Curtis Johnson, Adam Osmianski, Matt Rippetoe.

Auditions: All students are required to apply and be accepted to West Virginia University and audition/interview with the School of Music faculty. Two on-campus audition days occur in late January/early February for the next fall term. Applicants may also request a virtual audition or an audition appointment. Visit creativeartsandmedia.wvu.edu/school-of-music/music-undergraduate.

Financial Aid: There are several ways to secure financial aid for college, including grants, loans and student employment. To apply for financial aid, file the FAFSA — preferably in January. Visit financialaid.wvu.edu, call 304-293-1988.

Scholarships: Freshmen are automatically considered for merit scholarships based on high school GPA and ACT or SAT scores. Additional talent-based funding is awarded based on audition.

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Apply by: July 20.
Contact: James Froemel,
jfroemel@mail.wvu.edu.

Whitworth University Spokane, Washington

Student Body: 2,600; 160 music students, 50 jazz students.

Tuition: \$54,000

Degrees: BA In Music, BA in Music Education, Tracks in Focused Areas.

Faculty: Dr. Jared Hall (Director of Jazz Studies), Brent Edstrom, Chris Parkin, Kim Plewniak, Rick Westrick.

Bands: 2 Jazz Big Bands, 4 Jazz Combos.

Alumni: Ryan Keberle.

Financial Aid: Contact finaid@whitworth.edu.

Scholarships: Multiple generous scholarships available.

Apply by: Feb. 15.

Contact: Dr. Jared Hall, jhall@whitworth.edu.

Degrees:

All qualified students pay in-state tuition.

BM in Jazz Studies; concentrations in Jazz Performance, Sound Engineering Arts, Music Entertainment Industry, Music Education and Jazz/Classical Performance. MM in Jazz Studies; tracks in Performance and Composition/Arranging.

Faculty:

Bill Charlap (Director), Mitch Butler (Coordinator), Tim Newman, Pete McGuinness, Vincent Herring, Rich Perry, Steve Nelson, Jeremy Pelt, John Mosca, Dave Stryker, Carolyn Leonhart, David Wong, Marcus McLaurine, Ed Neumeister, Cecil Bridgewater, Mike LeDonne, Bruce Barth, Johnathan Blake, Joe Farnsworth, Chico Mendoza, Steve Myerson.

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:

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Evans, Dan Faulk, Nicole Glover, Tony Malaby, Adam Niewood, Bruce Williams, Matt Vashlishan, Eddie Allen, Barry Danielian, Freddie Hendrix, Crystal Torres, Nate Eklund, Peter Lin, Richard LaRouech, Chris Sholar, Charlie Sigler, John Hébert, Joe Martin, Sean Conly, Doug Weiss, Anat Fort, Tomoko Ohno, Sunna Gunnlaugs, Tom Brislin, Allen Farnham, Kelly Green, Matt King, Tedd Firth, Justin Kauflin, Caelan Cardello, Alexis Cole, Yu Nishiyama, Walter Gorra, Jameel Roberts.

Auditions:

Online file upload only. Requirements vary per instrument and concentration. 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; most jazz students receive significant scholarship awards. Graduate: Full tuition graduate assistantships and other scholarships available.

Apply by:

Feb. 1.

Contact:

Dr. Mitch Butler, Jazz Studies Coordinator, musicadmissions@wpunj.edu, 973-720-3466, wpunj.edu/jazz.

William Paterson University

Wayne, New Jersey

Student Body: 11,000; 280 music majors, 65 undergrad jazz majors, 23 graduate jazz students.

Tuition: Undergraduate, \$15,150; Graduate, \$15,334. No out-of-state tuition.

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Chuck Manning works for NASA ... and plays jazz.



David Weitzman found improvisational spirit in his work with major corporations.

ALTERNATIVE (AND GREAT) CAREERS FOR JAZZ GRADUATES

by Terry Perkins

Congratulations! After years of study, you've earned your degree in jazz performance. But let's face it: Making a living wage as a jazz musician can be quite a challenge. If you've also earned a degree in music education, and you teach jazz at the middle school, high school or collegiate level, you can pursue opportunities to play jazz outside the classroom as well.

But what if you don't pursue a music education degree? Are there other career paths aside from teaching that work for jazz musicians who want to continue to play music or to use skills they've learned as musicians in other professions?

DownBeat interviewed five talented jazz

musicians who have achieved success in careers very different from playing jazz for a living — and discovered some interesting connections between those diverse careers and the skills these musicians learned in jazz school.

Jazz Spirit in Silicon Valley

David Weitzman grew up in New Jersey and began playing music in middle school on trumpet, an instrument he chose because it only had three buttons. "Since it only had three," he recalled, "I thought it must be the easiest to play. Of course, I soon found out that's exactly why it's hard."

Weitzman played in regional and all-state bands in high school and attended the Jazz for

Teens program led by bassist Rufus Reid at the New Jersey Performing Arts Center. "Rufus would share recordings by Clifford Brown and Freddie Hubbard that had influenced him," he said. "That program was hugely influential for me."

He began playing piano in high school to understand theory and improve his improvisation. When it was time to apply to college, he was torn between choosing a major in computer science and jazz piano performance.

"I decided to go to Carnegie-Mellon and major in computer science, since it seemed more realistic and practical" he said. "But it required a minor, so I chose jazz performance. Before I graduated, I had an interview with



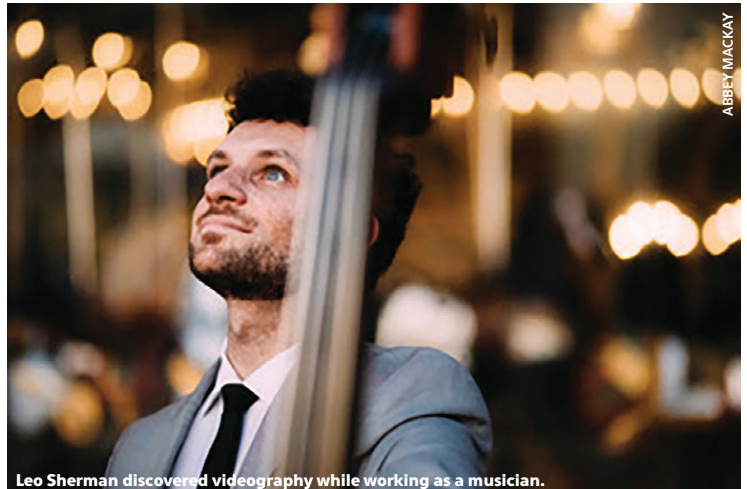
Sal Crocker studied at Berklee, then became a pilot.

COURTESY SAL CROCKER



BAILEY DAVIDSON

Gene Dobbs Bradford found his career in arts management after studying bass at Eastman School of Music.



ABBEY MACKAY

Leo Sherman discovered videography while working as a musician.

Google, and when I got my degree, I moved to the South Bay area. I did keep playing piano, on restaurant and bar gigs after work and at a weekly jam session.”

But when Weitzman moved to San Francisco, those gigs became more difficult to get to. He kept up his interest in jazz by attending the Stanford Jazz Workshop led by Barry Harris. Later he played with an area big band, but eventually found other outlets for his musical interests: salsa, tango and swing dancing.

“Dancing seems like physical jazz to me,” he explained. “And I’ve met interesting tango musicians like Pablo Estigarribia. His recent album, *tangomorphosis*, is a fusion of tango with jazz and hip-hop beats.”

Weitzman now works for Grammarly and previously worked for Pinterest after moving on from Google. Interestingly, he’s noticed traits learned playing in jazz groups carry over to his work as a software engineer.

“I think the spirit of improvisation is a fundamental asset and really works if you’re going to be present with everyone in your group,” he explained. “Finding a common wavelength with a group is essential. If you can find joy in improvisation, you can find joy in life — which is a kind of extended improvisation.”

Improvising Behind the Lens

After his family moved from St. Petersburg,

Russia, to Baltimore when he was young, Leo Sherman began playing piano but switched to drums in middle school. He eventually discovered the upright bass after hearing a Duke Ellington composition, “Main Stem.”

He attended George Washington University, then got his degree in jazz bass performance from William Paterson University before earning a master’s in music performance at the Manhattan School of Music. But he didn’t stop there. Sherman soon after earned a master’s degree in education from Columbia University.

“Initially I was thinking of the practical side of things with the education degree,” explained Sherman. “With music, there could

be plentiful gigs then a dry spell. An education degree could be something valuable to have. It can help you communicate ideas more clearly.”

Sherman began playing with the Villa Lobos Brothers, a fusion band that blended Mexican music with jazz. “I was getting into videography and put together a video to promote the band,” he recalled. “It helped gain attention for the band and led to better-paying gigs. As a result, my interest in creating videos became an important part of my creative work.”

Sherman recorded his debut album, *Tone Wheel*, in 2019. When COVID hit, he became even more interested in focusing on videography. “I also became interested in UX design, and decided to study at a bootcamp called Springboard,” he explained. “I spent an intense year learning product design, then got a job at a design lab. I worked on projects to make marketing websites more intuitive. In product design — thinking about users and connecting with the audience who will work with that product — no two days are the same. Like jazz, there’s an improvisational element.”

“In fact, I appreciate the art of jazz even more now. When you’re playing music every day it’s hard to turn off the critical listening component. Now I listen in a fresh way, taking it as a whole, not honing in on specifics. For example, I’m not thinking about what kind of modal mixture the pianist is using — that’s in the background. For me, it’s now an organic instead of a critical approach to the music.”

Taking Improv Flights

Growing up in Memphis, Tennessee, Sal Crocker started saxophone lessons at age 10, and continued through high school, earning a place in the Tennessee All-State High School Band for three consecutive years. He was also named to the McDonald’s All-American Jazz Band — which included talented young musicians Delfeayo Marsalis, Javon Jackson and Mark Whitfield. Crocker won a scholarship to Berklee and his musical future looked bright.

But Crocker was also in love with airplanes and yearned to fly. Growing up near the flight path at the Memphis airport, he could see planes land right over him, and determined he wanted to be a pilot.

While at Berklee, Crocker continued flying lessons but couldn’t afford to do that and also pay the other costs of attending Berklee. He returned to Memphis, got his degree from Memphis State and headed to pilot training. At the age of 23, he became the second youngest pilot ever hired by United Airlines. And he’s also managed to find the time to build his career as a jazz tenor saxophone player.

“I wanted to do both, and nobody ever told me I couldn’t, so I’ve worn dual hats for 37 years,” said Crocker. “It’s definitely a balancing act, and there’s never a dull moment.”

Since 2014, Crocker has been based in the Los Angeles area, and he’s built a solid reputation on the L.A. jazz scene, taking lessons and building a friendship with Yellowjackets saxophonist and educator Bob Mintzer. As he’s progressed through the ranks at United over the years, he’s been able to dedicate more time to playing the sax and is looking forward to performing music full time as retirement nears. He’s also discovered some parallels between piloting an airliner and playing jazz.

“Flying a plane and playing jazz are both dynamic environments,” he said. “When you play with good jazz musicians who really listen, you never know what direction a tune is going to take. You may have a plan or structure, but you never know where it’s going to go. It’s the same with flying. You may plan on leaving at a set time and fly a certain path at a certain speed and land on a certain runway. But nature, or the airplane, may have a whole different concept.”

From Jazz to NASA

Like Crocker, tenor saxophonist Chuck Manning has managed to balance his musical career with a four-decade-plus job at NASA’s Jet Propulsion Lab. He started playing alto saxophone at age 11 while growing up in Washington and fell in love with jazz.

“My twin brother played trumpet, and another brother played drums,” recalled Manning. “I kept playing through high school and was selected for the American Youth Concert Band, then got a grant to attend North Texas State, where I met Jim Snidero, Conrad Herwig and so many others. But money was tight and after playing in Toronto for a while I moved to Southern California. My brother was enrolled at Cal Tech, and I got a job there in a lab where they were studying moon rocks. And then I became a technician at the Propulsion Lab. At night I was playing as much as possible, especially with the bands of Gary Foster and Bobby Bradford.”

Manning absorbed as much information as possible as an apprentice technician to the head engineer in his lab. “When the engineer retired,” said Manning, “he told me, ‘It’s all yours now, buddy.’ I had become the guy who knows something about everything in the lab, and I’ve been there ever since.”

In addition to his work at the Lab, Manning kept playing jazz whenever and wherever he could. He became a member of the L.A. Jazz Quartet in the late 1980s, a band he still works with regularly.

“It’s been a real journey to have a very interesting job — I’ve built stuff that’s on different planets — and I also play jazz,” said Manning. “I’m getting closer to retirement at the Lab, so I now have more time to devote to playing music. The real key for me is to not just rest on your laurels — on the job or playing music. There’s

always some chord progression to learn, and that M.O. transfers over to the lab. You don’t want to be the dumbest guy in the room — at work or playing jazz.”

Starring Behind the Scenes

When Gene Dobbs Bradford graduated from high school, he was accepted at the Eastman School of Music and planned on earning a degree in jazz bass performance — and eventually playing jazz bass as well as performing as a bassist with the Boston Symphony.

“That’s what I wrote in my high school yearbook,” recalled Bradford. “But a speech during freshman orientation at Eastman made me realize there’s a whole world of jobs in the music industry I hadn’t even thought about. Robert Freeman, the president of Eastman, talked to us about how hard it is to make it as a solo musician and to present a concert at Carnegie Hall — paying to rent the Hall, advertising the concert and all the other expenses. I thought that was really fascinating.”

Bradford did earn his degree in bass performance, but by that point had decided to focus on working behind the scenes in music management. He interned with the American Symphony Orchestra League, working with orchestras in Cleveland, Baltimore and New Mexico before accepting a job as production manager with the Honolulu Symphony.

Bradford moved on to become the Director of Operations at the St. Louis Symphony — a move that led him back into jazz. In 1999 he became President and CEO of Jazz St. Louis. During his 23 years there, Bradford greatly expanded the non-profit’s educational and outreach programming as well as totally revamping and expanding the venue’s performance space.

He has been the Executive Director of the Savannah Music Festival for the past three years and expanded the reach of the festival throughout the year and built stronger education and community programs. Bradford recently resigned and has returned to St. Louis to care for his extended family as well as starting GDB Arts Consulting, designed to help organizations promote jazz.

“When I look back on Eastman,” recalled Bradford, “I know I was a good bass player, but I wasn’t ever going to be playing in Herbie Hancock’s band. But because of what I learned with orchestras and then Jazz St. Louis, I was able to bring Herbie and other great jazz musicians to St. Louis. When a concert you’re producing really comes together, it’s great. I’ve had the opportunity to make musical events happen that otherwise wouldn’t have occurred — then sit backstage and have conversations with my heroes. And that’s what I absolutely love to do. Plus, I get the chance every now and then to get on stage with other musicians and play harmonica.”

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Steven Hardy, Eastman School of Music (Photo by Steve Edwards)

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SOUTH

Augusta University Augusta, Georgia

Student Body: 11,584; 65 music students, 10 jazz students.

Tuition: In-state, \$8,414; Out-of-state: \$25,202.

Degrees: BM in Jazz Studies.

Faculty: Wycliffe Gordon, Robert Foster.

Bands: AU Jazz Ensemble and AU Jazz Combo.

Auditions: In person or online. Visit augusta.edu/Pamplin/music/apply.

Financial Aid: Visit augusta.edu/finaid; Contact Angela Morgan, amorgan1@augusta.edu, 706-737-1453.

Scholarships: Visit augusta.edu/Pamplin/music/scholarships. Contact Angela Morgan, amorgan1@augusta.edu, 706-737-1453.

Apply by: July 1.

Contact: Wycliffe Gordon, wgordon@augusta.edu, 706-737-1453.

Alumni:

II, and III; Jazz String Quartet; Jazz String Septet; Jazzmin (jazz vocal ensemble); Guitar Ensembles; Bass Ensemble; Rock Ensemble; Southbound (country vocal group); Phoenix (contemporary R&B vocal ensemble); Voxology (Gospel vocal group); Bluegrass Ensemble.

Auditions:

Required. Visit belmont.edu/cmpa/music/apply.

Financial Aid:

Visit belmont.edu/sfs/aid.

Scholarships:

Available (academic and music).

Apply by:

Before March 1 for scholarship consideration.

Contact:

Angela Stenzel, admissions coordinator, angela.stenzel@belmont.edu, 615-460-8307.

Auditions:

Visit blair.vanderbilt.edu/admissions. Vanderbilt students that are not music majors may audition for Jazz ensembles, lessons or minor/concentrations on campus at the start of the academic year.

Financial Aid:

Visit vu.edu/finaid.

Scholarships:

Merit-based music scholarships may be awarded. Visit blair.vanderbilt.edu/admissions/scholarship-information.

Apply by:

Visit blair.vanderbilt.edu/admissions.

Contact:

Blair Admissions: Blair.inquiries@vanderbilt.edu, 615-343-8855.

Davidson College Davidson, North Carolina

Student Body: 1,970; 175 music students, 18 jazz students.

Tuition: \$68,450.

Degrees: BA in Music and Music Minor.

Faculty: Patrick Brown, Lovell Bradford, Al Sergel, and Shannon Hoover.

Bands: Large Jazz Ensemble and 2 jazz combos.

Alumni: Harry Pickens, Roger Brown.

Auditions: Open to all students, regardless of major, in the fall of each academic year.

Financial Aid: Email financialaidoffice@davidson.edu.

Scholarships: Email financialaidoffice@davidson.edu.

Apply by: Early Decision I, Nov. 15; Early Decision II, Jan. 6; Regular Decision, Jan. 13.

Contact: Dr. Patrick Brown, pabrown@davidson.edu.

Belmont University School of Music Nashville, Tennessee

Student Body: 8,800 students; 885 music students (820 undergraduate, 65 graduate), 450 Commercial Music students.

Tuition: Visit belmont.edu/cmpa/music/apply.

Degrees: BM in Commercial Music, MM in Commercial Music.

Faculty: Anthony Belfiglio, Bruce Bennett, Bruce Dudley, Sandra Dudley, Marcus Finnie, Alex Graham, Jeff Kirk, Todd London, Bethany Merritt, Tony Moreira, Carter Murphey, Paulo Oliveira, Kate Paradise, Jeff Phillips, Carl Rydland, Jim Riley, Alan Robinson, Henry Smiley, Michael Valeras, Roy Vogt, Jack Wengrosky, Jamie Wigginton and more. Dr. Alex Graham, Coordinator of Commercial Music, alex.graham@belmont.edu, 615-460-5996.

Bands: Jazz Band I and II; Small Groups I,

Blair School of Music at Vanderbilt University Nashville, Tennessee

Student Body: 250 music students, 17 jazz majors and 125 students participating in Jazz.

Tuition: Visit admissions.vanderbilt.edu/affordability.

Degrees: BM in Jazz Studies, Bachelor of Musical Arts in Jazz Studies, Minor or Concentration in Jazz Studies.

Faculty: Ryan Middagh, Jeff Coffin, Vinéecia Buchanan, Jimmy Bowland, Rod McGaha, Jonathan Salcedo, Jerry Kimbrough, Pat Coil, Rob Linton, Marc Widenhofer.

Bands: Blair Big Band(s), 3–4 jazz combos, Blair Jazz Choir, Special Ensemble in Jazz and Global Music, Latin Jazz Ensemble, Vanderbilt Jazz Orchestra.

Alumni: David Rogers, Roy Agee, Michael

East Carolina University Greenville, North Carolina

Student Body: 27,000; 275 music students, 20 jazz students.

Tuition: In-state, \$7,400; Out-of-state, \$23,700.

Degrees: Undergraduate degrees offered: Music Education, Music Therapy, Music Performance, Music

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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, Rod Harris Jr, guitar

Commercial Music Faculty: Brian Gaber, Alan Blanchard, Wellington Gordon

Theory/Composition (all have jazz concentrations). Graduate degrees offered: MM in Music Performance.

Faculty:	Dr. Jeff Bair (Director of Jazz Studies), Kobie Watkins (Jazz Band Director), Chip Newton, Andrew Berinson, Michael DeVito.
Bands:	Jazz Band A, Jazz Band B, several combos.
Alumni:	Nathan Graybeal, Chris Bullock, Dr. Matt Roehrich, Dr. Mitch Butler, Evan Roberson.
Auditions:	Apply to admissions.ecu.edu/ apply to ECU and apply to getaccepted.com/ecuschoolofmusic as well as audition for the School of Music.
Financial Aid:	Visit admissions.ecu.edu/afford/ financial-aid.
Scholarships:	Visit scholarships.ecu.edu , Contact Joshua Bishop, bishopj24@ecu.edu .
Apply by:	Visit admissions.ecu.edu/apply . For the School of Music, March 21 is recommended; Aug. 1 is firm.
Contact:	Mr. Joshua Bishop, bishopj24@ecu.edu , 252-328-4281.

Emory University

Atlanta, Georgia

Student Body:	5,658; 861 music students, 35 jazz students.
Tuition:	\$61,000.
Degrees:	BA with a concentration in Performance; History, Culture, and Theory; or Composition.
Faculty:	Gary Motley (Director of Jazz Studies), Dwight Andrews, Justin Chesarek, Randy Hunter, Chris Rikkenbach, Penelope Williams, Justin Powell.
Bands:	Emory University Big Band and several combos.
Alumni:	John Paul McGee, Koan Roy-Meighoo.
Auditions:	Visit music.emory.edu/performance/jazz/auditions.html . Prospective students should submit video recordings (via YouTube or Vimeo) of two jazz standards with different tempos and styles, showcasing their ability to play the melody, improvise and interact within a live trio or quartet setting. You may also submit a video recording with backing tracks for each of the two jazz standards.
Financial Aid:	Contact Magdalena Shumanova, mshuman@emory.edu .
Scholarships:	Contact Dr. Paul Bhasin, paul.bhasin@emory.edu . Visit music.emory.edu/undergraduate/scholarships.html .
Apply by:	Early Decision I, November 15; Early Decision II, January 7; Regular Decision, February 11; International Students, February 11.

Contact: Magdalena Shumanova, mshuman@emory.edu.

Florida A&M University

Tallahassee, Florida

Student Body:	9,215; 110 Music Majors, 75 music industry/jazz.
Tuition:	In-state, \$12,548.64; Out-of-state, \$12,744.65.
Degrees:	BS in Music Industry with Jazz Concentration, BS in Music Industry.
Faculty:	Lindsey Sarjeant, Longineu Parsons, Carlos Vega, Robert Griffin, Brian Hall, Darryl Tookes, George Fontenette.
Bands:	Jazz Ensemble, Latin Jazz Ensemble, Faculty Jazz Ensemble, Student Jazz Combos.
Alumni:	Cannonball Adderley, Nat Adderley, Scotty Barnhart, Wycliffe Gordon, Ron McCurdy, Kendra Foster, Willerm Delisfort.
Auditions:	In Person or Virtual.
Financial Aid:	Priority filing deadline, Jan. 1. Contact Office of Financial Aid, 850-599-3730, financialaid@fam.edu .
Scholarships:	Based on audition and merit. Contact Department of Music, 850-599-3024.
Apply by:	March 31. Visit admissions.famu.edu .
Contact:	Robert Griffin, Director of Jazz Studies, robert.griffin@fam.edu , 850-412-7144, Department of Music Office, 850-599-3024.

Florida International University Wertheim School of Music & Performing Arts

Miami, Florida

Student Body:	58,836; 300 music majors.
Tuition:	Visit admissions.fiu.edu or onestop.fiu.edu .
Degrees:	BM in Jazz Performance Studies, MM in Jazz Performance Studies.
Faculty:	Jon Secada, Jamie Ousley, Omar Lateef, Michael Eckroth, Aldo Salvent, Lianne Lyons.
Bands:	FIU Jazz Combos, FIU Jazz Guitar Ensemble, FIU Jazz Vocal Ensemble, FIU Jazz Big Band, FIU Latin Jazz Ensemble.
Alumni:	Jean Caze, Tony Succar, Melinda Rose Rodriguez, Leon Foster Thomas, David Chiverton, Rodolfo Zuniga.
Auditions:	Prescreening required.
Financial Aid:	Available university-wide and School of Music. Contact music@fiu.edu . Graduate Assistantships available.
Scholarships:	Available university wide and in the School of Music. Contact music@fiu.edu .
Apply by:	Must first apply to FIU at admissions.fiu.edu . Then apply to School of Music at music.fiu.edu /apply.
Contact:	Main office, music@fiu.edu ;

Jamie Ousley, Coordinator of Jazz Performance Studies, lousley@fiu.edu, 305-348-1605.

Florida Southern College

Lakeland, Florida

Student Body:	3,500; 90 music majors or minors, 20 jazz students.
Tuition:	\$46,168 annually.
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), Joshua Hollenbeck, Samuel Ortiz-Rodriguez, Jay Mueller, Ian Goodman, Jonathan Gautier, Dr. Martha Placeres (Music Department Chair).
Bands:	FSC Jazz Ensemble, Chamber Jazz Ensemble, Jazz Workshop Ensemble and FSC Studio Orchestra.
Auditions:	Visit flsouthern.edu/admissions/undergraduate/visits-and-events/music-auditions .
Financial Aid:	Visit flsouthern.edu/admissions/undergraduate/undergraduate-financial-aid .
Scholarships:	Available based on need, merit and audition. Visit flsouthern.edu/admissions/undergraduate/undergraduate-financial-aid .
Apply by:	Early Options (Action or Decision), Nov. 1; Priority Decision 1, Dec. 1; Priority Decision 2, 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:	44,300; 1,000 music students, 100 jazz students.
Tuition:	In-state, \$7,217; Out-of-state, \$22,383. In-state, graduate; \$9,378; Out-of-state, graduate: \$20,743.
Degrees:	BA Jazz, BA Commercial Music, BM Jazz Performance, MM Jazz.
Faculty:	Rodney Jordan (Coordinator), Leon Anderson, Scotty Barnhart, David Detweiler, Rod Harris Jr., Kevin Jones, William Peterson, Marcus Roberts, Alan Blanchard, Brian Gaber, Wellington Gordon, Michael Strickland.
Bands:	3 big bands, combos, vocal jazz ensemble.
Alumni:	Etienne Charles, Marcus Roberts, Jamison Ross, Alphonso Horne, Jazmin Ghent, David Meder, Barry Stephenson, Emily Fredrickson, Martin Bejerano, Jeff Denson, Jalen Baker, Robert Boone.
Auditions:	In-person auditions Nov. 9, Jan. 24, Feb. 7 and Feb. 21. Recorded audition option as well.

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Dafnis Prieto
Maria Alejandra Quintanilla
Kate Reid
Gonzalo Rubalcaba
Marcus Strickland
John Yarling



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KATIE HARVEY

Financial Aid: Contact financialaid.fsu.edu, 850-644-0539.

Scholarships: Merit- and talent-based. Out-of-state scholarships for all undergraduates, graduate teaching assistantships. Contact Kristopher Watson (Assistant Dean of Admission), krwatson@fsu.edu.

Apply by: Priority, Dec. 1; Final, Feb. 1.

Contact: Rodney Jordan (Area Coordinator for Jazz and Commercial Music), rjordan@fsu.edu, 850-644-6102.

Alumni: Steve Aho, Alec Aldred, Jeff Babko, Steve Bailey, Ed Calle, Emmet Cohen, Tal Cohen, Michael Dudley, Mark Egan, Tom Garling, Jon Gilutin, Craig Gosnell, Danny Gotlieb, Euge Groove, Augie Haas, Graham Hawthorne, Bruce Hornsby, Randy Johnston, Jonathan Joseph, Jonathan Kreisberg, Marco Marcinko, Rick Margitza, Dennis Marks, Joel McNeely, Pat Metheny, Arianna Neikrug, Clay Oswald, Tivon Pennicott, Clay Perry, Ashley Pezzotti, Michael Piolet, Troy Roberts, David Roitstein, Mike Rodriguez, Robert Rodriguez, David Siegel, John Splithoff, Ben Stivers, Veronica Swift, Ben Tiberio, Andrew Synowiec, Michael Thomas, Danielle Wertz, Matt White.

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 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: Frost School of Music Office of Admissions, admission.music@miami.edu, 305-284-6168.

Furman University Greenville, South Carolina

Student Body: 2,300; 125 music majors, 25 jazz students.

Tuition: \$61,034.

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

Faculty: Matt Olson, Matt Dingledine, Keith Davis, Shannon Hoover, Justin Watt, Ian Bracchitta.

Bands: 1 big band, 3 combos.

Alumni: Joshua Espinoza, Reed Miller, Matthew Storie.

Auditions: Audition weekends in early 2026.

Financial Aid: Generous scholarship support available. Contact FurmanMusic@furman.edu.

Scholarships: Generous scholarship support available. Contact FurmanMusic@furman.edu.

Apply by: Early Decision I, Nov. 1; Early Action, Nov. 15; Early Decision II and Regular Decision, Jan. 15.

Contact: Matt Olson, Matt.Olson@furman.edu, 864-294-3284.

Georgia State University Atlanta, Georgia

Student Body: 52,400; 459 music students, 31 jazz students.

Tuition: Visit sfs.gsu.edu.

Degrees: BM in Jazz Studies, MM in Jazz Studies, Artist Certificate in Jazz Studies.

Faculty: Gordon Vernick (Jazz Studies Coordinator), Kelly McCarty, Kevin Bales, Robert Boone, David Frackenpohl, Aaron Kruziki, Kebby Williams, Randall Hoexter.

Bands: 1 big band, 5–6 combos.

Alumni: Sam Skelton, Lizz Wright, Kenny Banks, Coy Bowles, Sonny Emory, Joe Gransden, Dave Engelhardt, James King, Gary Motley, Marcus Printup, Kevin Bales, Oliver Santana, Darren English.

Auditions: Apply to both Georgia State University and the School of Music. See School of Music application at app.getacceptd.com/gsu. Jazz applicants may audition in person or by video.

Financial Aid: Visit sfs.gsu.edu, 404-413-2600.

Scholarships: Visit success.students.gsu.edu, 404-413-2611.

Apply by: July 1.

Contact: Gordon Vernick, gvernick@gsu.edu, 404-413-5922.

Jacksonville State University Jacksonville, Alabama

Student Body: 9,950; 280 music students, 85 jazz participants, 15 jazz majors.

Tuition: \$5,295.

Degrees: BA in Performance–Jazz, Minor in Jazz Studies.

Faculty: Dr. Andy Nevala (Director of Jazz Studies), Dr. Chris Probst, Dr. Casey Thomas, Dr. Sarah Dunbar-Moon, Blair Calloway, Emrah Kotan, Ben Weatherford.

Bands: 4 jazz bands, 6 combos, Latin Ensemble, Drumset Ensemble.

Auditions: In person.

Financial Aid: Visit jsu.edu/admissions/freshmen/index.html.

Scholarships: Contact Dr. Andy Nevala (Director of Jazz Studies), anevala@jsu.edu.

Apply by: Aug. 1.

Contact: Dr. Andy Nevala, anevala@jsu.edu.

Frost School of Music at the University of Miami

Coral Gables, Florida

Student Body: 143 jazz students.

Tuition: \$63,456; Graduate, \$47,592.

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, Etienne Charles, Tal Cohen, Stephen Guerra Jr., John Hart, Dante Luciani, Brian Lynch, Dafnis Prieto, Maria Alejandra Quintanilla, Kate Reid, Gonzalo Rubalcaba, Marcus Strickland. Adjuncts: David Anderson, Brandon Lee Lewis, Avery Linderman, John Yarling.

Bands: Art Blakey Ensemble, Bass Desires, Blue Note Ensemble, Brian Lynch Artist Ensemble, Creole Ensemble, Dafnis Prieto Artist Ensemble, Duo/Trio Ensemble, Horace Silver Ensemble, Funk/Fusion, Frost Extensions, Frost Jazz Orchestra, Frost Sextet, Gospel Ensemble, Jazz Octet, Jazz Guitar 1–3, Jazz Vocal 1, Jazz Vocal 2, Jazz Trumpet Ensemble, Jazz Saxophone Ensemble, Latin Jazz Ensemble, Latin Jazz Orchestra, Monk/Mingus Ensemble, New Music Ensemble, R&B Ensemble, Recording Ensemble, Seek the Source, Stamps Jazz Quintet, Studio Jazz Band,

Louisiana State University Baton Rouge, Louisiana

Student Body: 34,370; 249 music students, 15 jazz students.

Tuition: In-state, \$12,472; Out-of-state, \$29,148; Graduate in-state, \$12,854; Graduate out-of-state, \$29,770.

Degrees: BA Jazz Studies, MM Jazz Studies.

Faculty: Willis Delony, Doug Stone, John Madere, John Bishop.

Bands: 2 Big Bands, 2 Chamber Jazz Ensembles, 1 Jazz Saxophone Ensemble.

Alumni: Carl Fontana, Willis Delony, Harry Waters, Graham Breedlove, Brad Walker, Roderick Paulin, John Gray.

Auditions: Undergraduate: lsu.edu/cmda/music/admissions/undergraduate/index.php. Graduate: lsu.edu/cmda/music/admissions/graduate/index.php.

Financial Aid: Visit lsu.edu/financialaid.

Scholarships: Numerous institutional and music area scholarships are available. Contact musicadmissions@lsu.edu.

Apply by: Jan. 15.

Contact: Lauren Stanford, musicadmissions@lsu.edu, 225-578-2562.

Loyola University New Orleans

New Orleans, Louisiana

Student Body: 3,700; 600 music students, 50 jazz students.

Tuition: \$67,674.

Degrees: BM Jazz Studies, BM in Music Industry studies, BM Therapy Jazz Emphasis, BM Education Jazz Emphasis.

Faculty: Wess Anderson, Jason Mingledorff, Dr. Nick Volz, John Mahoney, Matt Lemmler, Oscar Rossignoli, Catie Rodgers, Adam Bock, Amina Scott, Wayne Maureau, Leach Chase Kamata, Meryl Zimmerman, Kate Duncan.

Bands: 3 jazz ensembles, 6 combos, traditional combo, Wolfpack Second Line Band, Afro Cuban Ensemble, Guitar Ensemble, Studio Orchestra and Vocal Jazz Ensemble.

Alumni: Rick Margitza, Charles Pillow, Trevanri Huff Boone, Jon Cowherd, Ellis Marsalis, Victor Goines, Antonio Garcia, Brian Blade.

Auditions: In-person or video submission.

Financial Aid: Visit finaid@loyno.edu, 504-865-3231.

Scholarships: Music-specific as well as a handful of full-tuition scholarships for music majors. There are also scholarships for ensemble participation, social justice and full-ride scholarships students. Contact Kayla Mejia, kmmejia@loyno.edu, 504-865-3166.

Apply by: March 15.

Contact: Gordon Towell, gtowell@loyno.edu, 606-207-0567.

Miami Dade College Wolfson Campus

Miami, Florida

Student Body: 27,000; 274 music students, 25 jazz students.

Tuition: \$7,093.20 for 2-year program.

Degrees: Music or Music Education Associate in Arts. Transfer agreement with Berklee College of Music.

Faculty: Mark Small, Ludwig Afonso, Addison Rifkind, Patrick Leavy, Michael Gerber.

Bands: 3 jazz combos.

Alumni: Hery Paz, Kemuel Roig.

Auditions: No audition required.

Financial Aid: Contact wfinaid@mdc.edu, 305-237-9300.

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Barry Greene - guitar

Danny Gottlieb - drums

Clarence Hines - trombone, arranging

Dennis Marks - bass, jazz ensemble

J.B. Scott - trumpet, jazz ensemble

GREAT AMERICAN JAZZ S





Scholarships: Contact wfinaid@mdc.edu, 305-237-9300.

Apply by: Contact wfinaid@mdc.edu, 305-237-9300.

Contact: Mark Small, msmall@mdc.edu, 305-237-3067.

Middle Tennessee State University School of Music Murfreesboro, Tennessee

Student Body: 20,488; 242 music majors and 104 minors, 25 jazz studies and music industry students.

Tuition: In-state, \$11,208; Graduate in-state, \$14,668.

Degrees: BM Performance in Jazz Studies; MM in Jazz Studies; BM in Music Industry, and degrees in Music Education and Theory/Composition. Degrees in Audio Production, Commercial Songwriting and Music Business offered by Department of Recording Industry.

Faculty: Jamey Simmons (Director); Don Aliquo, Jack Aylor, Jon Cowherd, Mile Damaso, Lalo Davila, Chip Henderson, Desmond Ng, Julia Rich.

Bands: Jazz Ensembles I and II, numerous combos; Salsa Band, Steel Bands, and Commercial Music Ensembles.

Alumni: John Blount, Mark Douthit, Marcus Finnie, Socrates Garcia, Elizabeth Johnson, Matt Lund, Chris McDonald, Ryan Middagh, Chris Munson, Shawn Purcell, Julia Rich, Tisha Simeral, Jim White, Jonathan Wires.

Auditions: In-person auditions: Feb. 7, Feb. 28. Visit music.mtsu.edu/musicadmissions.

Financial Aid: Academic and need-based awards available. Visit mtsu.edu/financial-aid.

Scholarships: Music scholarships and graduate teaching assistantships are based on auditions; available for in-state

and out-of-state students. Visit music.mtsu.edu/scholarships.

Apply by: Preferred, Dec. 1 for guaranteed academic awards; Feb. 28 for School of Music scholarship eligibility. Visit music.mtsu.edu/musicadmissions.

Contact: Jamey Simmons, Director of Jazz Studies, james.simmons@mtsu.edu, 615-898-2724.

North Carolina Central University Durham, North Carolina

Student Body: 8,579; 60 music students, 32 jazz students.

Tuition: In-state, \$9,188; Out-of-state, \$23,224. Graduate—In-state, \$10,465; Graduate—Out-of-state, \$23,772.

Degrees: BM in Jazz Performance, MM 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), Robert Trowers, Thomas Taylor, Damon Brown, Maurice Myers, Shaena Ryan, Jim Crew, Albert Strong, J.C. Martin, Dexter Moses, Adia Ledbetter.

Bands: Jazz Ensembles I & II, Vocal Jazz Ensemble, Percussion Ensemble, Jazz Combos I, II & III, Vocal Jazz Combo, Guitar Ensemble.

Alumni: Grady Tate, Leon Pendarvis, Dr. Ira Wiggins, Marcus Anderson, James "Saxsno" Gates, Brian Miller, Dr. Brian Horton, Mavis Swan Poole, Chip Crawford, Ameen Saleem, Clif Wallace, Ryan Hanseler, Jonathan Curry, Alvin Atkinson, Satyr Black, Jahmal Nichols, A.J. Brown.

Auditions: Begin with the undergraduate admission application. Applicants may submit a recorded audio or video file, but a liveaudition is

preferred. Visit nccu.edu/cash/music/jazz-studies.

Financial Aid: Merit-based financial aid is competitive. Need-based federal and state financial aid are available. Apply 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: First priority, Oct. 15; Second priority, Nov. 15; Third priority, Jan. 15. NCCU enrolls students on a rolling basis, and students may apply after the Jan. 15 deadline until the class size is filled. Graduate: Fall Semester, July 1, Spring semester, Nov. 1. International Applicants: Fall Semester, April 1, Spring Semester, Sept. 1. Online Applicants, Summer semester, April 1.

Contact: Robert Trowers, Director of Jazz Studies, rtrowers@nccu.edu, 919-530-7217. Damon Brown, Assistant Director of Undergraduate Jazz Studies, brownd@nccu.edu, 919-530-6206. Thomas Taylor, Director of Graduate Studies, tetaylor@nccu.edu, 919-530-6361.

Oklahoma State University Michael and Anne Greenwood School of Music Stillwater, Oklahoma

Student Body: 26,008; 220 music majors, 55 jazz students.

Tuition: In-state, \$32,820; Out-of-state, \$48,340. Graduate in-state, \$29,900; Graduate out-of-state, \$40,240.

Degrees: BM Jazz Performance, Jazz Minor.

Faculty: Dr. Tommy Poole, Dr. Howard Potter, Glenn Dewey, Brian Belanus, Max Holm, Michael Bremo, Paul Compton, Joe Cooper.

Bands: Jazz Orchestra, Jazz Ensemble, jazz combos.

Auditions: Students must be admitted by the university before they can schedule an audition. Sign up for an audition at 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.

Shenandoah Conservatory Winchester, Virginia

Student Body: 440 music students; 35 jazz students.

Tuition: \$36,330.

Degrees: Jazz & Commercial Music, Music Education, Music Production and Recording Technology, Music Therapy, BA Music.

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

Bands: Jazz Ensemble, jazz combos, LittleBig Band, Big Band Workshop, Commercial Rock Ensemble.

Auditions: Call 540-665-4581.

Financial Aid: Visit finaid@su.edu.

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

Apply by: Rolling admissions. For scholarship consideration, March 2.

Contact: Matt Niess, mniess@su.edu.

Southeastern Louisiana University Hammond, Louisiana

Student Body: 14,440; 115 music students, 8 jazz students.

Tuition: In-state, \$9,460; Out-of-state, \$21,936. Out-of-state waivers available.

Degrees: BM, Concentration in Jazz Studies.

Faculty: Michael Brothers, Dr. John Madere, Dr. Vasil Cvetkov.

Bands: University Jazz Ensemble, University Jazz Lab Band, Advanced Jazz Combo, Intermediate Jazz 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 (audition required), academic scholarships awarded on combination of ACT score and GPA. Contact Logan Place, logan.place@southeastern.edu.

Apply by: Jan. 15, the Priority Application Deadline for Academic Scholarships.

Contact: Logan Place, Department Head, logan.place@southeastern.edu, 985-549-2184.

Texas A&M University-Kingsville Kingsville, Texas

Student Body: 6,357; 300 music students, 75 jazz students.

Tuition: In-state, \$9,892; Out-of-state, \$26,106.

Degrees: BM Performance with an emphasis in Jazz.

Faculty: Tom Zinnering, Kyle Millsap, Theresa Chen, Javier Salinas, Ben Tomlinson Oscar Diaz, Steve Picataggio.

Bands: 3 big bands, 4 combos, Latin Jazz Ensemble.

Auditions: Contact Thomas Zinnering, thomas.zinnering@tamuk.edu.

Financial Aid: Visit tamuk.edu/enrollment-management/finaid.

Scholarships: Visit tamuk.edu/enrollment-management/scholarships.

Apply by: April 1.

Contact: Tom Zinnering, thomas.zinnering@tamuk.edu, 361-593-2821.

Texas Christian University Fort Worth, Texas

Student Body: 34,371; 350 music majors.

Tuition: \$63,500.

Degrees: BA Music, BM Music Education, MM Music, MM Music Education, DMA.

Faculty: Allen Cordingley, Thomas Burchill, Joey Carter, Kyp Green, Amy Stewart, Brian West.

Bands: TCU Jazz Ensembles I and II, Purple, White and Blues (Vocal Jazz Ensemble).

Auditions: Jan. 24, Jan. 31, Feb. 7. Contact Allen Cordingley, Director of Jazz Studies, a.cordingley@tcu.edu, 817-257-5576.

Financial Aid: Visit financialaid.tcu.edu.

Scholarships: Both need and merit-based funds available.

Apply by: Early Action, Nov. 1; Preferred for music, Dec. 1; Regular Decision, Feb. 1.

Contact: Allen Cordingley, a.cordingley@tcu.edu, 817-257-5576.

Texas State University San Marcos, Texas

Student Body: 38,000; 600 music students, 50 jazz students.

Tuition: \$11,000.

Degrees: BM in Performance—Jazz Concentration, MM in Performance—Jazz Concentration.

Faculty: Dr. Utah Hamrick (Director of Jazz Studies), Joel Frahm, Tito Carillo, Arthur Latin II, Carter Arrington, Hank Hehmsoth, Randy Zimmerman.

Bands: 4 big bands, 6 combos. Also, 2 salsa bands.

Auditions: Visit txstate.edu/jazzstudies.

Financial aid: Visit music.txst.edu/scholarships/universityfinancialaid.html.

Scholarships: Visit music.txst.edu/scholarships/universityfinancialaid.html.

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: In-state, \$11,852; Out-of-state, \$24,122. Graduate in-state, \$9,518; Graduate out-of-state, \$17,698.

Degrees: BM in Jazz Performance, Undergraduate Minor in



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Faculty: Stephen Jones, Dr. Ben Haugland, Dr. Kevin Whalen, Dr. Fabio Augustinis, Jim Decker, Dustin Pedigo.

Bands: Texas Tech Jazz Orchestra, Texas Tech Jazz Ensemble, Jazz Combos I, II, III, Latin Jazz Ensemble.

Alumni: Quamon Fowler, Jesus Fuentes, Isaac Swanson, Charles Whitehead, Jacob Diwald, Dustin Pedigo, Austin Spencer, Rex Novak, Jonathan Rice, Devin Collins, Dustin Pedigo.

Auditions: TBA. Visit depts.ttu.edu/music/programs/study/jazz-studies.php.

Financial Aid: Visit depts.ttu.edu/financialaid.

Scholarships: Contact ben.haugland@ttu.edu.

Apply by: May 1 for Fall, Nov. 1 for Spring.

Contact: Dr. Ben Haugland, Jazz Coordinator, ben.haugland@ttu.edu, 806-834-6023.

University of Alabama Tuscaloosa, Alabama

Student Body: 37,000; 400 music students, 73 jazz students.

Tuition: Visit <https://financialaid.ua.edu/cost>.

Degrees: Jazz Music Minor, BM in Jazz Studies, MM in Arranging.

Faculty: Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Eric Yates, Bruce Faske, Andrew Dewar, Daniel Western, Rob Alley, Matt Wiley, Andrew Lynge.

Bands: UA Jazz Ensemble, Jazz Lab Band, UA Chamber Jazz, UA Jazz Standards Combo, Crimson Slides, UA Jazz Combo.

Auditions: Call 205-348-7112, 205-348-6333 or visit jazz.music.ua.edu, and jazz.music.ua.edu/undergraduate-jazz-studies-audition-requirements.

Financial Aid: Visit financialaid.ua.edu/cost, contact Undergraduate Music Administration at 205-348-7112 or

Scholarships: Merit-based, contact Undergraduate Music Administration at 205-348-7112 or Pam Hewitt, pwoodard@ua.edu.

Apply by: Rolling admissions.

Contact: Chris Kozak, Director of Jazz Studies, ckozak@ua.edu, 205-348-6333.

University of Arkansas Fayetteville, Arkansas

Student Body: 33,610; 383 music students, 12 jazz students.

Tuition: In-state, \$265 per credit hour; Out-of-state, \$925 per credit hour.

Degrees: BM in Performance with a Concentration in Jazz Studies.

Faculty: Dr. Jake Hertzog (Jazz Area Coordinator), Dr. Rick Salonen, Fernando Valencia, Lauren Clare, Nikola Radan, Michael Hanna, Claudia Burson.

Bands: Jazz Orchestra, Jazz Combos, World Music Ensemble, Latin American Music Ensemble, Vocal Jazz Ensemble, Arkansas Soul Band, Singer Songwriter Ensemble.

Alumni: Jordan Strickland, Cole Birmingham.

Auditions: Rolling auditions.

Financial Aid: Contact JR Hinkson, hinkson@uark.edu.

Scholarships: Contact JR Hinkson, hinkson@uark.edu.

Apply by: Feb. 1.

Contact: Dr. Jake Hertzog (Jazz Area Coordinator), jhertzog@uark.edu, 479-575-4701.

University of Texas at Austin Butler School of Music Austin, Texas

Student Body: 51,913; 650 music students, 50 jazz students.

Tuition: Visit onestop.utexas.edu.

Degrees: BM in Jazz (Emphasis in Performance or Composition),

MM in Jazz Performance, MM in Jazz Composition, DMA in Jazz Performance, DMA in Jazz Composition, DMA in Music & Human Learning.

Faculty: Diego Rivera (Director of Jazz Studies), John Fremgen, Michael Sailors, Ross Margitza, Paul Deemer, Adam Jackson, Jacob Wise, Omar Thomas.

Bands: Jazz Orchestra, Jazz Ensemble, Jazz Band, Alternative Improvisation Music Ensemble (AIME), Jazz Combos.

Alumni: Paul McKee, Helen Sung, Altin Sencalar, Mace Hibbard, Hamilton Price, Justin Vasquez, Gabriel Santiago, Peter Stoltzman, Greg Clifford.

Auditions: Visit music.utexas.edu.

Financial Aid: Merit- and need-based. Visit financialaid.utexas.edu.

Scholarships: Merit-based. Graduate assistantships available. Visit music.utexas.edu/apply/financial-aid. Lynda Oh, scholarship coordinator, loh@austin.utexas.edu.

Apply by: Dec. 1.

Contact: Rachel Butler, Assistant Director of Admissions, uga@mail.music.utexas.edu, 512-471-0504.

University of Central Florida Orlando, Florida

Student Body: 72,000; 450 music students, 45 jazz students.

Tuition: In-state, \$7,800.

Degrees: BM Jazz Studies, BM Composition, BM Education, BM Performance, BA Music, Music Minor.

Faculty: Jeffery Rupert (Director of Jazz Studies), Richard Drexler, Bobby Koelble, George Weremchuk, Luis F. Fred.

Bands: Flying Horse Big Band, Jazz Ensemble II, Jazz Workshops I & II, Jazz Chamber Groups I & II.

Auditions: Visit cah.ucf.edu/performingarts/study/#musicundergrad.

Financial Aid: Visit <https://cah.ucf.edu/performingarts/study/#musicundergrad>.

Scholarships: Jeff Rupert, jeff.rupert@ucf.edu.

Apply by: February.

Contact: Jeff Rupert, jeff.rupert@ucf.edu.

University of Central Oklahoma

Oklahoma City, Oklahoma

Student Body: 12,554; 385 music students, 80–90 undergraduate jazz students, 20–25 graduate jazz students.

Tuition: In-state, \$301 per credit hour; Out-of-state, \$664 per credit hour. Graduate in-state, \$368 per credit hour; Graduate out-of-state, \$785 per credit hour.

Degrees: Minor in Jazz Studies, BM in Jazz Performance, MM in Jazz Studies (Performance or Music Production Majors).

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Clayton Roffey, Clint Rohr, Bill Repavich, Michael Geib, Garrett Jacobson, Zachary Lee, Ryan Sharp.

Bands: Large Jazz Ensemble 1, 2, 3, & 4; Jazz Composers Combo, 5th Street Strutters New Orleans Combo, Latin/Fusion Combo, Jazz Repertory Combo 1, 2 & 3; Chamber Singers Vocal Jazz Ensemble.

Alumni: Sharel Cassity, David Gibson, David Anderson, Vince Norman, Aidan Carroll, Clyde Connor.

Auditions: First Saturday in February and March. Also, all year by appointment. Contact BGorrell@uco.edu.

Financial Aid: Contact Financial Aid Office, 405-974-3334.

Scholarships: Substantial Tuition Waiver and Cash Awards available to highly qualified applicants. Contact BGorrell@uco.edu.

Apply by: Aug. 1 for Fall; Dec. 1 for Spring.

Contact: Brian Gorrell, Director of Jazz Studies, BGorrell@uco.edu, 405-974-5285; Visit ucojazzlab.com.

University of Georgia Hugh Hodgson School of Music Athens, Georgia

Student Body: 43,146; 650 music students, 45 jazz students.

Tuition: osfa.uga.edu/costs.

Degrees: Music Minor in Jazz.

Faculty: Dave D'Angelo, (Director of Jazz), James Weidman, Greg Satterthwaite.

Bands: 2 jazz ensembles, combos.

Auditions: Visit music.uga.edu/admissions-overview.

Financial Aid: Visit Office of Student Financial Aid, osfa@uga.edu 706-542-8217.

Scholarships: Contact 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: 32,000; 75 jazz students.

Tuition: Contact abby.temple@uky.edu.

Degrees: BA, BM, BMME, MM, DMA, Ph.D. (no specific jazz degree).

Faculty: Miles Osland, Raleigh Dailey, Brad Kerns, Jason Dovel, Ross Whitaker, Eli Utal-Veroff, Paul Deatherage.

Bands: 3 jazz bands, 3 combos.

Alumni: Brad Goode, Glenn Kotche, Bryan Murray, Rob Parton.

Auditions: Contact miles.osland@uky.edu.

Financial Aid: Contact abby.temple@uky.edu.

Scholarships: Contact miles.osland@uky.edu.

Apply by: Contact abby.temple@uky.edu

Contact: Miles Osland, miles.osland@uky.edu.

University of Louisville Jazz Studies Program Louisville, Kentucky

Student Body: 24,123; 325 music students, 35–50 jazz students.

Tuition: In-state, \$12,940; Out-of-state, \$29,286. Graduate in-state, \$14,932; Graduate out-of-state, \$30,350.

Degrees: MM–Concentration in Jazz Performance, MM–Concentration in Jazz Composition/Arranging, BM in Jazz Performance, BM Education with Jazz Track, BM Therapy with optional Jazz Track, BA with Emphasis in Jazz Studies.

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- DownBeat Achievement in Jazz Education *1993*
- DownBeat Jazz Education Hall of Fame *2010*
- John LaPorta National Jazz Educator of the Year *2012*
- DownBeat Student Music Awards Judge *Since 2016*
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The Miami Dade Faculty Ensemble Performs at Jazz at Wolfson.

Faculty: David Clark (Director); Ansyn Banks; Chris Fitzgerald; Gabe Evens; Craig Wagner; Terry O'Mahoney, Marlin McKay.

Bands: Jazz Ensemble I; Jazz Lab; Repertoire Ensembles – Brazilian, Contemporary, Jazz Lab II; International Combo; 6 to 7 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: Annual auditions between December and February. Visit louisville.edu/music/apply.

Financial Aid: Visit louisville.edu/financialaid.

Scholarships: Merit and talent-based scholarships available.

Apply by: Feb. 15 priority deadline.

Contact: Laura Angermeier, laura.angermeier@louisville.edu, 502-852-1623. Visit louisville.edu/music/academics/areas-of-study/jazz.

The University of Memphis Rudi E. Scheidt School of Music Memphis, Tennessee

Student Body: 23,000; 600 music students, 50 jazz students.

Tuition: \$10,344.

Degrees: BM Jazz Studies, Performance; BM Jazz Studies, Composition; BA Commercial Music (a new degree); BM Music Education, Jazz Emphasis; MM Jazz Studies with performance or composition option; DMA Music with Jazz Cognate.

Faculty: Dr. Jack Cooper (Director of Jazz Studies), Sam Shoup (Director of Commercial Music), Dr. Michael Shults, Dr. David Spencer, Dr. Martin McCain, Dr. Patrick Sutton, Mr. Alvie Givhan, Mr. Michael Assad.

Bands: Big bands (2), Jazz Singers (2025 DownBeat award winner), combos

(8–10), jazz trombones.

Alumni: James Williams, Mulgrew Miller, Tony Reedus, Donald Brown, Jeremy Warren.

Auditions: Visit memphis.edu/music/admissions/index.php.

Financial Aid: Visit memphis.edu/music/admissions/index.php.

Scholarships: Visit memphis.edu/music/admissions/index.php.

Apply by: March 1 for scholarship consideration.

Contact: Dr. Jack Cooper, jcooper1@memphis.edu.

University of New Orleans New Orleans, Louisiana

Student Body: 5,500; 70 music students, 40 jazz students.

Tuition: In-state, \$9,172; Out-of-state, \$14,008.

Degrees: BA with a concentration in Jazz Studies, BA with a concentration in Music Studies, BA with a concentration in Performance, MM Jazz Studies, 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.

Bands: UNO specializes in small group performance, and has a number of 4- to 8- piece ensembles.

Alumni: Brian Blade, Brice Winston, Jamison Ross, Neal Caine, John Ellis, Nicholas Payton, Jesse Lewis.

Auditions: Conducted on a rolling basis through applicant video submissions. A short application form is also part of the application process, as well as a standard application to the university.

Financial Aid: 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.

Apply by: Rolling admissions.
Contact: Brian Seeger, bseeger1@uno.edu.

University of North Carolina at Greensboro Miles Davis Jazz Studies Program

Greensboro, North Carolina

Student Body: 20,000; 30 jazz students.

Tuition: In-state, \$7,661; Out-of-state, \$24,012.

Degrees: BM in Jazz Performance, BM in Music Education with a Jazz Concentration, Post-Baccalaureate Certificate in Jazz Studies.

Faculty: Steve Haines, Chad Eby, Thomas Heflin, Ernest Turner, Janinah Burnett, Brevan Hampden, J.C. Martin.

Bands: Jazz Ensemble I, Jazz Ensemble II, 4-6 Combos, Spartan Jazz Collective.

Alumni: Lynn Grissett, Thomas Linger, Sarah Gooch, Michael Sailors, Amy Bellamy, Aaron Matson, Chris Bittner, Aaron Burnett, Grayson Brockamp.

Auditions: Visit jazz.uncg.edu.

Scholarships: 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 Carolina Wilmington Wilmington, North Carolina

Student Body: 18,800; 75 music students.

Tuition: In-state, \$4,443; Out-of-state, \$22,597.

Degrees: BA, Jazz Studies.

Faculty: Gabriel Sánchez, Justin Hoke, Paolo Gualdi, Mike Waddell, Jon Hill, Jay Killman.

Bands: UNCW Jazz Ensemble UNCW Jazz Combo.

Auditions: In-person or online. Visit uncw.edu/academics/majors-programs/chssa/music-ba/details/admission-audition.

Financial Aid: Available university-wide and for the Department of Music.

Scholarships: Visit uncw.edu/myuncw/academics/colleges/chssa/departments/music/student-resources/scholarships.

Apply by: March 1.

Contact: Gabriel Sánchez, Jazz Area Coordinator, sanchezporrasg@uncw.edu.

University of North Florida

Jacksonville, Florida, USA

Student Body: 16,517; 250 music students, 45 jazz students.

Tuition: In-state, \$213 per credit hour; Out-of-state, \$693 per credit hour. Graduate in-state, \$494 per credit hour; Graduate out-of-state, \$1,044 per credit hour.

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.

Bands: 3 jazz ensembles, 7 jazz combos.

Alumni: Marcus Printup, Vincent Gardner, Doug Wamble, Paul Silkivie, John Davis, Brian Hogans, Christian Tamburr.

Auditions: Held Jan. 31, Feb. 14, March 7 and March 28

Financial Aid: Visit unf.edu/onestop.

Scholarships: Need- and merit-based. Visit unf.edu/coas/music/Music-Scholarships.html. Out-of-state tuition waivers also available. Visit unf.edu/admissions/reduced-tuition.html.

Apply by: Visit unf.edu/admissions/deadlines.html.

Contact: schoolofmusic@unf.edu, 904-620-2961. Visit unf.edu/coas/music.

University of North Texas Denton, Texas

Student Body: 46,940; 1,500 music students, 200–250 jazz students.

Tuition: In-state, \$11,432; Out-of-state, \$23,692.

Degrees: BM in Jazz Studies with concentrations in Instrumental, Vocal, Arranging; MM in Jazz Studies, DMA in Jazz Studies.

Faculty: Jose Aponte, Jennifer Barnes, Alan Baylock, Rodney Booth, Quincy Davis, Richard DeRosa, Philip Dizack, Rosana Eckert, Nick Finzer, Stockton Helbing, Noel Johnston, Brad Leali, Federico Llach, Dave Meder, Paul Metzger, Davy Mooney, Jessica Muniz-Collado, Rob Panton, Scott Tixier, Frederick Sanders, Lynn Seaton, Kim Teal. Visit music.unt.edu/people/index.html?department=Jazz+Studies for a complete list.

Bands: One O'Clock Lab Band, Two O'Clock Lab Band, Three O'Clock Lab Band, Four O'Clock Lab Band, Five O'Clock Lab Band, Six O'Clock Lab Band, Seven O'Clock Lab Band, UNT Jazz Singers, Avenue C, Third Street, West End, Latin Jazz Lab Band, Jazz Strings Collective, U-Tubes Trombone Ensemble, Commercial Music Lab (Zebras), L-5, Super 400, Jazz Chamber Music Ensembles (12 groups coached by faculty).

Alumni: Lyle Mays, Jeff Coffin, Norah Jones, Snarky Puppy, Ari Hoenig, Conrad Herwig, Gregg Bissonette, Jim Snidero, Marc Johnson, Steve Wiest,

Tim Ries, Marvin Stamm, Frank Mantooth, Kerry Marsh, Steve Turre, Ed Soph, Billy Harper.

Auditions: Preliminary Screening: All jazz studies applicants must submit a preliminary audition video through the music application. Audition Requirements: Auditions are conducted on acoustic instruments without amplification.

Financial Aid: Visit financialaid.unt.edu, 940-565-2302.

Scholarships: Competitive jazz scholarships are available by audition. All jazz applicants are considered for scholarships upon auditioning. College of Music Scholarships: Various scholarships are offered to help finance education, awarded on merit and on a first-come, first-served basis.

Apply by: Priority deadline for Financial Aid, Feb. 15. Final deadline, July 31.

Contact: Joel D. Wiley, Director of Admissions, College of Music, joel.wiley@unt.edu, 940-565-4349. Sarah Goocher, Assistant Director of Admissions, Sarah.Goocher@unt.edu, 940-369-7799. Katy Kinard, Senior Administrative Coordinator for Admissions and Awards, katy.kinard@unt.edu, 940-369-8388. General Inquiries, jazz@unt.edu, 940-565-3743.

The University of South Carolina Columbia, South Carolina

Student Body: 36,000; 425 music students, 45 jazz students.

Tuition: In-state, \$12,688, Out-of-state, \$35,972.

Degrees: BM in Jazz Studies, MM in Jazz Studies (performance and composition).

Faculty: Dr. Matthew White, Dr. Colleen Clark, Lauren Meccia, Dr. Craig Butterfield, Dr. Michael Wilkinson, Dr. Steve Briody, Bert Ligon, Aletha Jacobs.

Bands: 3 big bands, 5 combos, Jazz Strings, Vocal Jazz Ensemble.

Alumni: Kenneth Salters, Kevin Jones, Xavier Breaker, Joseph Henson, Nathan Hanson, Adrienne Woods.

Auditions: Visit sc.edu/music.

Financial Aid: Scholarships and graduate assistantships available.

Scholarships: Contact JJ Jablonski, jjablonski@mozart.sc.edu.

Apply by: Dec. 1.

Contact: Matt White, Chair, mattwhite@sc.edu.

Valdosta State University Valdosta, Georgia

Student Body: 10,000; 150 music students, 20 jazz students.

Tuition: In-state, \$5,600; Out-of-state, \$20,600.

Degrees: BM Performance (Jazz), BA Music (Jazz), MM Performance (Jazz), Music Minor (Jazz).

Faculty: David Springfield, Doug Farwell, Jay Hicks, Curt Kimbrough, Tod Leavitt, Paul Morelli, Ryan Smith, Zachary Stern.

Bands: VSU Jazz Ensemble, VSU New Jazz Ensemble, 3 jazz combos.

Alumni: Chris Crenshaw, Stantawn Kendrick, Don Zentz, Marcus Lewis, Mason Davis, Justin Powell, Brandon McCrae, Kenyon Carter.

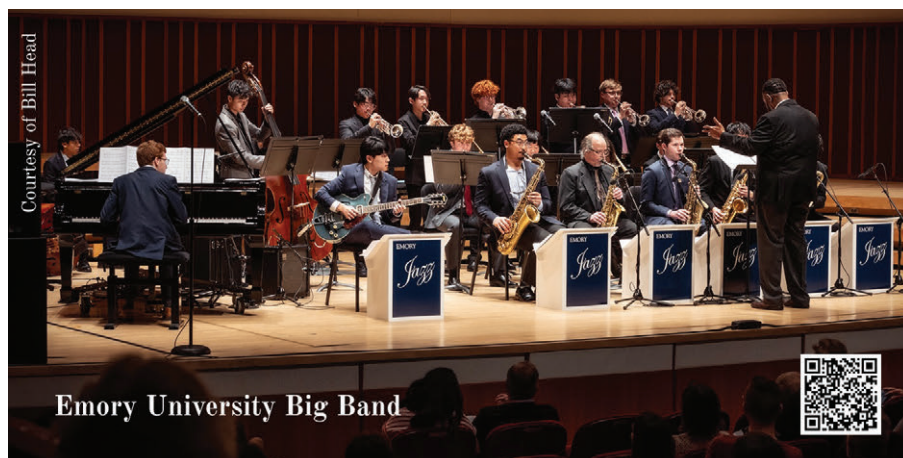
Auditions: Jan. 31, Feb. 16 (Music Major Experience), Feb. 28, March 28. Visit valdosta.edu/colleges/arts/music/future-students/audition.

Financial Aid: Visit valdosta.edu/admissions/financial-aid.

Scholarships: Academic and music scholarships available. Out-of-state tuition waivers for all border states (Florida, Alabama, North Carolina, South Carolina, Tennessee).

Apply by: Audition by March 1 for music scholarships.

Contact: David Springfield, Director of Jazz Studies, daspring@valdosta.edu, 229-333-5805.



Emory University Big Band



"I've told students, 'I don't mind if you use AI for this or that project,'" says MIT's Pascal Le Boeuf. "But you need to tell me."



"It's happening very quickly," says Berklee's Michele Darling of AI in the classroom.

IT'S HERE! AI IN

A standard joke when it comes to discussing artificial intelligence, or AI, is that it's developing so rapidly that the information contained in this article will be woefully out of date by the time it's published. And while a computer's ability to complete and now sometimes surpass tasks done by humans is growing exponentially thanks to technological advances (and natural resources), the unprecedented approach to including it in jazz education has remained the same so far.

Michele Darling, Berklee College of Music's first-ever assistant chair of the Electronic Production and Design Department, is an ideal guide into the world of AI and music education. She laid out the

three major areas of AI that are currently in the ether.

Generative AI takes prompts, or user inputs, to create new works such as a realistic picture of polar bear surfing in Hawaii or a ragtime piano roll recording of the latest Taylor Swift album. Assistive AI aids tasks like editing an essay or creating a wedding reception menu centered around locally sourced ingredients. And Analytic AI crunches massive amounts of data for use in fields such as medicine and economics.

Jazz education is likely to utilize the generative and assistive versions of AI. "It's happening very quickly," Darling confirmed, when asked about the technologies' develop-

ment and its implementation in the classroom. In the very first semester of instruction, the groundwork around AI is established.

"We talk about what's important ethically and morally and what's best for learning. We try to teach how to learn, because critical thinking is key around all of this," she said. "We ask them, 'Why are you using AI? What is the result of AI? What effect is it having on the planet or on your learning? Or on plagiarism? And is it taking from someone else's artistry?'"

"First and foremost, we're still helping a human being develop here," Darling replied when asked about educators' relationships to their students in the burgeoning age of AI. "This is a technology, a tool. How do you



RENATO NUNES

"I still stick by the idea that the really great music is going to come out of people ..." says Princeton's Rudresh Mahanthappa.



COURTESY RODNEY ALEJANDRO

"I'm nowhere near a coder. But I've built an AI system on my laptop over the years," says Berklee's Rodney Alejandro.

by Yoshi Kato

JAZZ EDUCATION

develop a person to be their most creative self, to understand who they are as an artist and to make sure they have the fundamentals of music and of the technology, if they're interested? And, while doing this, we do have to teach the tools of our time and their time."

Detailed in DownBeat's May 2024 cover story, vibraphonist and educator Stefon Harris has been incorporating AI into his performances. As both an associate professor of music at Rutgers University and artistic advisor of Jazz Education at the New Jersey Performing Arts Center (NJPAC), he's been utilizing AI educationally, as well. "AI still hasn't quite mastered the space around music training," he said. "But it can certainly talk to

you a lot about music theory."

Harris' own Harmony Cloud iOS app, for instance, uses AI for better aural recognition. "It provides a harmonic backdrop for students," he said. "Harmony can be very, very complicated, and one of the things that we often overlook in education is a strong emphasis on melody making. So many of my classes primarily focus on melodic invention, and Harmony Cloud actually takes care of creating melodies so you don't have to worry about that initially.

"We have to understand our relationship with AI," Harris went on to advise. "We often think of it as a tool. But I think we really have to start conceiving of it as a thought partner

that can come to some understanding of the way that you think and communicate. Even as a musician, I use AI often in my own study, just asking questions about how to articulate some of my ideas."

"We're experimenting with AI as a tool for composition," said Rodney Alejandro, dean of professional writing and music technology at Berklee. "We have a class in songwriting called Bots and Beats, and it's basically how to work with AI bots to create (rhythmic tracks) to work with lyrics.

"What we try to avoid is the temptation for students to use AI just to create everything," he said. "We want them just to use AI as a tool to help students get unstuck or dis-



"We have to start conceiving of it as a thought partner that can come to some understanding of the way that you think and communicate," says Rutgers' Stefon Harris of AI.

cover new ideas or find a new approach to their own work."

Since each AI platform is constructed on separate data sets, using more than one gives students different perspectives. (And that's more accessible at an educational institution with its greater resources.) It's not unlike sitting in a room to work off of someone who specializes in traditional jazz and another musician who's an expert in Afro-Cuban styles and a third who's an R&B veteran.

And just as some students thrived in remote learning situations that arose from the pandemic lockdown, so too have some been able to engage with AI before branching out to peer-to-peer collaboration. "Songwriting is about vulnerability, and that can be uncomfortable for some," Alejandro said. "Those folks can build up some resilience around AI before entering those student circles."

With commercial AI services based on massive libraries of external input, Harris and Alejandro both encourage students to build their own personal AI. "I'm nowhere near a coder," Alejandro admitted. "But I've built an AI system on my laptop over the years."

"There's nothing else on Earth that sounds like my AI, because I've trained it specifically with my information that I have not made available to open AI sources," Harris said.

One issue that's already arisen with AI and education is cheating. "A lot of schools have required statements that they put in their syllabi about needing to disclose use of AI," reported Pascal Le Boeuf, the new assistant professor of music composition at M.I.T. "I've told students, 'I don't mind if you use AI for this or that project. But you need to tell me.'"

"Instead of just turning in an end paper or a completed piece of music, they have to turn in their entire session," said Darling. "You see several iterations of work, so you can see the progress." Like showing one's work in math? "Yes, exactly."

The temptation may be there for students to use AI for heavier lifting when it comes to assignments and spend more time, say, at on-campus or local jam sessions. Rudresh Mahanthappa, Anthony H.P. Lee '79 director of jazz at Princeton University, is in a unique position to remark on why one would want to avoid that temptation.

"I'm in an interesting situation running a jazz program at Princeton. Very few of the students that I deal with have great intentions of being professional jazz musicians. They're there to study something else," he shared. "We're not a conservatory, and we're not a music school. We're a music department, and all of our ensembles are extracurricular."

"That is to say, they're all there because they love the music. And if they're taking an arrangement class, they really want to learn the stuff," he said. "They're not there because it's a requirement towards their degree. They're there purely to acquire this knowledge. So if they're going to use AI to write their big band charts, it's their loss."

AI is a topic of both fear and fascination in 2025. Professions such as language translation, computer programming and ride-hail/taxi driving either have the potential to be severely impacted by AI or are already seeing its effects.

On the music side, the allegedly AI-generated band/"synthetic music proj-

ect" called The Velvet Sundown was garnering news, airwave minutes and column inches not for its songs but rather its streaming numbers and reported fully digital origin story. With the entire history of recorded and notated jazz to draw from, AI can theoretically create any musical scenario that a user can imagine. Whither the college educated musician?

"It's not like the software is going to replace the act of a group of humans coming together to enjoy the process of making music," Harris observed. "These tools put you in a position where you can develop the skills necessary to actually be able to listen and interpret and contribute when you're in a group of users. But I'm not worried about it replacing the actual creative process."

"It's similar to sports. People will watch a robot basketball league as a novelty, but it's not going to replace watching play because you know that you can never do what that robot is doing," he said. "When you watch the (human) pros, you almost imagine yourself. You see your aspirations in what they're doing."

"AI doesn't necessarily move people. It doesn't feel the same as when you have real people recording or performing," Alejandro concurred. "Also, AI is currently only trained on the past. And the one thing that artists do is set the trend in the now and then move towards the future."

"I still stick by the idea that the really great music is going to come out of people who were already creative and are on their way to developing a unique voice or personality," Mahanthappa concluded.



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FINANCIAL AID: Available

SCHOLARSHIPS: Both need- and merit-based

See our website for application and audition information.
elmhurst.edu/academics/departments/music/

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Saturday, February 14, 2026 Saturday, April 11, 2026

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MIDWEST

Bowling Green State University Bowling Green, Ohio

Student Body: 20,000; 475 music students, 30 jazz students.

Tuition: Visit bgsu.edu/admissions/cost-summary.html.

Degrees: BM, Jazz Studies; MM, Jazz Studies; Jazz Studies Minor; Visit bgsu.edu/musical-arts/area/Jazz.html.

Faculty: David Bixler (Director of Jazz Activities), Aidan Plank, Ariel Kasler, Daniel Piccolo, Charles Saenz (Associate Dean), Jeremy Marks.

Bands: 2 Jazz Lab bands, multiple jazz combos/chamber ensembles, Jazz Guitar Ensemble.

Alumni: Tim Hagans, Rich Perry.

Auditions: First apply to university and be accepted, then sign-up for audition. In-person — highly preferred; Video if no audition dates work. Audition Dates: Jan. 24, Feb. 7, Feb. 21 (Scholarship deadline), April 11.

Financial Aid: To be considered for need-based aid, students must be an admitted student and file the Free Application for FAFSA. Contact Student Financial Aid & Scholarships, 419-372-2651.

Scholarships: General university and music scholarships available. Contact Music Admissions, musicadmissions@bgsu.edu, 419-372-8577.

Apply by: Rolling admissions. University scholarship deadline, Feb. 19.

Contact: David Bixler, Director of Jazz Activities, dbixler@bgsu.edu, 419-372-2953.

Butler University Jordan College of the Arts

Indianapolis, Indiana

Student Body: 5,000; 175 music students, 20 jazz students.

Tuition: \$48,900.

Degrees: BM in Jazz Studies, BA in Music, Bachelor of Musical Arts, BM in Composition, BM in Music Education, BM in Performance.

Faculty: Matt Pivec, Jon Crabiel, Jesse Wittman, Erin Benedict, Sean Imboden, Kent Hickey, Richard Dole, Sandy Williams, Chelsea Hughey, Pavel Polanco-Safadit.

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

Alumni: Eli Uttal-Veroff, Isaac Beaumont, Chelsea Hughey, Kent Hickey, Brandon Douthitt, Tucker Woerner, Matt Karnstedt, Chris Murray.

Auditions: Butler Application (via the Common App), music-specific application, and performance audition.

Financial Aid: Butler University Office of Financial Aid, finaid@butler.edu.

Scholarships: JCA Admission Office, JCAadmissions@butler.edu.

Apply by: Rolling admissions, but preferred by Feb. 1 for scholarship and financial aid consideration.

Contact: Matt Pivec, mpivec@butler.edu.

Chicago College of Performing Arts at Roosevelt University

Chicago, Illinois

Student Body: 4,281; 365 performing arts students, 175 music students, 20 jazz students.

Tuition: \$33,495.

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, Matt Ulery, Neal Alger, Henry Johnson, John Moulder, Fred Simon, Jim Trompeter, Jim Gailloro, Natalie Scharf, Constantine Alexander, Victor Garcia, Tom Garling, Cheryl Wilson.

Bands: Swing, bebop, hard-bop,

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- Alumni:** Anthony Braxton, Eddie Harris, Robert Lamm, Ramsey Lewis.
- Auditions:** Written Application and Live or Virtual Audition. (Recorded Audition option available.)
- Financial Aid:** Contact Amanda Horvath-Adair, Assistant Dean of Enrollment Management, ahorvath@roosevelt.edu.
- Scholarships:** Contact Amanda Horvath-Adair, Assistant Dean of Enrollment Management, ahorvath@roosevelt.edu.
- Apply by:** Jan. 15.
- Contact:** Rebekah Green, CCPA Admission Counselor, rgreen17@roosevelt.edu.

Columbia College Chicago Chicago, Illinois

- Student Body:** 5,570; 670 in the School of Audio and Music.
- Tuition:** \$37,344.
- Degrees:** BM Performance and Songwriting, BS Music Technology, BA Music Production, BA Audio Arts, BA Music Composition for Media, BA Sound Design for Media and Stage.
- Faculty:** Ben Sutherland, Lee Sanders, Scott Hall, Sebastian Huydts, G Thomas Allen, Bill Boris, Kelci Kosin, Visda Goudarzi, Howard Weiss, Peter Saxe, Raphael Crawford, Charles Heath III, Diane Delin, Jarrett Hicks, Mike Harvey, Chris Forte, Kubilay Uner.
- Bands:** Jazz combos, Columbia College Jazz Ensemble, Latin Ensemble, Fusion Ensemble, Guitar Ensemble, Pop/Rock Ensemble, R&B Ensemble, Hip Hop Ensemble, Gospel Band, American Roots, Recording and

Alumni:

Performance Project, New Music Ensemble, Gospel Choir, Jazz Pop Choir.

Jonathan McReynolds, Endre Rice, Jalen Baker, Parris Fleming, Sarah Marie Young, Sam Trump, Sam Cerniglia, Isaiah Oby, Milton Suggs, Reggie Drake, Rebecca Bruner, Jackson Shepard, Imani Williams, Michael Hilgendorf.

Auditions:

Undergraduate prescreen deadline, Dec. 1. Optional scholarship BA deadline to submit creative work is mid-January. BMus callback auditions will be held on varying dates in the winter. Visit colum.edu/bfa.

Financial Aid:

Contact Admissions Office, 312-369-7130.

Scholarships:

Both financial need-based and academic merit-based scholarships are available. Students who apply and are accepted to Columbia College Chicago are eligible to receive creative merit scholarships based upon an in-person audition or video submission.

Apply by:

Rolling admissions.

Contact:

Ben Sutherland, bsutherland@colum.edu; Scott Hall shall@colum.edu.

Cuyahoga Community College Cleveland, Ohio

- Student Body:** 16,044; 125 music students, 22 jazz students.
- Tuition:** In-county, \$1943.10 per semester; In-state, \$2,386.20 per semester; Out-of-state, \$4,442.85.
- Degrees:** AA in Music, AA in Jazz Studies. Transfer/Articulation Agreements with Berklee College of Music, Jackie McLean Jazz Institute at the Hartt School of Music at the University of Hartford and public universities in Ohio.
- Faculty:** Alfredo Guerrieri, Dominick

Bands:

Farinacci, Jackie Warren, Dave Sterner, Anthony Taddeo, Chris Venesile, Dan Bruce, Brian Kozak, Demetrius Steinmetz.

Contemporary Jazz, Jazz Styles, Jazz and Funk Standards, Latin, Pop.

Alumni:

Curtis Taylor, Sean Jones, Dominick Farinacci, Ava Preston, Aaron Kleinstub.

Auditions:

Complete college application, followed by musical assessment with Alfredo Guerrieri.

Financial Aid:

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:

Rolling admissions.

Contact:

Alfredo Guerrieri, alfredo.guerrieri@tri-c.edu, 216-987-4256.

DePaul University School of Music

Chicago, Illinois

- Student Body:** 21,210; 360 music students, 50 jazz students.
- Tuition:** \$48,250; Graduate, \$24,500.
- Degrees:** BM, MM.
- Faculty:** Scott Burns, Dennis Carroll, Sharel Cassity, Rafael Crawford, Dana Hall, Scott Hesse, Thomas Matta; Chad McCullough, Bob Palmieri, Abigail Riccards, Kathryn Sherman, Jim Trompeter.
- Bands:** Jazz Workshop, Jazz Ensemble, Jazz Vocal Ensemble and Jazz Combo. All students participate in a combo plus one or more large ensembles.
- Alumni:** Orbert Davis, Scott Burns, Dana Hall, Rudresh Mahanthappa, Alyssa Allgood, Marques Carroll, Frank Catalano.
- Auditions:** Pre-screen audition and live audition required. Visit music.

Ottawa University



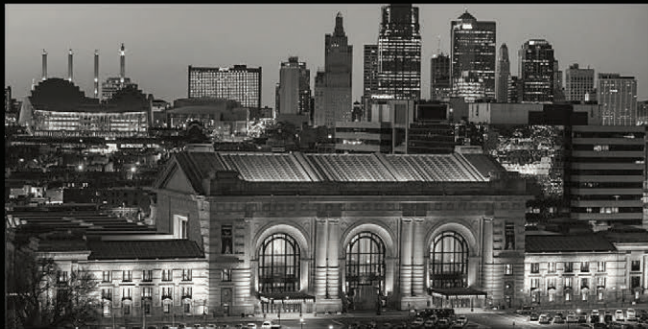
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Contact: Nick Rowland, Director of Music Outreach - Nicholas.Rowland@ottawa.edu



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Scholarships: Evan Hammond, Director of Admissions, musicadmissions@depaul.edu, 773-325-7444.

Apply by: Dec. 1.

Contact: Evan Hammond, Director of Admissions, musicadmissions@depaul.edu, 773-325-7444.

Elmhurst University

Elmhurst, Illinois

Student Body: 3,400; 160 music students; 20 jazz students.

Tuition: \$43,000.

Degrees: BM in Jazz Studies, Minor in Jazz Studies, Minor in Music Production.

Faculty: Neal Alger, Keith Brooks, Tom Garling, Kirk Garrison, Larry Kohut, Dan Nicholson, Chris Siebold, Marshall Vente, Deanna Witkowski. Guest Artists in 2024–2025 included Sharel Cassity, Bobby Floyd, Danny Gottlieb, Ryan Keberle, Sydney McSweeney, Bob Mintzer, David Rivello, Jim Rupp, Byron Stripling, Dave Stryker, The WDR Jazz Band, Yellowjackets.

Bands: 2 Big Bands, 8 Jazz Combos, 2 Electric Guitar Ensembles, 2 Vocal Jazz Ensembles.

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: Visit elmhurst.edu/academics/departments/music.

Contact: 630-617-3524, visit elmhurst.edu/Music/ElmhurstUniversityMusic.

Indiana University Jacobs School of Music

Bloomington, Indiana

Student Body: 47,527; 1,600 music students, 65 jazz students.

Tuition: Visit studentcentral.indiana.edu.

Degrees: Bachelor, Master and Doctor of Music in Jazz Studies, BS in Music/Outside Field. Undergraduate and graduate minor in Jazz Studies. BM Education, Jazz emphasis.

Faculty: Jeremy Allen, Natalie Boeyink, Rachel Caswell, Sean Dobbins, Luke Gillespie, Andy Miller, John Raymond, Wayne Wallace, Sandy Williams, Brent Wallarab, Tom Walsh, Greg Ward.

Bands: 3 big bands, Latin Jazz Ensemble, 8 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 and February; recordings accepted by the application deadline. Pre-screening audition may be necessary. Check music.indiana.edu/admissions/index.html.

Financial Aid: Visit studentcentral.indiana.edu/index.html.

Scholarships: All undergraduate applicants to the Jacobs School of Music are automatically considered for merit-based financial aid based on their audition, portfolio or interview results. Visit music.indiana.edu/

admissions/financial-aid-costs/index.html. Limited number of merit-based scholarships and assistantships available for graduate students. Contact Office of Music Admissions, musicadm@indiana.edu.

Apply by: Undergraduate, Nov. 1; Graduate, Dec. 1.

Contact: Espen Jensen, Director of Music Admissions; Helena Walsh, Jazz Studies Administrative Assistant. Music Admissions, musicadm@indiana.edu, 812-855-7998; Jazz Studies, jazz@indiana.edu, 812-855-7560; Visit music.indiana.edu/degrees-programs/areas-of-study/jazz-studies.html.

Kansas City Kansas Community College Kansas City, Kansas

Student Body: 5,000; 105 music students, 50 jazz students.

Tuition: In-state, \$1,912 per semester; Out-of-state, \$3,704.

Degrees: AA in Music, AAS in Audio Engineering and Associate of General Studies in Music Technology.

Faculty: Dr. Justin Binek, Brett Jackson, John Stafford (Department Coordinator), James Albright, Ray DeMarchi, Taryn Gervais, Chris Hazelton, Matt Hopper, Aaron Linscheid, Amber Underwood, Geoffrey Wilcken.

Bands: Vocal Jazz Ensemble; Monday Night Band; 2 p.m. Big Band; 10 a.m. Combo; 11a.m. Combo; 1p.m. Advanced Combo; The Blue Devil Funk Band; The Standard Vocal Jazz Ensemble; Fusion Vocal Jazz Ensemble; After Hours Vocal Jazz Ensemble.

Alumni: Bobby Watson, Chris Hazelton, Lisa Henry, Timothy Bailey.

Auditions: See contacts below.

Financial Aid: Contact Lauren Martin, Financial

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Apply by: Aug. 15.

Contact: Dr. Justin Binek, Music Theory and Jazz Studies, jbinek@kckcc.edu, 913-288-7347; Brett Jackson, Instrumental Music, bjackson@kckcc.edu, 913-288-7149; John Stafford, Choral Music and Department Coordinator, jstafford@kckcc.edu, 913-288-7137.

Lawrence University Conservatory of Music Appleton, Wisconsin

Student Body: 1,500; 350 music students, 70 jazz students.

Tuition: \$58,482.

Degrees: BM with Jazz Emphasis, BMA in Jazz and Contemporary Improvisation, BA in Music, BM/BA Dual Degree.

Faculty: Tim Albright, Bill Carrothers, Patty Darling, José Encarnación, Nadje Noordhuis, Steve Peplin, Janet Planet, Matt Turner, Mark Urness.

Bands: Jazz Ensemble, Jazz Band, Jazz Workshop, Jazz Combos.

Alumni: Fred Sturm, Javier Arau, Patty Darling, Matt Turner, Kurt Dietrich, Jonathan Fagan.

Auditions: In-person or self-recorded video. Visit lawrence.edu/admissions-aid/conservatory-admissions/apply-audition.

Financial Aid: Generous need-based financial

aid available. Visit lawrence.edu/admissions-aid/aid-affordability. Contact Music Admissions, musicadmissions@lawrence.edu.

Scholarships: All students automatically considered for merit scholarship. Visit lawrence.edu/admissions-aid/aid-affordability/scholarships. Contact Music Admissions, musicadmissions@lawrence.edu.

Apply by: Early Decision/Early Action, Nov. 1; Regular Decision, Jan. 15.

Contact: Music Admissions, musicadmissions@lawrence.edu, 920-832-6508.

Lindenwood University Saint Charles, Missouri

Student Body: 7,500; 50 music students, 20 jazz students.

Tuition: \$21,094.

Degrees: BA Music Business & Entrepreneurship with a minor in Jazz and Contemporary Music, BA Music Education, BM Performance.

Faculty: Adam Donohue (Program Coordinator), Justin DiCenzo, Matthew Von Doran, Chris Miller, John Sorsen, Jerry Mazzuka, Debby Lennon, Cara Dineen.

Bands: Jazz Band, Jazz Combo, Endeavor Experimental Jazz Combo, Modern Music Ensemble, Production Ensemble.

Alumni: David Gomez, AJ Griffin, Nick Alcorn.

Auditions: Email to schedule in-person or virtual audition.

Financial Aid: Merit and need-based aid available. Contact Adam Donohue, adonohue@lindenwood.edu.

Scholarships: Music scholarships available. Additional grants for marching and pep band participants. Contact Adam Donohue, adonohue@lindenwood.edu.

Apply by: Rolling admissions.

Contact: Adam Donohue, adonohue@lindenwood.edu, 636-949-4153.

Michigan State University College of Music

East Lansing, Michigan

Student Body: 52,089; 579 music students, 55 jazz students.

Tuition: In-state, \$29,086; Out-of-state, \$57,290.

Degrees: BM, MM.

Faculty: Carmen Bradford, Xavier Davis, Michael Dease, Randy Gelispie, Randy Napoleon, Anthony Stanco, Rodney Whitaker (Chair).

Bands: 3 Jazz Orchestras, 4 Jazz Octets, 12 Jazz Combos.

Alumni: Markus Howell, Endea Owens, Jocelyn Gould, Kris Johnson, Zack Adleman, Altin Sencalar, Pierre Charles, Luther S. Allison.

Auditions: Visit music.msu.edu/admissions.

Financial Aid: Visit MUSIC.admissions@msu.edu.

Scholarships: Visit MUSIC.admissions@msu.edu.

Apply by: Dec. 1.

Contact: MUSIC.admissions@msu.edu, 517-355-2140.

Millikin University Decatur, Illinois

Student Body: 1,600; 60 jazz students.

Tuition: \$26,000.



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Faculty: Prof. Alex Manfredo, Dr. Benjamin Hawkinson, Prof. Brian Justison.

Bands: OneVoice, BluBop, Jazz Band I, Jazz Band II, Combo A, Combo B.

Alumni: Angel Spiccia, Jarrett Johnson.

Auditions: Apply to Millikin University at millikin.edu/apply. Upon acceptance, the audition coordinator will schedule an in-person audition Requirements for each instrument can be found millikin.edu/college-fine-arts/school-music/admission-information/audition-information/requirements.

Financial Aid: Available.

Scholarships: Students receive talent awards from the School of Music which stack upon other financial aid offered by the University. For information on the Presidential Scholarship, a full-tuition scholarship, visit millikin.edu/academics/scholars-academy/full-tuition-presidential-scholarship. For information on the Long-Vanderburg Scholarship, visit millikin.edu/academics/scholars-academy/long-vanderburg-scholars-program.

Apply by: Rolling admissions.

Contact: Alex Manfredo, amanfredo@millikin.edu; Dr. Benjamin Hawkinson, bhawkinson@millikin.edu.

North Central College Naperville, Illinois

Student Body: 2,700; 250 music students, 40 jazz students.

Jazz Student: 40

Tuition: \$46,810 (with merit scholarships ranging from at \$25,000–\$29,000 per year.)

Degrees: BA in Jazz Studies, BM Education (Choral, Instrumental), BA in Music (Composition and Production, General), BA in Music Performance (Instrumental, Piano, Vocal), Jazz Minor, Music Minor.

Faculty: Mitch Paliga, Dakarai Barclay, Tim Coffman, Juan Pastor (Coordinator of Jazz Studies), John McLean, Brad Stirtz, Chris White, Dan Anderson, Abigail Riccards.

Bands: Big Band, Latin Jazz Ensemble, Combos.

Alumni: Alyssa Allgood, Grace Blackford, Brian Riordan, Peter Mack, Grant Gustafson, Taylor Martin, Maxx Popp, Eric Skov, Alex Williams, Mark Nelson, Jakub Rojek, Jamie Gallagher, Don Smith.

Auditions: Contact admissions office, admissions@noctrl.edu.

Financial Aid: Contact admissions office admissions@noctrl.edu.

Scholarships: Merit-based Music scholarship available for both music and non-music majors. Contact admission office admissions@noctrl.edu.

Apply by: Contact admissions office, admissions@noctrl.edu.

Contact: Susan Chou, Department Chair of Music, schou@noctrl.edu; Juan Pastor, Coordinator of Jazz Studies jdpastor@noctrl.edu.

North Park University Chicago, Illinois

Student Body: 2,631

Tuition: \$37,500.

Degrees: BA with a Jazz Studies Concentration.

Faculty: Joe Lill, Christopher White, Darren Scorza, Catie Hickey, Lee Rothenberg.

Bands: 1 jazz ensemble, 2 jazz combos.

Alumni: Anders Nordstrom, Deborah Wanderly dos Santos, An Tran, Michele Thomas, Matt Lundgren, Wei Yu, Marvin Curtis.

Auditions: In-person and video auditions accepted. Visit northpark.edu/auditions.

Financial Aid: More than 95% of students receive some form of financial assistance. 92% receive assistance they do not need to pay back.

Scholarships: Academic and talent-based scholarships offered.

Apply by: Rolling admissions.

Contact: Krystal Miranda, kmiranda@northpark.edu, 773-244-5630.

Northeastern Illinois University Chicago, Illinois

Student Body: 5,700 students; 60 music students, 10 jazz students.

Tuition: In-state, \$12,300; Out-of-state, \$22,700.

Degrees: BA Music, BM Music, Music minor, MA Applied Music Pedagogy.

Faculty: Steven Duncan, Travis Heath, Matt Ulery, Will Russell, Jeff Kowalkowski.

Bands: NEIU Big Band, NEIU jazz combo.

Alumni: Victor Garcia, Norman Palm.

Auditions: Apply to NEIU general admission, then apply to the department of music via app.getacceptd.com/neiu.

Financial Aid: Contact Tina Laughlin, t-laughlin@neiu.edu; In-person scholarship auditions held Feb. 7, March 28.

Apply by: Aug.1.

Contact: Tina Laughlin, t-laughlin@neiu.edu; Steven Duncan, s-duncan@neiu.edu.

Northern Illinois University DeKalb, Illinois

Student Body: 15,415; 300 music students, 50–60 jazz students.

Tuition: \$13,792.

Degrees: BM–Jazz Performance; BM–Education; BM–Composition; BA in Music; MM–Individualized Specialization (Jazz).

Faculty: Roosevelt Griffin (Director of Jazz Studies), Geof Bradfield, Pharez Whitted, Tom Garling, Bobby Broom, Mark Davis, Marlene Rosenberg, Rodrigo Villanueva.

Bands: NIU Jazz Orchestra, NIU Jazz Ensemble, Graduate Jazztet, 5–7 Jazz Combos.

Alumni: Marquis Hill, Greg Ward, Doug Stone, Roosevelt Griffin, Dan Nimmer, Tito Carrillo, Victor Garcia, Mike Allemana, Shirazette Tinnin, Lenard Simpson.

Auditions: Applying is a three-step process. Apply for general admission, complete a music application and audition or interview for the School of Music. Auditions are held on campus in February. Private auditions may also be scheduled. Visit go.niu.edu/musicaudition.

Financial Aid: Contact finaid@niu.edu or visit niu.edu/financial-aid.

Scholarships: NIU offers merit-based scholarships and other need-based financial aid. Contact finaid@niu.edu or visit niu.edu/financial-aid/scholarships. Music talent scholarships and graduate funding offers are awarded after February auditions.

Apply by: Priority general admissions deadline, Dec. 1; Priority music application & audition, Feb. 24; Final music application & audition, May 15.

Contact: Austyn Menk, Music Admissions Coordinator, avmenk@niu.edu.

Northwestern University Bienen School of Music Evanston, Illinois

Student Body: 22,000; 600 music students; 25 jazz students.

Tuition: \$69,375.

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, Joe Clark, John McDonough.

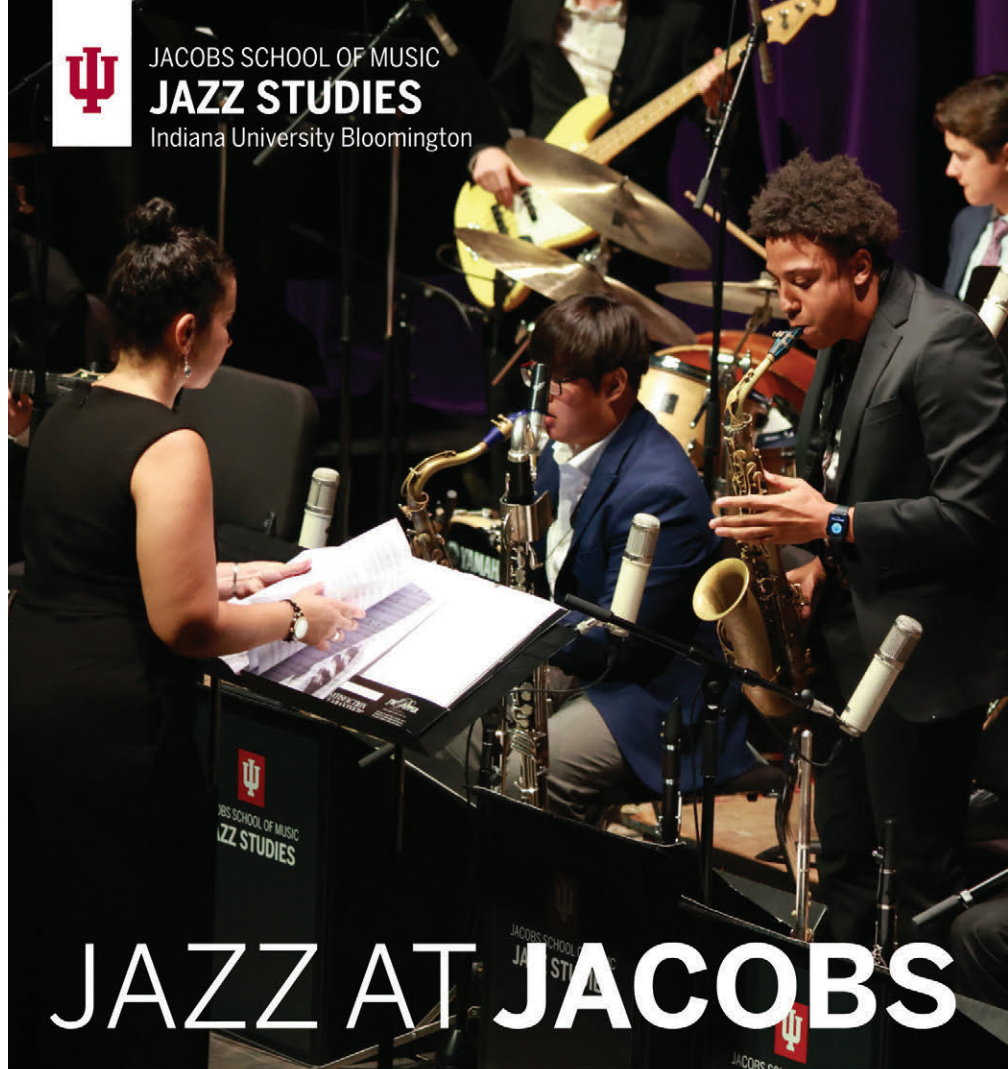
Bands: Jazz Orchestra, Jazz Ensemble, Jazz Small Ensembles.

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).



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Regular Decision/MM). Visit music.northwestern.edu/admission.

Financial Aid: A variety of financial aid options are available. Contact musiclife@northwestern.edu, 847-491-3141.

Scholarships: Need- and merit-based scholarships and assistantships available; contact musiclife@northwestern.edu, 847-491-3141.

Apply by: Early Decision prescreening and supplement due Oct. 15; Regular Decision prescreening and supplement due Dec. 1; MM prescreening videos and app due Dec. 1.

Contact: Laura Sauer-Shah, laura.sauer-shah@northwestern.edu.

Oberlin College & Conservatory

Oberlin, Ohio

Student Body: 2,900; 500–600 conservatory students; 80–90 jazz students.

Tuition: \$67,316.

Jazz Degrees: BM in jazz performance; BM in jazz composition.

Faculty: Chris Anderson, Jay Ashby, Gary Bartz, Gerald Cannon, Bobby Ferrazza, La Tanya Hall, Billy Hart, Eddie Henderson, Luis Perdomo, Paul Samuels.

Jazz Bands: Oberlin Jazz Ensemble, Oberlin Sonny Rollins Jazz Ensemble, small jazz ensembles, Oberlin Jazz Lab, Genre Nova, Oberlin Gospel Ensemble, Djembe Orchestra.

Alumni: Dani Assis, Tyreek McDole, Sullivan Fortner, Theo Croker, Kassa Overall, Chris Eldrige, Peter Evans, Moppa Elliott, Farnell Newton, Neal Smith, Ben Jaffe, Michael Mossman, Leon Dorsey, James McBride, Jon Jang, 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 well, and due on Feb. 1.

Financial Aid: Financial aid packages meet 100% of the demonstrated need for every admitted student, as calculated by the Office of Financial Aid. Grants typically make up about 75% of a student's award, with the balance composed of work-study and low-interest loans. The \$10,000 Oberlin Commitment Scholarship is guaranteed for all admitted students. 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 and are based on audition ratings and ensemble needs. Contact 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

Columbus, Ohio

Student Body: 66,000; 440 music students, 35 jazz majors, 100 students participating in jazz program.

Tuition: In-state, \$13,640; Out-of-state, \$42,422.

Degrees: BM–Jazz Studies Performance, BM–Jazz Studies Composition.

Faculty: Michael Smith (Area Head), Shawn Wallace, Robert Brooks, Jim Rupp, Kevin Turner, Dave Powers, John Douglas, Chris Anderson, Milton Ruffin, Kristopher Keith.

Bands: 3 big bands, 5 combos.

Alumni: John Fedchock, The Hunteertones (Jon Lampley, Dan

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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. 6, Jan. 17 and Feb. 14.

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, Jan. 15. School of Music deadline is Feb. 1. 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

Ottawa, Kansas

Student Body: 3,500.

Tuition: \$33,000.

Degrees: BM in Jazz Studies, BM in Performance, BM Education, BA in Music, Graduate Certificate in Jazz Pedagogy.

Faculty: Dan Thomas (Director of Jazz

Studies), Bobby Watson, Bill McKemy, Brian Ward, Stan Bock, Aaron Linscheid, Matt Hopper, Forest Stewart, Kevin Maret.

Bands: Yes. We focus on small group arranging, composition, and performance.

Alumni: Logan Smoot, Eboni Fondren, Forrest Fowler, Nick Rowland, Jacob Fry.

Auditions: Visit ottawa.edu/musicaudition, or contact Nick Rowland, nicholas.rowland@ottawa.edu.

Financial Aid: Available.

Scholarships: Generous merit-based scholarships available.

Apply by: Rolling admissions, but preference given to those that apply prior to Dec. 15.

Contact: Nick Rowland, Director of Music Outreach, nicholas.rowland@ottawa.edu.

St. Olaf College Northfield, Minnesota

Student Body: 3,100; 275 music majors, 1,000 involved in music, 50 jazz students.

Tuition: \$59,760.

Degrees: BA Music, BM Performance, BM Jazz Piano Performance.

Faculty: Joseph L. Jefferson (Director), Sarah

Burk, Pete Whitman, Reid Kennedy.

Bands: 2 large ensembles, improv ensemble, combos vary by semester.

Alumni: Dan Cavanagh, Ben Baker.

Auditions: Music application due Nov. 1 or Jan. 15. Live auditions Nov. 15, Feb. 14 or via video submission. Visit stolaf.edu/musicadm.

Financial Aid: 100% demonstrated financial need met. Visit stolaf.edu/admissions/afford.

Scholarships: Music scholarships are merit-based and open to students of any major; Can be stacked with academic merit awards. Visit stolaf.edu/admissions/scholarships.

Apply by: Early Decision I and Early Action, Nov. 1; Early Decision II and Regular Decision, Jan. 15.

Contact: Molly Boes Ganza, music@stolaf.edu, 507-786-3297.

Southern Illinois University Edwardsville Edwardsville, Illinois

Student Body: 12,000; 100 music students, 30 jazz students.

Tuition: \$13,299.

Degrees: BM in Jazz Performance, MM in Performance (jazz emphasis), BA in Music (jazz emphasis), BM in Music



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Business, Minor in Music (jazz emphasis).

Faculty: Jason Swagler, Garrett Schmidt, Miles Vandiver, Zebadiah Briskovich, Brett Stamps, Rick Haydon, Timothy Chandler.

Bands: Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Jazz Combos.

Auditions: Held in February, Visit siue.edu/music.

Financial Aid: Visit siue.edu/financialaid.

Scholarships: Visit siue.edu/music.

Apply by: Priority Deadline, Dec. 1; Final Deadline, May 1.

Contact: Jason Swagler, jswagle@siue.edu.

The University of Akron School of Music Akron, Ohio

Student Body: 14,000; 200 music students, 30 jazz students.

Tuition: In-state, \$13,135; Out-of-state \$20,815.

Degrees: BM, BM in Jazz Studies, BA, BA with Business Cognate.

Faculty: Christopher Coles, Theron Brown, Dan Wilson, Anthony Taddeo.

Bands: Jazz Ensemble, jazz combos.

Alumni: Jack Schantz, Mark Lopeman, Paul Ferguson, Mark Vinci, John Orsini, David Banks, Gary Davis, Paul Klontz, Mike Forfia, Theron Brown, Christopher Coles.

Auditions: Theory proficiency, piano proficiency, audition on primary instrument.

Financial Aid: Visit uakron.edu/finaid.

Scholarships: Visit uakron.edu/finaid.

Apply by: Rolling admissions. Auditions for School of Music Scholarship deadline March. Visit uakron.edu/music.

Contact: Todd Gaffke, Interim Director, School of Music, tgaffke@uakron.edu.

edu, 330-972-7590, music@uakron.edu.

University of Illinois Chicago School of Theatre and Music Chicago, Illinois

Student Body: 150 music students, 60 jazz students.

Tuition: In-State, \$18,716; Out-of-State, \$33,738.

Degrees: BM in Jazz Studies; BM in Music Education; BA in Music; BA in Music Business.

Faculty: Michael Stryker (Director of Jazz Studies and Piano), Andy Baker, Mike Allemana, Jon Irabagon, Marques Carroll, Larry Kohut, Cheryl Wilson, Charles "Rick" Heath IV, Dan Lopatka.

Bands: Jazz Ensemble, Vocal Jazz Ensemble, jazz combos, Pop/Rock Ensemble.

Alumni: Ramsey Lewis, Andrew Vogt, Shaun Johnson, Danny Andrade, Morgan Pirtle.

Auditions: Visit theatreandmusic.uic.edu/admissions/degree-auditions.

Financial Aid: Visit financialaid.uic.edu.

Scholarships: All music degree applicants who complete an audition are automatically considered for music scholarships. Additionally, 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.



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The University of Iowa

Iowa City, Iowa

Student Body: 32,000; 450 music students, 20 jazz students.

Tuition: In-state, \$14,600; Out-of-state, \$36,000.

Degrees: BM, BA, MA in Jazz Studies,

Undergraduate minor, Doctoral Secondary Area.

Faculty: Dr. Phillips (Jazz area head), Dr. William Menefield, Curtis Taylor, Dr. Michael D'Angelo.

Bands: 2 big bands, Black Pop Music Ensemble and 3–5 jazz combos.

Alumni: David Sanborn, Dr. Ted McDaniel, Dr. Nathan Bogert, Cassius Goens, Dr. Jim Buennig, Anibal Rojas, Jerome Gillespie.

Auditions: Several formal audition days held weekly from late January to mid February. Other appointments welcome before Feb. 15. Visit music.uiowa.edu/jazz.

Financial Aid: Visit music.uiowa.edu/future-students.

Scholarships: Both need- and merit-based scholarships and graduate assistantships/fellowships are available.

Apply by: Dec. 1.

Contact: Dr. Damani Phillips, Jazz Studies Area Head, Damani-phillips@uiowa.edu, 319-384-2835.

University of Kansas Lawrence, Kansas

Student Body: 30,770; 500 music students, 120 jazz students.

Tuition: In-state, \$11,888; Out-of-state, \$30,218.

Degrees: BM Jazz Studies; BA Jazz Studies; BA Music Production and Technology; MM Composition—Jazz Emphasis; Certificates in Music Recording and Music Entrepreneurship.

Faculty: Dan Gailey, Matt Otto, Brandon Draper, Jeff Harshbarger, Steve Leisring, Mike Davidson, Kerry Marsh, Julia Dollison, Eddie Moore, Ryan Davis (Kadesh Flow), Tetsuya Nishiyama, David Dayoub.

Bands: 3 big bands, 2 vocal jazz ensembles, 13 jazz and commercial music small ensembles.

Alumni: Gary Foster, Ron McCurdy, Jeff Harshbarger, Kerry Marsh, Paul Haar, Nick Weiser, Marqueal Jordan, Brian Scarborough, David von Kampen.

Auditions: Visit music.ku.edu/undergraduate-audition-information; for ensemble auditions, visit music.ku.edu/jazz-auditions.

Financial Aid: music.ku.edu/undergraduate-financial-aid-scholarships.

Scholarships: Merit-based music scholarships awarded through entrance audition process. Contact Dr. Melissa

Sawyer, Scholarships Coordinator, msawyer@ku.edu.

Apply by: Academic scholarship deadline, Dec. 1; FAFSA Priority Deadline, Feb. 1.

Contact: Asher Suski, Music Recruiting Coordinator, Asher.Suski@ku.edu

University of Michigan School of Music, Theatre & Dance

Ann Arbor, Michigan

Student Body: 1,133 performing arts students, 794 music students, 60 jazz students.

Tuition: Visit smt.d.umich.edu.

Degrees: BM in Jazz & Contemporary Improvisation, BFA in Jazz & Contemplative Studies, BM in Music Education, MM in Improvisation, DMA in Jazz & Contemporary Improvisation.

Faculty: Andrew Bishop, Ellen Rowe, Nate Winn, Kris Johnson, Daniel Pinilla, Brad Phillips, Marion Hayden, Robert Hurst, Dennis Wilson, Andy Milne, Ed Sarath, Marcus Elliot, Martha Travers.

Bands: Jazz Ensemble, Jazz Lab Ensemble, small jazz ensembles and Creative Arts Orchestra.

Alumni: Gerald Cleaver, Amy K. Bormet,



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Auditions: Applications open on Sept. 1, due by Dec. 1. Audition invitations are sent out by the end of December. Auditions in January/February. Decisions are released by mid-March.

Financial Aid: Contact Ann Wank and Josh Bolton, smt.d.scholarships@umich.edu.

Scholarships: Contact Ann Wank and Josh Bolton, smt.d.scholarships@umich.edu.

Apply by: Dec. 1.

Contact: Corrie Bird, cnbird@umich.edu, 734-764-0593.

UMKC Conservatory

Kansas City, Missouri

Student Body: 15,300; 450 music students, 30 jazz students.

Tuition: In-state, \$13,890; Heartland, \$18,126; Out-of-state, \$33,735.

Degrees: BM in Performance, MA in Music, and Master's in Jazz Studies (starting in Fall 2026).

Faculty: Carl Allen (Endowed Chair of Jazz Studies), Marcus Lewis, Nate Nall, Stephen Martin, Roger Wilder, Adam Scholzman, Peter Schlamb, Jeffrey Harshbarger.

Bands: UMKC Jazz Orchestra, UMKC Small Ensembles.

Alumni: Herman Mahari, Dominique Sanders, Christian Swan, Kevin Cerovich.

Auditions: Audition details vary by area and can be found on the Auditions Repertoire page, or contact cadmissions@umkc.edu. All auditions must be completed by March 6, 2026, for full scholarship consideration. Audition Dates: Feb. 7, Feb. 16, March 6.

Financial Aid: Jordan Davis, cadmissions@umkc.edu.

Scholarships: Jordan Davis, cadmissions@umkc.edu.

Apply by: Dec. 15.

Contact: Carl Allen, carlallen@umkc.edu, 816-235-2905.

University of Nebraska-Lincoln Lincoln, Nebraska

Student Body: 22,000; 400 music students, 6 jazz students.

Tuition: \$16,000.



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JAZZ AT LINCOLN CENTER



Degrees: MM Jazz Studies—Performance and Composition, DMA Jazz Studies—Performance and Composition.

Faculty: Tom Larson (Area Head), Paul Haar, Greg Simon, Darryl White, Peter Bouffard.

Bands: Jazz Orchestra, Repertory Big Band, numerous combos.

Alumni: Victor Lewis, Laurie Frink, Dave Stamps, Andrew Janak.

Auditions: In person and online submission.

Financial Aid: Contact Kirsten Drennon, kdrennon@unl.edu.

Scholarships: Contact Kirsten Drennon, kdrennon@unl.edu.

Apply by: Dec. 1.

Contact: Tom Larson, tl Larson3@unl.edu, 402-890-2289.

University of Northern Iowa Cedar Falls, Iowa

Student Body: 9,283; 230 music students, 20 jazz students.

Tuition: In-state, \$8,564; out-of-state, \$20,340.

Degrees: BM Jazz Studies, BM Music Education with jazz specialization, Jazz minor, MM Jazz Pedagogy.

Faculty: Christopher Merz, Mike Conrad,

Anthony Williams, Will Yager, Luke Sanders, Josh Hakanson.

Bands: 3 large ensembles, numerous combos.

Alumni: Paul McKee, David Lisik, Ryan Middagh, JC Sanford, James Miller.

Auditions: Visit music.uni.edu/apply.

Financial Aid: Visit admissions.uni.edu/financial-aid.

Scholarships: Visit music.uni.edu/apply.

Apply by: Rolling admissions.

Contact: Mike Conrad, music@uni.edu, 319-273-2024.

University of Toledo Toledo, Ohio

Student Body: 15,000; 40 music students, 10 jazz students.

Tuition: In-state, \$11,000; Out-of-state, \$20,000.

Degrees: BM Performance.

Faculty: Gunnar Mossblad, Norm Damschroder, Jay Weik, Olman Piedra.

Bands: Combo-Focused Curriculum

Alumni: Sean Dobbins, Michael Reed, Estar Cohen.

Auditions: Visit utoledo.edu/jhc/music.

Financial Aid: More than \$36 million awarded in 2023-2024. Contact Jason Stumbo, jason.Stumbo@utoledo.edu.

Scholarships: \$140,000 awarded to music students annually. Contact Jason Stumbo, Jason.Stumbo@utoledo.edu.

Apply by: Aug. 1.

Contact: Jason Stumbo, Jason.Stumbo@utoledo.edu, 419-530-7355.

University of Wisconsin—Madison Madison, Wisconsin

Student Body: 48,000; 388 music students, 26 jazz students.

Tuition: In-state, \$12,186; Minnesota resident, \$27,584; Out-of-state, \$44,210.

Degrees: BA, BM, MM in Jazz Studies, DMA with jazz minor.

Faculty: Johannes Wallmann, Peter Dominguez, Matthew Endres, Arun Luthra, Dan Cavanagh, Louka Patenaude, Mark Hetzler, Nick Moran.

Bands: Afro-Cuban Jazz Ensemble, Blue Note Ensemble, Bridge Ensemble, Creative Music Collective, Contemporary Jazz Ensemble, Jazz Composers Group, Jazz Standards Ensemble, Resistance Music

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Auditions: Visit music.wisc.edu/undergraduate-admissions. Undergraduate auditions (student choice of live or remote) on Nov. 22, Jan. 31 and Feb. 28.

Financial Aid: Visit finaid.wisc.edu.

Scholarships: Music students are automatically considered for music merit scholarships at admission audition.

Apply by: Oct. 31, Dec. 31, Jan. 15.

Contact: Johannes Wallmann, Director of Jazz Studies, wallmann@wisc.edu, 917-992-9101, music.wisc.edu.

University of Wisconsin-Stevens Point Stevens Point, Wisconsin

Student Body: 8,135; 250 music students, 30 jazz students.

Tuition: In-state, \$8,834; Out-of-state, \$17,854.

Degrees: BM-Jazz Studies; Jazz minor.

Faculty: Brent Turney (Director of Jazz Studies), Dave Story, Tim Buchholz,

Bands: 2 jazz ensembles, 3-5 jazz combos.

Alumni: Zach Finnegan, Dan Mitchell, Sam Williams.

Auditions: Visit uwsp.edu/music/music-auditions.

Financial Aid: Visit uwsp.edu/finaid/Pages/default.aspx.

Scholarships: Contact Andrew Slembar, aslembar@uwsp.edu.

Apply by: April 15 for full consideration.

Contact: Brent Turney, btorney@uwsp.edu.

Webster University St. Louis, Missouri

Student Body: 4,400; 300 music students, 56 jazz students.

Tuition: \$32,390; Graduate, \$775/credit hour.

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.

Bands: Jazz combos, Big Band (Jazz Collective), Jazz Singers.

Alumni: Erin Bode, Chris Cheek, Peter Mayer, Linda Presgrave, Butch Thomas, Chris Walters.

Auditions: On-campus and virtual auditions occur several times annually. Visit webster.edu/music/admissions.

Financial Aid: Need- and Merit-based financial aid is available. Visit webster.edu/financialaid.

Scholarships: Academic scholarships available. Music scholarships based on audition. Contact Carla Colletti, Department Chair, carla.colletti88@webster.edu.

Apply by: Rolling admissions. Visit applywu.webster.edu/apply. For scholarship consideration, an audition before March 1 is recommended.

Contact: Bennett Wood, music@webster.edu, 314-968-7032.

Western Illinois University Macomb, Illinois

Student Body: 5,000 students; 125 music students, 30 jazz students.

Tuition: \$14,000.

Degrees: Applied Music—Composition, Applied Music—Jazz Studies, Applied Music—Performance, Music Business, Music Education.

Faculty: Dr. Whitney Ashe (Director of Jazz Studies) Dr. George Turner, Matthew Hughes, Dr. Kevin Nichols, Dr. Charlie Chadwell.

Bands: 2 big Bands, 3 combos, jazz guitar ensemble.

Auditions: Visit wiu.edu/cofac/jazz/JazzStudAudGraduate.php.

Financial Aid: Contact Dr. Whitney Ashe, we-ashe@wiu.edu.

Scholarships: Contact Dr. Whitney Ashe we-ashe@wiu.edu.

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Contact: Whitney Ashe we-ashe@wiu.edu.

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Faculty at U. of Iowa, from left, Damani Phillips, Michael D'Angelo, Curtis Taylor and William Menefield.

Western Michigan University

Kalamazoo, Michigan

Student Body: 17,559; 540 music.

Tuition: In-state, \$15,298; Out-of-State, \$19,098; Graduate In-state, \$16,884; Out-of-state, \$25,325.

Degrees: BM jazz studies, MM jazz studies.

Faculty: Scott Cowan, Matthew Fries, Keith Hall, Carlo De Rosa, Greg Jasperse, Matthew Landon, Andrew Rathbun (Chair).

Bands: Advanced Jazz Ensemble, Gold Company, GCII, University Jazz Orchestra, Jazz Lab Band (big band) Songbird, Drum Choir, 8–14 combos per semester.

Alumni: Joe Ayoub, Jennifer Barnes, Max Brown, Evan Hyde, Quincy Davis, Xavier Davis, Christian Euman, Randy Gist, Christine Helferich, Nayanna Holley, Aubrey Johnson, Johnaye Kendrick, Henry Koperski, Jeff Lederer, Lyman Medeiros, John Proulx, Jay Sawyer, Kate Reid, Alison Wedding, John Wojciechowski.

Auditions: For Spring 2026 admission: Oct. 24. For Fall 2026 admission: Jan. 30, Feb. 20, March 20. Students who cannot make these dates or live too far away can schedule virtual auditions.

Financial Aid: Visit wmich.edu/finaid.

Scholarships: Need- and merit-based and graduate assistantships.

Apply by: Visit wmich.edu/music/apply.

Contact: Undergraduate, music-ugrd@wmich.edu; Graduate, music-grad@wmich.edu; 269-387-4672.

Youngstown State University

Youngstown, Ohio

Student Body: 12,000; 150 music students, 35 jazz students.

Tuition: \$11,000.

Degrees: BM Performance (jazz track), BME Instrumental Jazz, MM Performance (jazz track).

Faculty: Kent J. Engelhardt, David Morgan, Glenn Schaft, Francois Fowler, David Kana, Jackie Warren, Nicholas Frank.

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, Sam Blakeslee, Christian Dillingham, James Suggs, Greg Parnell, Jeff Bush, Dave D'Angelo, Dan Wilson, Chris Coles, Darryl Pellegrini, David Pericco, Sherry Lucette, Phil Palombi.

Auditions: Contact Kent J. Engelhardt, kjengelhardt@ysu.edu.

Financial Aid: Visit ysu.edu/tuition-financial-aid.

Scholarships: Contact Kent J. Engelhardt, kjengelhardt@ysu.edu.

Apply by: August 2026.

Contact: Kent J. Engelhardt, kjengelhardt@ysu.edu.

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American River College Sacramento, California

Student Body: 36,000; 250 music students, 50 jazz students.

Tuition: \$46/unit or free with Promise Grant. Visit arc.losrios.edu/admissions/financial-aid-and-fees/tuition-and-fees.

Degrees: AA in Jazz Studies.

Faculty: Dr. Dyne Eifertsen, Julian Cunningham, Tony Marvelli.

Bands: Jazz Band, Vocal Jazz Ensemble, Jazz Combos.

Auditions: Video Submission in May.

Financial Aid: Visit arc.losrios.edu/admissions/financial-aid-and-fees/financialaid@arc.losrios.edu, 916-484-8437.

Scholarships: Contact Dr. Steve Thompson, ThompsS@arc.losrios.edu.

Apply by: Aug. 24.

Contact: Dr. Dyne Eifertsen, EifertDC@arc.losrios.edu, 916-484-8676.

Arizona State University Tempe, Arizona

Student Body: 74,878; 800 music students, 32 jazz students.

Tuition: In-state, \$7,068; Out-of-state, \$18,584; Graduate, In-state, \$6,794; Out-of-state, \$13,905.

Degrees: BM, Performance; MM, Performance.

Faculty: Michael Kocour, Jeffrey Libman, Corcoran Holt, Dennis Monce, Lewis Nash, Bryon Ruth.

Bands: Concert Jazz Band, Jazz Repertory Band, Latin Jazz Band, Percussion Jazz Ensemble, Jazz Combos.

Alumni: Wesley Anderson, Allan Chase, Ted Hogarth, Paul Johnson, Jeremy Lappitt, Michael Lake, Jeff Libman,

Auditions: Apply to ASU and to the music department. Then, an audition will be scheduled with the faculty. Undergraduates, visit musicdancetheatre.asu.edu/admission/apply-music-major. Graduates, visit musicdancetheatre.asu.edu/admission/graduate-music-admission.

Financial Aid: Options available for all applicants; recommend all applicants file a FAFSA. Visit students.asu.edu/financial-aid.

Scholarships: All applicants are automatically considered for music scholarships when they audition. Additional scholarships are available. Contact MDTadmissions@asu.edu.

Apply by: Dec. 1 (Graduate); Jan. 5 (Undergraduate).

Contact: MDTadmissions@asu.edu, 480-965-5069.

Bakersfield College Bakersfield, California

Student Body: 33,000; 100 music students, 25 jazz students.

Tuition: In-state, \$1,430; Out-of-state, \$9,560.

Degrees: AA-T in Music (Jazz Studies focus), Certificate of Achievement in Commercial Music.

Faculty: Kris Tiner (Director of Jazz Studies), Tony Aguilar, Kyle Burnham, Paul Cierley, Paul Perez, Tony Rinaldi, Miller Wrenn.

Bands: Jazz Ensemble, 4 faculty-led combos.

Auditions: Visit bcjazz.org.

Financial aid: Visit bakersfieldcollege.edu/enrollment-aid/financial-aid/index.html.

Scholarships: Visit bakersfieldcollege.edu/enrollment-aid/scholarships/index.html.

Apply by: Aug. 25.

Contact: Kris Tiner, Director of Jazz Studies, kris.tiner@bakersfieldcollege.edu, 661-395-4313.

Brigham Young University Provo, Utah

Student Body: 35,743; 450 music students.

Tuition: Latter Day Saints, \$6,888; Non-LDS, \$13,376.

Graduate (LDS): \$4,336 per semester; Graduate (non-LDS): \$17,344.

Degrees: BM in Jazz and Commercial Music, MA and MM (areas of specialty offered within each).

Faculty: Brian Woodbury, Ben Nichols, Ron Saltmarsh, Mark Ammons, Aaron Merrill, Nathan Hofheins, Matt Coleman, Hayley Kirkland, John Blasucci, Suzy Nichols.

Bands: Synthesis, Jazz Ensemble, Jazz Lab Band, Jazz Legacy Band, Jazz Voices, 5 jazz combos, Commercial Music Combo.

Alumni: Lisa DeSpain, Kurt Bestor, Sam Cardon, Jeff Campbell, Regan Brough, Steve Erickson, Deidre Rodman, Jory Woodis, Andrew Tolman, David Halliday, Nate Campbell, Brian Woodbury, Ben Nichols.

Auditions: In-person auditions last week of January.

Financial Aid: Visit enrollment.byu.edu/financialaid.

Scholarships: Visit enrollment.byu.edu/scholarships.

Apply by: Dec. 1.

Contact: music@byu.edu, 801-422-8903, music.byu.edu.

California Institute of the Arts (CalArts) Valencia, California

Student Body: 250–280 music students; 30–35 jazz students.

Tuition: \$60,650.

Degrees: BFA, MFA.

Study Music in the Entertainment Capital of the World at California State University, Northridge



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Jason Harnell, *Drum Set*
Gary Fukushima, *Piano*
John Escreet, *Piano*
Eric Revis, *Bass*

Lyman Medeiros, *Bass*
Jamie Rosenn, *Guitar*
Andrew Renfro, *Guitar*
Wayne Bergeron, *Trumpet*
Josh Aguiar, *Trumpet*

Erin Bentlage, *Voice*
Ido Meshulam, *Trombone*
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Michael Mull, *Saxophone*

Kana Funayama and Yafeu Tyhimba perform during a recital at USC.



Faculty: Anthony Wilson, Steve Lehman, Jonathan Pinson, Darek Oles, Edwin Livingston, Vinny Golia, Vardan Ovsepien, Cathlene Pineda, Joey De Leon, David Roitstein.

Bands: Focus on small ensembles. Faculty plays together with students in all ensembles, with frequent performance and recording opportunities. 33 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, Clark Sommers, Yunior Terry, Nedra Wheeler, Nate Wood, Marcelo Zarvos.

Auditions: Recorded auditions only. Visit calarts.edu/apply.

Financial Aid: Contact Julie Reames, Music Admissions Counselor, jreames@calarts.edu.

Scholarships: Contact Julie Reames, Music Admissions Counselor, jreames@calarts.edu.

Apply By: Dec. 1 preferred (reduced application fee); Jan. 5 regular deadline.

Contact: Vardan Ovsepien, vovsepien@calarts.edu, or Cathlene Pineda, cpineda@calarts.edu, Jazz Program Co-Directors; or Julie Reames, Music Admissions Counselor, jreames@calarts.edu, 661-253-7844.

California State University, Fresno (Fresno State)

Fresno, California

Student Body: 22,000; 300 music, 16 jazz majors.

Tuition: \$6,643; Graduate, \$8,023.

Degrees: BM, Jazz Studies option; MA Performance, Jazz Studies emphasis.

Faculty: Richard Lloyd Giddens Jr. (Director of Jazz Studies), Dr. Benjamin Boone, Mark Ferber, Craig VonBerg.

Bands: 2 big bands, Afro-Cuban band and several jazz combos.

Alumni: Barb Catlin-Bergeron, Justin Copeland, Mike Dana, Brian Hamada, Paul Lucckesi, Antonio Montañez, 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 students, 50 jazz studies majors, 100 participating in jazz studies.

Tuition: \$8,342, Graduate \$9,956.

Degrees: BM and MM in Jazz Studies.

Faculty: Jeff Jarvis, Christine Guter, Chad Wackerman, Jimmy Emerzian, Francisco Torres, Kye Palmer, Jay Mason, Eric Marienthal, Bruce Lett, Andy Langham, Mike Higgins, Dr. Ray Briggs.

Bands: Concert Jazz Orchestra, Studio Jazz Band & Jazz Lab Band, Pacific Standard Time, Jazz and Tonic & Corner Pocket, 6 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 are due Jan. 15. Undergraduate and

graduate auditions are held in February. Contact the Music Department Office, 562-985-4781, or visit csulb.edu/depts/music/prospective-students.

Financial Aid: Available.

Scholarships: Available. Merit-based awards. Assistantship available for graduate students.

Apply by: Nov. 30.

Contact: Jeff Jarvis, Director of Jazz Studies, jeff.jarvis@csulb.edu.

California State University, Northridge

Northridge, California

Student Body: 42,700; 600 music students, 76 jazz students.

Tuition: In-state, \$7,850; Out-of-state \$21,144; Graduate, In-state \$9,464; Graduate, Out-of-state, \$22,784. (Out-of-state waiver available.)

Degrees: BM Jazz Studies, MM Performance—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, Lyman Medeiros, Michael Mull, Shai Golan, Ido Meshulam, Jamie Rosenn, Andrew Renfroe, Jason Harnell, Joshua Aguiar, Erin Bentlage.

Bands: A Band, B Band, C Band, faculty and mentor directed combos, Latin Jazz Ensemble, Jazz Guitar Ensemble, Vocal Jazz Ensemble.

Alumni: Gordon Goodwin, Clayton Cameron, Ralph Humphrey, Ron Blake, George Stone, Josef Zimmerman, Genevieve Artadi, Shai Golan, Michael Mull, Leland Sklar, Andy Summers, Diane Warren, Nick Grinder, Emilio Terranova, Jermaine Paul, Myles Martin.

Auditions: Prescreen 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, General Music Fund, Gary Pratt Jazz, Jazz Department Endowment, Chuck Anderson, Garth Brooks, Chuck Niles, Jazz Scholarship Endowment, Weinpahl, Sandy and Ron Zacky, and Benny Golbin Memorial Scholarship. Contact Financial Aid &

Pictured: Hannah Rodriguez

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Bachelor of Music Education
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& Recording Arts
Bachelor of Arts: Latinx Music

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Master of Music: Jazz Performance
Master of Music: Jazz Composition
Doctor of Arts: Jazz Studies



UNIVERSITY OF
**NORTHERN
COLORADO**

JAZZ.UNCO.EDU



COURTESY U. OF THE PACIFIC

Scholarship Department, financial.
aid@csun.edu, 818-677-4085.

Apply by: University Application due Jan. 31 (must be completed before the department application and pre-screen). Music Department Application and Pre-Screen due Jan. 9. Visit csun.edu/music.

Contact: Tina Raymond, tina.raymond@csun.edu.

California State University, Sacramento (Sacramento State)

Sacramento, California

Student Body: 30,000; 250 music students, 35 jazz students.

Tuition: \$8,000; Graduate, \$9,542.

Degrees: BM Jazz Studies, BM Jazz Education, MM Jazz Emphasis.

Faculty: Dr. Steve Roach, Dr. Greg Johnson, Gaw Vang Williams, Dr. Joe Gilman, Dr. Molly Redfield, Duncan McElman, Rick Lotter, Sean Britt, Mike Souliere.

Bands: 2 large jazz ensembles, 2 vocal jazz ensembles, Latin Jazz Ensemble, several jazz combos.

Alumni: Bobby McFerrin, Steve Turre, Dr. Molly Redfield, Duncan McElman, Gaw Vang Williams.

Auditions: Visit csus.edu/college/arts-letters/music.

Financial Aid: Contact Mark Allen, allen@csus.edu.

Scholarships: Contact Steve Roach, roach@csus.edu.

Apply by: Nov. 30.

Contact: Steve Roach, roach@csus.edu.

Cuesta College

San Luis Obispo, California

Student Body: 6,000–9,000; 200 music students, 120 jazz students.

Tuition: \$48/unit or free with 'Cuesta Promise.'

Degrees: Jazz Studies AA, Music AA, Music AAT, Music Certificate, Recording Arts Certificate.

Faculty: Ron McCarley (Jazz Studies Director), John Knutson (Music Chair), Jenn Martin, George Stone,

David Becker, Bob Bennett, Mike Dana, Ken Hustad, Dylan Johnson, Marshall Otwell, Inga Swearingen, Darrell Voss.

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 the ensemble director.

Financial Aid: For Financial Aid and non-music scholarships, cuesta.edu/student/studentservices/finaid/index.html.

Scholarships: Contact the ensemble director.

Apply by: Aug. 15 at Cuesta.edu.

Contact: Ron McCarley, rmccarle@cuesta.edu.

Fresno City College Fresno, California

Student Body: 25,000.

Tuition: \$46/unit.

Degrees: AA with emphasis on Jazz Studies/Commercial Music; Certificate in Jazz Studies.

Faculty: Paul Lucckesi, Chris Earley, Adam Elmore, Barb Shinaver.

Bands: Jazz Ensemble, Jazz Combos.

Alumni: Gilbert Castellanos, Pete Ortega, Rick Helzer, Jimmy Emerzian.

Auditions: Contact Paul Lucckesi, paul.lucckesi@fresnocitycollege.edu.

Financial Aid: Contact Paul Lucckesi.

Scholarships: Contact Paul Lucckesi.

Apply by: Visit fresnocitycollege.edu.

Contact: Paul Lucckesi, paul.lucckesi@fresnocitycollege.edu, 559-442-8260 ext. 8462.

Fullerton College Fullerton, California

Student Body: 18,000; 50 jazz students.

Tuition: \$46/unit.

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.

Bands: 2 bands, 3 combos, 2 vocal jazz ensembles.

Alumni: Dave Carpenter, Kye Palmer, Sheila Gonzalez, Mike Scott, Francisco Torres, Alan Palmer, Steve Dillard, Matt Johnson, Charlie Peterson.

Auditions: Ensemble auditions held the first week of classes.

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 at UCLA Los Angeles, California

Student Body: 6–8 jazz students.

Tuition: None. Full scholarship program.

Degrees: MM.

Faculty: Herbie Hancock (Distinguished Professor), Ambrose Akinmusire (Artistic Director), Artists-in-Residence can include Billy Childs, Charles McPherson, Gretchen Parlato, Danilo Pérez, Terri Lyne Carrington, Dick Oatts, Gerald Clayton, George Garzone, Branford Marsalis.

Bands: 1 ensemble.

Alumni: Ambrose Akinmusire, Lionel Loueke, Gretchen Parlato, Walter Smith III, Helen Sung, Dayna Stephens, Michael Mayo, Devin Daniels.

Auditions: Application including recorded submission followed by a second round of live audition.

Financial Aid: N/A, Full scholarship program.

Scholarships: Full scholarship program.

Apply by: Dec. 1.

Contact: Daniel Seeff, dseeff@herbiehancockinstitute.org, 310-206-9700.

Los Angeles College of Music Pasadena, California

Student Body: 300 music students.

Tuition: \$9,000.

Degrees: BM and MM in Music Performance.

Faculty: Bryan Lipps, Marcelo Bucater, Mitchel Forman, Jerry Watts, Joey Navarro, Brad Rabuchin.

Bands: Our Performance major students can take jazz ensemble classes, private lessons and specialized classes like "History of Jazz" and "Arranging & Orchestration."

Alumni: Tal Wilkenfeld, Adam Wright, Sandro Cavazza, Jonny West, Margie Mays, Kibrom Birhane, Ralfy Valencia.

Boulder

Degree programs

BM Jazz Studies

BA Jazz emphasis

MM Jazz Performance
& Pedagogy

DMA Jazz Studies

*Options for double degrees,
minors also available*



Apply online:
colorado.edu/music



Faculty

John Gunther – *director/saxophone*

Bijoux Barbosa – *bass*

Annie Booth – *piano, composition*

Alejandro Castaño – *percussion,
Latin Ensemble*

Greg Gisbert – *trumpet*

Brad Goode – *trumpet, improvisation*

Art Lande – *artist-in-residence*

Jocelyn Medina – *voice*

Victor Mestas – *piano, Latin Ensemble*

Enion Pelta-Tiller – *jazz violin*

Hugh Ragin – *artist-in-residence*

Paul Romaine – *drum set*

Altin Sencalar – *trombone*

Tim Wendel – *guitar*



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Auditions: LACM's audition process varies based on the program. Applicants should expect to provide videos showcasing performance, artistic and creative abilities based on the provided audition requirements. Visit LACM.edu/apply.

Scholarships: An array of scholarships and grants are available at LACM for qualifying students. Contact Financial Aid, FinAid@lacm.edu.

Apply by: Early Action/Priority, Nov. 15; Regular Application Deadline, Feb. 15.

Contact: Admissions, Admissions@lacm.edu, 626-696-8142.

Metropolitan State University of Denver Denver, Colorado

Student Body: 200 music students, 30 jazz students.

Tuition: In-state, \$4,534; Out-of-state, \$12,358.

Degrees: BM in Jazz & American Improvised Music Performance, BM in Composition, BM Education, BA in Music, BA in Music Theory, BA in Songwriting and Music Production, BA in Musicology/Ethnomusicology.

Faculty: Dawn Clement, Dave Devine, Shane Endsley, Dru Heller, Patrick McDevitt, Carmen Sandim.

Bands: MSU Denver Big Band, Combos.

Auditions: Pre-recorded auditions accepted on a continuous basis or sign up for an in-person audition during Audition Days. Visit msudenver.edu/music/program-admission/auditions.

Financial Aid: Contact MSU Denver Office of Financial Aid and Scholarships, msudenver.edu/financial-aid.

Scholarships: Many merit-based music scholarships. Visit msudenver.edu/music/students/music-scholarships.

Apply by: July 1.

Contact: Christine Devine, Music Department Admissions, collinch@msudenver.edu, msudenver.edu/music.

Mt. Hood Community College Gresham, Oregon

Student Body: 7,000; 120 music students, 40–50 jazz students.

Tuition: In-state, \$128.00/credit hour; Out-of-state, \$259/per credit hour.

Degrees: AGS in Music.

Faculty: Dan Davey (Director of Jazz Studies), Clay Giberson, Tim Gilson, Susie Jones, Ryan Meagher, Tim Rap, John Savage, Chris Shuttleworth, Quinn Walker.

Bands: Large Jazz Ensemble, Jazz Lab Band, 6 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, mhcc.edu/MusicEnsembles.

Mt. San Antonio College Walnut, California

Student Body: 62,000; 400 music students, 80 jazz students.

Tuition: First two years free for first time, full-time California residents. In-state, \$1,392; Out-of-state, \$11,551.

Degrees: Jazz Certificate, Performance Certificate, AA-T degree in music.

Faculty: Dr. Jeremy Fox, Walter Simonson, Jeff Ellwood, Loren Battley, Alex Robinson, Bill Cantos, Dhiren Panikker, Dean Koba, Marlon Martinez, Joe LoPiccolo, Nathan King.

Bands: Walter Simonson.

Alumni: Tama Shutts, Lia Booth, Maria Schafer, Avi Kaplan, Andrea Calderwood.

Auditions: Contact Jeff Ellwood or Dr. Jeremy Fox for more info. Scholarship auditions for Instrumental Jazz and Vocal Jazz.

Financial Aid: First two years free for first time full-time California residents, then \$1,392 in-state tuition.

Scholarships: Instrumental Jazz and Vocal Jazz Scholarships available.

Apply by: August.

Contact: Dr. Jeremy Fox, JFox30@mtsac.edu, 909-274-4235.

MiraCosta College Oceanside, California

Student Body: 60 music students, 30 jazz students.

Tuition: \$1,246.

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, Dylan Caligiuri, Francisco Torres, Gary Rich, Jaeryoung Lee, Mackenzie Leighton, Justin Joyce.

Bands: MOJO-MiraCosta Oceanside Jazz Orchestra, Jazz Collective,

Frequency Vocal Jazz. Awards & Accolades: 21 DownBeat Student Music Awards, Three-time DownBeat Community College Overall Winner.

Alumni: Graduates have transferred and completed bachelor's degrees at Berklee College of Music, New England Conservatory, Oberlin Conservatory, Peabody Institute of The Johns Hopkins University, USC, University of Western Michigan, CSU Northridge, CSU Long Beach, CSU Fullerton, and San Diego State University.

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. 18.

Contact: Steve Torok, Matt Falker, Dan Siegel, playjazz@miracosta.edu, 760-575-2121, x6438.

Portland State University School of Music & Theater Portland, Oregon

Student Body: 20,470, 325 music students, 30 jazz students.

Tuition: Visit pdx.edu/student-finance/cost-attendance-estimator.

Degrees: BM in Jazz Studies, BM in Performance, BS or BA in Music Performance, MM in Jazz Studies.

Faculty: George Colligan, Sherry Alves, Darrell Grant.

Bands: Jazz Band, Vocal Jazz Ensemble, and Jazz Combos.

Alumni: Jimmie Herrod, esperanza spalding, Nicole Glover.

Auditions: Audition online or in person. Visit pdx.edu/music-theater/jazz. Audition by February for the best availability of music scholarships.

Financial Aid: Contact Office of Financial Aid, askfa@pdx.edu, 800-547-8887.

Scholarships: Contact Office of Financial Aid, askfa@pdx.edu, 800-547-8887.

Apply by: Rolling Admissions. Students should audition by February 2026 to be eligible for the greatest potential for music scholarships.

Contact: Sherry Alves, alves4@pdx.edu, 503-725-3011.

Riverside City College Coil School for the Arts Riverside, California

Student Body: 20,000, 450 music students, 140 jazz students.

Tuition: \$1,350

Degrees: Jazz Performance - Certificate of Achievement — CE926; AA for Transfer Degree; AA Degree, Music Performance; Certificate of Achievement — CE927.

Faculty: Charlie Richard, Kevin Mayse, James Rocillo, Peter Curtis, Jeff Benedict, Steven Ragsdale, Brian McNair, Jessica Ragsdale, Christine Araoka, Jody Fisher, Alex Henderson, Josh Welchez.

Bands: 7 big bands (Jazz Orchestra, Jazz Ensemble, Jazz Lab, Jazz Collective, Monday Eve, Tuesday Eve, Wednesday Eve) and 7-9 combos per semester.

Alumni: Saul Miller Jr., Jeff Ellwood, Mark Masters, Bill Brendle, Jim Honeyman, Steven Ragsdale, Jessica Ragsdale, Christine Araoka, Kelly Corbin, Marcus Wilcher, Bob Scarano, Eric Strickland, Charlie Richard.

Auditions: Auditions occur the first week of each semester.

Financial Aid: Contact Charles Richard, charles.richard@rcc.edu; Visit rcc.edu/become-a-student/how-to-pay-for-school/scholarships.html.

Scholarships: Contact Charles Richard, charles.

richard@rcc.edu; Visit rcc.edu/become-a-student/how-to-pay-for-school/scholarships.html.

Apply by: Aug. 1.

Contact: Charles Richard, charles.richard@rcc.edu, 951-222-8331.

San Diego State University San Diego, California

Student Body: 40,000; 328 music students, 50–60 jazz students (Many non-majors also participate in combos and ensembles.)

Degrees: BM in Jazz Studies, MM in Jazz Studies. Other Music Degrees: BA in Music, Performance, Jazz Studies, Global Composition, Recording Technology & Audio Design, Professional Studies, Music Education.

Faculty: Brian Levy (Director of the Jazz Program), Karl Soukup, Gilbert Castellanos, Luca Allemano, Christopher Hollyday, Anthony Smith, Bill Yeager, Louis Valenzuela, Tim McMahon, Leonard Patton, Kevin Esposito, Derek Cannon, Richard Thomson. Recent guest artists and educators include Peter Bernstein, Joe Farnsworth, Gerald

Clayton, Jerry Bergonzi, Adam Nussbaum, Charles McPherson, John Clayton, Willie Jones III, Cecil Alexander, Doug Webb, Gilbert Castellanos, Peter Sprague.

Bands: 1 big band, 1 Latin Jazz big band, 7 small combos, vocal jazz combo.

Alumni: Christopher Hollyday, Dan Reagan, Karl Soukup, Matt Hall, Mackenzie Leighton, Ian Harland, Derek Canon, Justin Grinnel, Melanie Grinnel, Louis Valenzuela, Paul Nowell, Ryan Meager, Doug Meeuwson, Steve Steinberg, Phil Talber, Alex Panos.

Auditions: Students submit a CSU application through CSU Apply from Oct. 1–Nov. 30. Students applying for a music degree also submit an audition application from Dec.–Jan. 15. Auditions are scheduled during the first two weekends in February, audition results come out in mid-March.

Financial Aid: Visit sacd.sdsu.edu/financial-aid/contact-us.

Scholarships: Visit sacd.sdsu.edu/financial-aid/contact-us.

Apply by: CSU Application is due Nov. 30; the audition application is due Jan. 15.

Jazz at Pacific

Patrick Langham, saxophone
Director

Joe Mazzaferro, trumpet
Associate Director

Jamie Dubberly, trombone

Sean Britt, guitar

Aaron Garner, piano

Andrew Mell, bass

Brian Kendrick, drum set

APPLY BY JAN. 15

Pacific.edu/JazzStudies
209.946.2418

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Conservatory of Music

Pacific Jazz Ensemble



The University of Denver Lamont Jazz Orchestra in full swing.

WAYNE ARMSTRONG

Contact: Brian Levy, blevy@sdsu.edu, 617-304-2667; or Shirley Valencia, svalenci@sdsu.edu.

San Francisco Conservatory of Music San Francisco, California

Student Body: 450 music students, 31 jazz students.

Tuition: \$56,400.

Degrees: Jazz BM, Jazz Professional Studies Certificate.

Faculty: Jason Hainsworth, Amelie-Anne Hinman, Matt Brewer, Jeff Cressman, Ken French, Mario Guarneri, Rebecca Mauleón, Tony Peebles, Marcus Printup, Keith Saunders, Edward Simon, Kristen Strom, Helen Sung, David Sánchez, Akira Tana, Randy Vincent, Anthony Wilson, Matt Wilson, Warren Wolf, Patrick Wolff.

Bands: 6 combos (seminar ensembles), Big band, Latin Jazz Ensemble. Performances are side-by-side concerts featuring students and faculty in combined ensembles. SFCM is a long-time partner, with extensive overlap between faculty and the SFJAZZ Collective members.

Alumni: Program just completed its 7th year.

Auditions: Live auditions (after prescreening) on campus in Jan. and Feb.

Financial Aid: Contact Kellie Gaines, Director of Financial Aid, kgaines@sfc.edu.

Scholarships: 99% of students are awarded merit-based scholarships, with an average of 60% tuition coverage. Contact Kellie Gaines, Director of Financial Aid, kgaines@sfc.edu.

Apply by: Dec. 1.

Contact: James Encarnación, Assistant Dean of Admissions, apply@sfc.edu, 415-503-6271.

San Jose State University San Jose, California

Student Body: 36,000; 260 music majors, 40 jazz majors.

Tuition: \$8,000.

Degrees: BM Jazz Studies; MM with emphasis in Jazz Studies; BM Music Education with emphasis in Jazz.

Faculty: Dr. Aaron Lington (Coordinator), Jeff Lewis, John Gove, Rick Vandivier, Dahveed Behroozi, Dan Robbins, Jason Lewis, Ren Geisick, Jon Dryden, Tom Langan.

Bands: Big band, Afro-Latin Jazz Band, numerous jazz combos.

Alumni: Jeff Cressman, Hristo Vitchev, Frank Sumares, Ed Neumeister.

Auditions: Visit sjsu.edu/music/admissions/how-to-apply.php.

Financial Aid: 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, aaron.lington@sjsu.edu, 408-924-4636.

Santa Rosa Junior College Santa Rosa, California

Student Body: 20,000.

Tuition: \$46 per unit.

Degrees: AA in Music, Concentration in Jazz Studies.

Faculty: Mark Anderman, Jerome Fleg, Rudolf Budginas, Bennett Friedman.

Bands: Big Band, 3 combos.

Alumni: Liberty Ellman, David Balakrishnan, Jeff Carney, Eric Crystal, Rob Sudduth.

Auditions: Beginning of semester.

Financial Aid: Call 707-527-4471.

Scholarships: \$28,600 available in music scholarships, by audition. Contact Dr. Jerome Fleg, Scholarship Chair, jbenecke@santarosa.edu.

Apply by: Aug. 15.

Contact: Bennett Friedman, Director of Jazz Studies, bfriedman@santarosa.edu, 707-527-4255.

Sonoma State University Rohnert Park, California

Student Body: 5,500; 100 music students, 20 jazz students.

Tuition: \$9,000.

Degrees: BM Jazz Studies; BM Music Education Jazz Track.

Faculty: Doug Leibinger (Director of Jazz Studies), Ian Carey, Raffi Garabedian, Randy Vincent, Ken Cook, Andrew Emer, George Marsh, Kendrick Freeman.

Bands: Jazz Orchestra, Concert Jazz Ensembles, Latin Band.

Alumni: Liberty Ellman, Adam Thies, Dave MacNab.

Auditions: Visit music.sonoma.edu/prospective-students/entrance-auditions.

Financial Aid: Visit financialaid.sonoma.edu.

Scholarships: Visit music.sonoma.edu/prospective-students/scholarships.

Apply by: Dec 1.

Contact: Doug Leibinger, douglas.leibinger@sonoma.edu, 707-664-4149.

Stanford University Stanford, California

Student Body: 7,554.

Tuition: \$67,731/year.

Degrees: BA in Music. Subplans in Composition, Conducting, Music History and Ethnomusicology, Music, Science & Technology, Performance (some jazz options), Theory.

Faculty: Michael Galisatus, Murray Low, James Nadel.

Bands: Stanford Jazz Orchestra, Stanford Afro-Latin Jazz Ensemble, jazz combos.

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: Visit Financial Aid, financialaid.stanford.edu.

Scholarships: Need-based lesson support for admitted students.

Apply by: Early Action with arts supplement, Oct. 15; Early Action without arts supplement, Nov. 1; Regular Decision with arts supplement, Dec. 1; Regular Decision without arts supplement, Jan. 5.

Contact: Rowen Leigh, undergraduate student services, musicinfo@stanford.edu, 650-725-1932, or visit music.stanford.edu.

The UCLA Herb Alpert School Of Music Los Angeles, California

Student Body: 624; 278 music students, 60 jazz students.

Tuition: In-state, \$15,154; Out-of-state, \$49,354.

Degrees: BA, Global Jazz Studies, MM, Jazz Performance, BA, Music Composition, BA, Music Education, BM, Music Performance, MM, Music Performance, DMA, Music Performance, MA, Music Composition, PhD, Music Composition.

Faculty: Robin D.G. Kelley, Cheryl L. Keyes, Steven J. Loza, Arturo O'Farrill, Michael Salim Washington, Robin D.G. Kelley, Clayton Cameron, Duane C. Benjamin, Jésus A. Guzmán, Charles A. Harrison III, Tamir Hendelman, Azar M. Lawrence, T. Jacques Lesure, Hitomi M. Oba, Daniel A. Rosenboom, Otmaro Ruiz, Luciana Souza, Arturo J. Stable, Mark F. Turner, Michele A. Weir, Alison S. Deane, Roberto Miranda, Ruth Price.

Bands: Contemporary Jazz Ensemble, Afro-Cuban Ensemble, Intercultural Improvisation Ensemble, Afro-Latin

Alumni: Keifer Shackelford, India Carney, Kamasi Washington, Gretchen Parlato, John Daversa.

Auditions: Students interested in the program must apply to UCLA via the UC application and submit a supplemental application in early December (deadline subject to change annually). Students selected to audition are notified in late December, with audition taking place in January/February.

Financial Aid: Visit financialaid.ucla.edu/contact-us.

Scholarships: Visit Admissions@schoolofmusic.ucla.edu.

Apply by: Dec. 5.

Contact: Russell Kelban, rkelban@schoolofmusic.ucla.edu, 310-486-8953.

University of Colorado Boulder

Boulder, Colorado

Student Body: 38,000; 600 music students, 50 jazz students.

Tuition: Visit colorado.edu/bursar.

Degrees: BM Jazz Studies, BA Music/jazz emphasis, MM Jazz Performance & Pedagogy, DMA Jazz Performance.

Faculty: Bijoux Barbosa, Annie Booth, Greg Gisbert, Brad Goode, John Gunther, Victor Mestas, Hugh Ragin, Paul Romaine, Altin Sencalar, Tim Wendel, Enion Pelta-Tiller.

Bands: Concert Jazz Ensemble, Thompson Latin Jazz Ensemble, Jazz Composer's Big Band, jazz combos (7–9 typically), Boulder Laptop Orchestra.

Alumni: Tia Fuller, Annie Booth, Johannes Wiedenmueller, Josh Reed, John Lake, Josh Quinlan, Damani Phillips.

Auditions: In person and recorded auditions accepted.

Financial Aid: Contact ugradmus@colorado.edu, graduate.music@colorado.edu.

Scholarships: Contact ugradmus@colorado.edu, graduate.music@colorado.edu.

Apply by: Undergraduate, Jan. 15. Graduate, Dec. 1. Visit colorado.edu/music/admissions.

Contact: John Gunther, john.gunther@colorado.edu, 303-735-1492.

University of Colorado Denver Denver, Colorado

Student Body: 500 music students.

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- Rehearse & perform in top-of-the-line facilities
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du.edu/lamont



Digging in with the Cal State Northridge A Band.

Tuition: In-state, \$11,340; Out-of-state, \$28,020.

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.

Bands: Jazz Combo, Claim Jumpers, Voz de la Clave.

Alumni: Issac Slade, Tim Kimmel, Luke Mossman, Derek Vanderhorst, Bridget Law, DJ Chonz.

Auditions: Pre-screening audition video through the website.

Financial Aid: Contact 303-315-5969.

Scholarships: 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; 300 music students, 80 jazz students.

Tuition: \$60,048.

Degrees: BM in Jazz Studies, BM in Performance, BM in Composition, BA in Applied Music, BA in Music Studies, MM in Performance, MM in Composition, Artist Diploma in Conducting, Artist Diploma in Performance, Certificate in Jazz Studies, Certificate in Music Entrepreneurship, Online Certificate in Performance and Composition, Online Certificate in Performance and Recording & Production.

Faculty: Remy Le Boeuf, Mike Abbott, Eduardo "Bijoux" Barbosa, Marion Powers, Adam Gang, Dru Heller,

Richard Harris, Gabriel Mervine, Zach Rich, Peter Stoltzman, Tatiana Mayfield Brown, Gabriel Santiago, Camilla Vaitaitis, Seth Lewis.

Bands: Lamont Jazz Orchestra, Jazz and Popular Music Small Groups, Vocal Spectrum, The Vocal Syndicate, Resonance.

Alumni: Rudy Royston, Don Gorder, Camilla Vaitaitis.

Auditions: Apply to the University of Denver via the Common Application. Audition for Lamont either in person or with a recording.

Financial Aid: We grant comprehensive scholarship awards based on musical talent and academic merit. Financial need is also considered if the 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: 100% of admitted students receive a grant or scholarship. Awards range from \$1,000 to full tuition.

Apply by: Early Decision/Early Action, Nov. 1. Regular Decision, Jan. 15.

Contact: LamontMusic@du.edu.

University of Idaho Lionel Hampton School of Music Moscow, Idaho

Student Body: 11,886; 175 music students, 45 jazz students.

Tuition: In-state, \$9,356; Out-of-state, \$28,592.

Degrees: Performance, Music Education, Composition, Jazz Studies Minor.

Faculty: Vern Sielert, Vanessa Sielert, Kate Skinner, Jenny Kellogg, Dan Bukvich and Dave Bjur.

Bands: 3 big bands, multiple combos.

Alumni: Chad McCullough, Pat Shook, Amy Shook.

Auditions: On campus or video accepted.

Financial Aid: Contact University of Idaho

Financial Aid Office,
finaid@uidaho.edu.

Scholarships: Contact Zach Sherlock, music@uidaho.edu.

Apply by: Priority Scholarship, Feb. 21.

Contact: Javier Rodriguez, Associate Director, Lionel Hampton School of Music, music@uidaho.edu, 208-885-6231.

University of Nevada Las Vegas

Las Vegas, Nevada

Student Body: 40,000; 400 in school of music; 80 in jazz and commercial music.

Tuition: In-state, \$10,000.

Jazz Degrees: BM in Jazz and Commercial Music performance or composition, MM with an emphasis in Jazz and Commercial Music performance or composition, DMA with a Jazz sub-plan.

Faculty: Dave Loeb (director), Nathan Tanouye, Adam Schroeder, Rick Keller, Carlos Mata, Julian Tanaka, Gil Kaupp, Lara Vivian Smith, Jobelle Yonely, Gary Fowler, Steve Flora, Jake Langley, Tristan Selzler, Pepe Jimenez, Shawn Whitmer.

Jazz Bands: 3 large jazz ensembles, Latin, contemporary, jazz guitar and jazz vocal ensembles.

Alumni: Kenny Rampton, Dennis MacKrel, Walfredo Reyers Jr., Nathan Tanouye, Uli Geissendoerfer, Nate Kimball, Carlos Mata, Julian Tanaka, Rick Keller, Otto Ehling, Patrick Hogan, Lara Vivian Smith.

Auditions: Contact Dave Loeb, dave.loeb@unlv.edu.

Scholarships: Substantial scholarships available; contact dave.loeb@unlv.edu.

Apply By: May 1.

Contact: Dave Loeb, dave.loeb@unlv.edu.

University of Montana Missoula, Montana

Student Body: 12,000; 250 music students, 75 jazz students.

Tuition: In-State, \$4,500; Out-of-state, \$17,200.

Degrees: BA in Instrumental Jazz, Jazz Certificate.

Faculty: Johan Eriksson, Tommy Sciple, Owen Ross, Naomi Siegel, Rob Tapper (Director of Jazz Studies).

Bands: Jazz Ensemble I, Jazz Band II, Lab Jazz Band III, Vanguard Small Group, Blue Note Small Group, Birdland Small Group, Dizzy's Club Small Group, Boyd Small Group, Commercial Music Group.

Alumni: Clipper Anderson, Eden Atwood,

Auditions: Loren Stillman, Owen Ross, Connor Racicot.
December through March 1 with campus audition dates in February.

Financial Aid: Visit umt.edu/finaid.

Scholarships: Robust university academic and music scholarships available.

Apply by: March 1 (Earlier application submission highly recommended).

Contact: Rob Tapper, Director of Jazz Studies, Robert.tapper@umontana.edu, 509-280-2284.

University of Northern Colorado

Greeley, Colorado

Student Body: 8,500; 450 music students, 120 jazz students.

Tuition: In-state, \$12,000; Western States (WUE), \$18,500; Out-of-state, \$28,000. Graduate, In-state or WUE, \$13,000; Out-of State, \$25,000. Doctoral Program, In-state or WUE \$14,500; Out-of-state \$25,000.

Degrees: BM Jazz Studies, BA in Music Business & Recording Arts (jazz track), BM Education (jazz track), BA in Latinx Music Graduate Performance Certificate (Jazz), MM

Faculty: Jazz Studies, DMA Jazz Studies.
Dana Landry (Director of Jazz Studies), Steve Kovalcheck, Jim White, Professor of Music, Drew Zaremba, Erik Applegate, Dr. Socrates Garcia, Dr. Brian Casey, Dr. Andrew Janak, Marion Powers, Dr. Bailey Grogan (Artist-in-Residence).

Bands: 3 big bands, Studio Jazz Orchestra, Funk/Soul Band, Latin Music Ensembles, 12 jazz combos, 3 vocal jazz ensembles.

Alumni: Bill Frisell, Connaitre Miller, Ryan Middagh, Angela Parrish, Greg Johnson, Dan Gailey.

Auditions: Visit arts.unco.edu/music.

Financial Aid: Visit unco.edu/financial-aid.

Scholarships: Contact Tessa.Espinosa@unco.edu.

Apply by: Rolling admissions, but auditions are in November, and January through March 2026. Visit website for more information.

Contact: Dana Landry, Dana.Landry@unco.edu.

University of Oregon Eugene, Oregon

Student Body: 24,462; 509 music majors, 40 jazz students.

Tuition: In-state, \$16,755; Out-of-state, \$46,077.

Degrees: BM Jazz Studies, MM Jazz Studies (Performance Emphasis), MM Jazz Studies (Composition/Arranging Emphasis).

Faculty: Paul Krueger, Keith Brown, Idit Shner, Tyler Abbott, Ken Mastrogiovanni, John Storie.

Bands: 3 big bands, 12 combos, Latin Jazz Ensemble, Jazz Guitar Ensemble.

Alumni: Tony Glausi, Matt Hettwer, Todd DelGuidice, Josh Deutsch, James Miley, Jessika Smith, Greg Goebel, Justin Morell.

Auditions: In-person auditions will take place on Jan. 31, Feb. 7 and Feb. 21. Live auditions are preferred, but recorded/online auditions are allowed. Graduate students are required to submit pre-screening auditions. Visit musicanddance.uoregon.edu to see audition requirements.

Financial Aid: Visit financialaid.uoregon.edu.

Scholarships: Merit-based music scholarships are available. Contact somdadmit@uoregon.edu.

Apply by: Dec. 10 for graduate students, Jan. 15 for undergraduate students.

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Alex Hahn, saxophone

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Will Kennedy, drums
Edwin Livingston, bass
Ron McCurdy, trumpet
Vince Mendoza, composition

Josh Nelson, piano
Darek Oles, bass
Clarence Penn, drums
Bob Reynolds, saxophone
Otmario Ruiz, piano

Aarón Serfaty, percussion
Luciana Souza, jazz voice
Michael Stever, trumpet
Katie Thiroux, bass & jazz voice

Contact: Paul Krueger, Director of Jazz Studies, kruegerp@uoregon.edu. Visit jazz.uoregon.edu.

University of the Pacific Conservatory of Music

Stockton, California

Student Body: 6,755; 289 music students, 15 jazz students.

Tuition: \$57,824.

Degrees: BM in Jazz (performance/composition), Music Composition, Music Education, Music History, Music Management, Music Performance, Music Therapy, BS of Music Industry Studies, BA Music, MM of Music Education, MA of Music Therapy.

Faculty: Patrick Langham (Program Director), Joe Mazzaferro, Sean Britt, Aaron Garner, Dr. Andrew Mell, Jamie Dubberly, Brian Kendrick.

Bands: Pacific Jazz Ensemble, Pacific Jazz Ambassadors, Pacific Jazz Collective, Vocal Jazz Ensemble, Varied Combos.

Alumni: Dave Brubeck, Malachi Whitson, Glenn Zaleski, Mark Zaleski, Joel Ross, Lucas Pino, Chad Lefkowitz-Brown, Brandon Woody, Colin Stranahan, Ben Flocks.

Auditions: Visit pacific.edu/music/admission.

Financial Aid: Contact Fred Peterbark, fpeterbark@pacific.edu.

Scholarships: Contact Fred Peterbark fpeterbark@pacific.edu.

Apply by: Jan. 15.

Contact: Fred Peterbark, fpeterbark@pacific.edu.

University of Utah School of Music Salt Lake City, Utah

Student Body: 35,236; 350 music students, 42 music students.

Tuition: In-state, \$12,000; Out-of-state, \$36,900. Graduate, In-state, \$10,750; Out-of-state: \$29,250.

Degrees: BM in Jazz Performance or Jazz Composition, MM in Jazz Studies.

Faculty: Josiah Boornazian (Director of Jazz Studies), Steven Heffner, Brian Booth, Todd Campbell, Randal Clark, Willis Clow, David Halliday, David Hall, Chris Hough, Tony Elison, Alex Rowe, Donn Schaefer, Patrick Terry, Dan Waldis, Kelly Wallis.

Bands: Jazz Ensemble I, Jazz Repertory Ensemble, 7 Jazz Combos (including the Michie Scholarship Jazz Combo), Latin Jazz Ensemble, Jazz Guitar Ensemble, Avant-Garde

Jazz Ensemble.

Alumni: Steve Lyman, Christoph Luty, Randal Clark, David Halliday.

Auditions: In-person or via video submission, Jan. 24 and Jan. 31. 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 scholarships, visit music.utah.edu/students/admissions-scholarships.php.

Apply by: Undergraduate priority deadline, Dec. 1; Merit scholarships, Dec. 1; Transfer students, Dec. 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: 52,000; 300 music students.

Tuition: Visit admit.washington.edu/costs/coa for the most up to date cost of attendance.

Degrees: BM and MM in Jazz Studies and Improvised Music.

Faculty: Cuong Vu, Marc Seales, Steve Rodby, Ted Poor.

Bands: Small ensembles, Modern Band, Big Band.

Alumni: Aaron Parks, Thomas Marriott, Mike Cabe, Mark Taylor, Victor Lin, Neil Welch, Luke Bergman, Aaron Otheim, Chris Icasiano.

Auditions: Auditions held in January and February.

Financial Aid: 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, SoMAAdmit@uw.edu, 206-685-9872.

USC Thornton School of Music

Los Angeles, California

Student Body: 47,000; 1,000 music students, 80 jazz students.

Tuition: \$73,260; Graduate: \$39,472.

Degrees: BM (instrumental and vocal); MM, Graduate Certificate, DMA.

Faculty: David Arnay, Gerald Clayton (Artist In Residence), Adam del Monte, Bruce Forman, Jason Goldman (Dept. Chair), Kathleen Grace, Alex Hahn, Jon Hatamiya, Tim Kobza, Will Kennedy, Edwin Livingston, Ronald C. McCurdy, Vince Mendoza, Molly Miller, Josh Nelson, Darek Oles, Clarence Penn, Bob Reynolds, Otmaro Ruiz, Aarón Serfaty, Richard Smith, Luciana Souza, Michael Stever, Nick Stoubis, Katie Thiroux, Steve Trovato.

Bands: Jazz Orchestra, Concert Jazz Orchestra, ALAJE (Afro Latin American Jazz Ensemble), CreSCendo Vocal Jazz Ensemble, Jazz Chamber Music.

Alumni: Ambrose Akinmusire, Alan Chang, Billy Childs, Gerald Clayton, Louis Cole, Paul Cornish, Taylor Eigsti, Sara Gazarek, Jason Goldman, Tigran Hamasyan, Jessy J, Harry McKenzie, Gretchen Parlato.

Auditions: Prescreen audition due Dec. 1. Live auditions (by invitation only) in January and early February. For prescreen and live audition information, visit music.usc.edu/admission.

Financial Aid: Visit music.usc.edu/admission/financialaid. Undergraduate: USC Merit Scholarships, Fed Title IV Aid (grants, loans and work-study), and institutional grants. Graduate: Music scholarships 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: Visit music.usc.edu/admission/financialaid. Undergraduate: USC Merit Scholarships. Graduate: Music scholarships available for most graduate programs.

Apply by: Dec. 1. Visit music.usc.edu/admission.

Contact: Undergraduate Admission: Brittany Jimenez, seits@usc.edu, 213-740-8986. Graduate Admission: Kit Bellamy, keb@usc.edu, 213-740-8986. Admission Office: uscmusic@usc.edu. Visit music.usc.edu/admission/contact.

Utah State University Logan, Utah

Student Body: 28,900; 300 music students, jazz students, 55 jazz students.

Tuition: In-state, \$8,780; Out-of-state, \$25,658.

Degrees: BM Performance, BM Education, BS Music Therapy, BA Music, MM Guitar, Audio Technology Certificate.

Faculty: Corey Christiansen, Ryan Conger, Braun Khan, Max Matzen, Jason Nicholson, Andrew Stonerock, Greg Wheeler.

Bands: 2 Big Bands, 4 Combos, 2 Guitar Ensembles.

Auditions: Visit music.usu.edu/apply; Contact musicadmissions@usu.edu.

Financial Aid: Visit financialaid@usu.edu.

Scholarships: Visit scholarships@usu.edu.

Apply by: Dec. 1.

Contact: Emily Ezola, musicadmissions@usu.edu.

VCFA—An Affiliate of CalArts Valencia, California

Student Body: 200 students, 30 music students.

Tuition: \$67,751.

Degrees: MFA in Music Composition. We are a low-residency program, only requiring 18 days per year on campus via two 9-day residencies.

Faculty: Visit vcfa.edu/faculty-staff/?faculty-type=faculty&programs-category=mfa-in-music-composition.

Bands: None. Our MFA program is all one-on-one mentorship independent study.

Alumni: Visit vcfa.edu/stories/?programs-category=mfa-in-music-composition.

Auditions: Submit three sound files of original compositions — live recording, video, or MIDI — with accompanying scores in PDF in the area you wish to focus on at VCFA. If you wish to study in a genre different from your samples, address your rationale and qualifications for doing so in your statement of purpose. Submit a list in PDF format describing your samples, providing context or addressing their significance to your development as a composer or your compositional process. Provide dates of completion, performance information, instrumentation, or in the case of electronic music what programs were used. Scoring for Media applicants: At least one sample should be composed to video format. Credit studios or collaborators involved. Electronic Music applicants: Submit at least one sample with accompanying score. Compositions combining acoustic instruments with

electronics should be accompanied by a score. Jazz Composition and Songwriting applicants: While scores are preferred, you may submit charts in PDF.

Financial Aid: Visit finaid@vcfa.edu. Aid typically covers up to 20% of tuition.

Scholarships: Merit-aid based on the quality of creative submissions. These are typically \$1,000 - \$5,000.

Apply by: Start in winter (January) or summer (June.) The winter deadline is Oct. 1. The summer deadline is April 1.

Contact: admissions@vcfa.edu.

Washington State University

Student Body: 21,455, 55 jazz students.

Tuition: In-state, \$6,943; Out-of-state, \$15,496.

Degrees: Jazz Minor, BM with an Emphasis in Jazz, Music Business; MA with a Jazz Emphasis.

Faculty: Aaron Hill, Darryl Singleton, César Haas, Jake Svendsen, Christian Kim, Ruth Boden, David Turnbull, Sarah Miller, A. J. Miller, Melissa Parkhurst.

Bands: 2 Big Bands, 5 combos, World Music Ensemble.

Alumni: Raúl E. Blanco, Demitrius Lewis,

Auditions: For admission and scholarship consideration. Visit music.wsu.edu/how-to-apply. For Jazz Ensembles, visit music.wsu.edu/area-information/jazz-studies/jazz-ensembles/jazz-big-bands.

Financial Aid: See financialaid.wsu.edu.

Scholarships: merit- and need- based. Visit financialaid.wsu.edu/scholarships. For School of Music scholarships, visit music.wsu.edu/financial-aid-and-scholarships/.

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.

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Julian Tanaka Composition/Contemporary Ensemble	Jose Pepe Jimenez Drums/Latin Ensemble
Carlos Mata Composition/Saxophone	Jake Langley Guitar/Guitar Ensemble
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	Gil Kaupp Trumpet/Music Technology
	Rick Keller Music Technology/Saxophone
	Shawn Whitmer Composition/Piano

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Capilano University

Vancouver, British Columbia, Canada

Student Body: 10,904 (5,861 domestic, 5,052 international students); 161 jazz students.

Tuition: In Canada, \$9,419; International, \$24,978.

Degrees: BM in Jazz Studies—Performance/Composition, BM in Jazz Studies—Education.

Faculty: 28 faculty members including Brad Turner, Kofi Gbolonyo, Jill Townsend, Steve Kaldestad, Jared Burrows, Dave Robbins, Bill Coon, Laura Harrison, Daniel Hersog, Bradshaw Pack.

Bands: 11 large ensembles, plus 1st, 2nd, 3rd and 4th year combos.

Alumni: Dawn Pemberton, Shruti Ramani.

Auditions: General application and audition tapes due May 13.

Financial Aid: Contact Lindsay Warnock, lindsaywarnock@capilano.ca.

Scholarships: Contact finaid@capilano.ca.

Apply by: May 13; Late applications will be considered.

Contact: Cynthia Fairbank, cynthiafairbank@capilano.ca, 604.986.1911 ext. 2136.

Tuition: €7,375; Visit ahk.nl/en/facilities/student-affairs/financial-matters/tuition-fees.

Degrees: Bachelor's and Master's.

Faculty: With a population of more than 115 educators, CvA is the largest Jazz department in Europe. Educators include Jesse van Ruller, Reinier Baas, Ben van Gelder, Jasper Blom, Ruud Breuls, Ilya Reijngoud, Bert Boeren, Martijn Vink, Harmen Fraanje, Joris Roelofs, Tineke Postma and more.

Bands: Various jazz and improvisation groups, big bands and choirs; rhythm and blues, Brazilian, Afro-Cuban, flamenco, pop and various 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: None.

Scholarships: None.

Apply by: January.

Contact: Annemiek de Jager, cva-studadmin@ahk.nl, +315277550.

Degrees: BM in Jazz Performance, BM (Honors) in Jazz Performance, MM (Performance Studies).

Faculty: Mark Ferguson, James Muller, Lauren Henderson, Dr. Lyndon Gray, Alex Taylor, Timothy Clarkson.

Bands: Big Band, Latin Band, Adelaide Connection—Jazz Choir, The Wardells—Sop/Alto Jazz Choir.

Alumni: Dr. Jo Lawry, Anna Butterss, Matthew Sheens, Michelle Nicole, Anita Wardell.

Auditions: Visit auditions@adelaide.edu.au.

Financial Aid: None.

Scholarships: Visit able.adelaide.edu.au/music/student-support/scholarships-and-prizes.

Apply by: Visit adelaideuni.edu.au.

Contact: Mark Ferguson, auditions@adelaide.edu.au.

Frankfurt University of Music and Performing Arts Frankfurt, Hesse, Germany

Student Body: 898; 748 music students, 42 jazz students.

Tuition: No tuition.

Degrees: MM Big Band.

Faculty: Hendrika Entzian, Ralph Abelein, Ed Partyka, Musicians of the Frankfurt Radio Big Band, Sound engineers of the Frankfurt Radio Big Band, Guest artists of the Frankfurt Radio Big Band.

Jazz Bands: HfMDK Bigband, Concert Jazz Band, Impro Ensemble, Pop & Jazz Choir,

Elder Conservatorium of Music

Adelaide, South Australia, Australia

Student Body: 450 music students, 100 jazz students.

Tuition: AU\$29,190, international AU\$130,200.

Conservatorium van Amsterdam Amsterdam, The Netherlands

Student Body: 1,300; jazz students, 350.



COURTESY OF UNIVERSITÉ DE MONTRÉAL

Faculty: Visit koncon.nl/en/teachers-jazz-department.

Bands: 14 bands, 1 big band.

Alumni: Visit alumni.koncon.nl.

Auditions: 2 rounds, first round by video, second round live audition.

Financial Aid: Contact Christine Philips, c.philips@koncon.nl.

Scholarships: Contact Christine Philips, c.philips@koncon.nl.

Apply by: Feb. 28.

Contact: Giulia Bättig, g.battig@koncon.nl.

Lucerne University of Applied Science and Arts Lucerne, Switzerland

Student Body: 7,000; 150 jazz students.

Tuition: CHF2,200.

Degrees: Bachelor's/Master's.

Faculty: Kalle Kalima, Kristin Berardi, Christian Webe, Nat Su, Julian Sartorius.

Bands: Big Band, performance bands, Composition-Performance, band coaching, free improvisation ensembles.

Alumni: Dominik Burkhalter, Manuel Troller, Lionel Friedli, Martina Berther.

Auditions: Entry exams in April each year.

Financial Aid: Visit jazz@hslu.ch.

Project ensembles (for example, film music).

Auditions: Digital preselection with videos, aptitude test, personal audition. Visit hfmdk-frankfurt.de/en/studiengang/bigband-instrumentalists-composers-and-conductors-master.

Financial Aid: See Scholarships.

Scholarships: Visit hfmdk-frankfurt.de/en/thema/scholarships-funding. Contact Dr. Laila Weigand, laila.weigand@hfmdk-frankfurt.de.

Apply by: Jan. 15–March 1.

Contact: Ralph Abelein, Ralph.abelein@hfmdk-frankfurt.de.

IMEP • Paris College of Music Paris, France

Student Body: 250.

Tuition: €3,700 to €4,200.

Degrees: Five-year Diploma in Jazz and Contemporary Music Studies, Three-Year Diploma in Jazz and Contemporary Music (first degree). Credit transfer possible with Berklee College of Music.

Faculty: Rick Margitza, Peter Giron, Manuel Rocheman, Chris Culp, Phil Hilfiker, Josiah Woodson, Romain Pilon, Michael Felberbaum.

Bands: Jazz Ensemble, Big Band, Vocal Ensemble.

Alumni: Lionel Loueke, Stephane Wrembel, Lou Tavano, Sélène Saint-Aimé.

Auditions: In-person or online. Visit imep.pro.

Financial Aid: Visit info@imep.pro.

Scholarships: Merit-based, Contact info@imep.pro.

Apply by: From January to July.

Contact: Fabienne Pluss, info@imep.pro.

Jazz Music Institute Brisbane, Queensland, Australia

Student Body: 60 jazz students.

Tuition: AU\$35,000.

Degrees: BM in Jazz Performance, Diploma of Music in Jazz Performance.

Faculty: Paula Girvan, Charlotte Mclean, Ben Hauptmann, Graeme Norris, Joshua Hatcher, Travis Jenkins, Michael Anderson, David Sanders, Dr Rob McWilliams, Mikael Strand.

Bands: JMI Jazz Orchestra.

Alumni: Lachlan McKenzie, Graeme Norris, Zoe Atkinson, Brandon Mamata, Charlotte Mclean, Travis Jenkins.

Auditions: Auditions available online or in-person. Visit jazz.qld.edu.au.

Financial Aid: FEE-HELP available for domestic students.

Scholarships: None.

Apply by: Jan. 31.

Contact: Nick Quigley, nquigley@jazz.qld.edu.au, +61 7 3216 1110.

KC Jazz, of the Royal Conservatoire The Hague

The Hague, The Netherlands

Student Body: 100 Jazz Students

Tuition: EEA students: € 2,601, Non-EEA students: € 11,092.

Degrees: Bachelor's, Master's.

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Contact: Michael Arbenz, michael.arbenz@hslu.ch, +41 41 249 26 78.

McGill University, Schulich School of Music Montreal, Quebec, Canada

Student Body: 850 music students, 100 undergraduate jazz students, 30 graduate jazz students.
Tuition: In-Quebec: CAD\$7,300; Out-of-province, CAD\$16,000; International CAD\$38,000.
Degrees: BM in Jazz Performance, Licentiate of Music in Jazz, BM Music Studies, Minor in Jazz Performance, Minor in 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.
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, Christine Jensen.
Auditions: Live or recorded auditions for jazz instruments/voice. Live auditions take place between February and March.

Financial Aid: McGill offers generous financial aid, accepts government loans, and awards need-based entrance scholarships to students from low- to modest-income families. Visit mcgill.ca/studentaid/scholarships-aid/future-undergrad.

Scholarships: The Schulich School of Music offers many Music Entrance Scholarships based on merit as well as in-course scholarships for current students. Academic entrance and renewable scholarships also available.

Apply by: Undergraduate, Jan. 15, Graduate, Dec. 1.

Contact: admissions.music@mcgill.ca.

Selkirk College Contemporary Music & Technology Program Nelson, British Columbia, Canada

Student Body: 2,200; 70 contemporary music students, including jazz.
Tuition: Canadian students, \$4,200 USD; International students, \$12,600 USD.
Degrees: 2-year Diplomas in Performance, Composition, Songwriting, Production, General Music. 1-year Advanced Diplomas in Performance, Composition, Songwriting, Production, General Music.
Faculty: David Restivo, Mike Rud, Joel Fountain, Melody Diachun.
Bands: Jazz combos.
Alumni: Keiko Devaux, Kiesza, Emily Millard,

Tom Samulak, Kit Tang.

Auditions: Online pre-recorded auditions and live in-person auditions. Music theory and ear training entrance tests.

Financial Aid: Student loans, grants, bursaries, indigenous funding, accessibility funding, external awards, student relief funds.

Scholarships: Music Program Entrance scholarships, College Entrance scholarships.

Apply by: May 30.

Contact: Melody Diachun, School Chair, mdiachun@selkirk.ca, 866-301-6601 ext. 11332.

University of Guelph Guelph, Ontario, Canada

Student Body: 30,000; 250 music students, 45 jazz students.
Tuition: In-Canada, \$7,817.52; International, \$37,180.58.
Degrees: BA in Music.
Faculty: Adam Bowman, Allan Gorman, Joe Orlando, Brent Rowan, Tyler Wagler, Jason White.
Bands: Jazz Ensemble, Collaborative Performance Projects, Small jazz combos.
Alumni: Jesse Stewart, Steve Sladkowski, Aleks Liskauskus and Heyden Reay, Paige Rutledge.

Auditions: Application only.

Financial Aid: Visit uoguelph.ca/registrar/finances-fees/financial-aid.

Scholarships: Visit uoguelph.ca/registrar/finances-fees/scholarships-bursaries. Contact Dr. Marta McCarthy, mmccarth@uoguelph.ca.

Apply by: Jan. 15.

Contact: Rachel Ruston, Manager, Academic Programs and Recruitment, rruston@uoguelph.ca, 519-824-4120.

Université de Montréal–Faculty of Music

Montréal, Québec, Canada

Student Body: 600 students at the Faculty of Music, 110 jazz students.

Tuition: Visit registre.umontreal.ca/droits-de-scolarité/couts.

Degrees: Bachelor's in 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, Guerschon Auguste, Paul Brochu, David Carboneau, Reno De Stefano, Gilbert Fradette, Michael Gauthier, Tommy Gauthier, David Grott, Julian Gutierrez, Jordan Officer, Eugenio Osario, John Roney,

Bands: Université de Montréal Big Band, Jazz Chamber Orchestra, Jazz Combos, Vocal jazz accompaniment workshop, Vocal Jazz Ensemble, Jazz Guitar Ensemble, World Music Ensemble, World Percussion Ensemble.

Alumni: David Carboneau, Jean Fréchette, Felix Leblanc, André Leroux, Patrice Luneau, Dany Roy, Malika Tirolien, Rafael Zaldivar.

Auditions: Live or recorded auditions for students applying to undergraduate programs. Recorded auditions for all the students applying to graduate programs. Visit musique.umontreal.ca/en/study/auditions.

Financial Aid: Visit musique.umontreal.ca/en/study/financial-assistance-and-scholarships.

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Contact: Dany Roy, Program head, student affairs – Jazz, Jean-Nicolas Trottier, Program head, faculty members – Jazz. dany.roy@umontreal.ca, jean-nicolas.trottier@umontreal.ca, music.umontreal.ca.

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Avishai Cohen

Avishai Cohen's first Blindfold Test took place in the midst of his summer European tour, on the "Central Park" talk stage at the North Sea Jazz Festival in Rotterdam, Netherlands. He later performed nearby on the festival's Hudson stage with pianist Yonathan Avishai, bassist Barak Mori and drummer Ziv Ravitz.

The Jazztet

"I Remember Clifford" (*Meet The Jazztet*, Argo, 1960) Art Farmer, trumpet; Benny Golson, tenor saxophone; Curtis Fuller, trombone; McCoy Tyner, piano; Addison Farmer, bass; Lex Humphries, drums.

"I Remember Clifford." Lee Morgan plays this tune, but this is from the Jazztet — Benny Golson with Curtis Fuller and Art Farmer. Art Farmer, he's one of the most important trumpet players for me. I don't necessarily know his whole repertoire, but when he's on, he's the most lyrical, the most surprising. There's a specific album of Art Farmer with the Gerry Mulligan Quartet called *News From Blueport* [also known as *What Is There To Say?*]. I listened maybe a thousand times to it when I was a kid. He's so clever and his lines are so slick.

Artemis

"Sights Unseen" (*Arboresque*, Blue Note, 2024) Ingrid Jensen, trumpet; Nicole Glover, tenor saxophone; Renee Rosnes, piano; Noriko Ueda, bass; Allison Miller, drums.

I do not know this, but it's a modern piece from the last few years, for sure. I like the composition a lot and the ensemble sound. Something about the trumpet has a little bit of Miles in it, a little bit of Wynton ... Ingrid Jensen, that's my hunch. She's so lyrical and special and also funky. She has this edge to her.

Joe Henderson

"UMMG" (*Lush Life: The Music Of Billy Strayhorn*, Verve, 1991) Henderson, tenor saxophone; Wynton Marsalis, trumpet; Stephen Scott, piano; Christian McBride, bass; Greg Hutchinson, drums.

I know this recording, and I love Wynton. This is a great album, *Lush Life* by Joe Henderson with a young Gregory Hutchinson on drums. I used to listen to this album a lot, and Wynton is a rare bird. He's an amazing inspiration as a trumpet player. Beside his technical ability, there's his spirit and dedication to the music.

Don Cherry

"Degi-Degi" (*Brown Rice*, Horizon, 1975) Cherry, trumpet, voice; Ricky Cherry, electric piano; Charlie Haden, bass; Billy Higgins, drums.

[immediately] *Brown Rice*. With Charlie Haden and Billy Higgins. I listened to this this morning when I woke up, and here it is again. Thank you for choosing this. There's only a few players that play with this kind of freedom: You've got Ornette and Wayne Shorter and you've got Don. It's a freedom of thought, to live without fear and to question reality and to play your absolute truth.

Ibrahim Maalouf

"Movement I" (*Khathoum (Alf Leila Wa Leila)*, Mi'ster Productions, 2015) Maalouf, trumpet; Frank Woeste, piano; Larry Grenadier, bass; Clarence Penn, drums.

It sounds to me like Ibrahim Maalouf — it's hard to mistake his tone. Also the Middle Eastern flavor of this song and the quarter-tone sounds. He's got such a beautiful tone on the trumpet. He's my friend, and I love him very much. When I hear him I always think what music can do, and how music can be a bridge. It's a symbol of how fucked up the reality that we live in is right now. Where his family comes from, right across the border from where I live [Lebanon/Israel], it's so close and yet so



"When I grow up I want to sound like Tom Harrell," trumpeter Avishai Cohen (right) said during his live Blindfold Test with journalist Ashley Kahn.

far. Instead of us focusing on art and music and life, we have the war, death all around the region. I'm wishing for us in Israel, for the people in Gaza, in Lebanon, in Syria, to have leaders that can lead us into peace to bring an end to this bloodshed and destruction. What Ibrahim is doing through his music is what I'm trying to do, what Don Cherry was doing — to bring out a certain truth and to try to heal.

Kenny Dorham Quintet

"Ol' Man River" (*Jerome Kern Showboat*, Time Records, 1961) Dorham, trumpet; Jimmy Heath, tenor saxophone; Kenny Drew, piano; Jimmy Garrison, bass; Arthur Taylor, drums.

This is the great Kenny Dorham playing "Ol' Man River," from the album *Showboat* with Jimmy Heath on tenor. KD's one of my main influences. His swing feel, his articulation, his crazy melodic sense, we didn't even get to the solo but his harmonic turnarounds and his triplets! I loved reading stories about how Miles and KD had some rivalry going. I don't know if it's only in my mind, but I remember reading a quote by Miles where he said beware of people who could play triplets. I always think he was referring to KD.

Brandon Woody

"Wisdom: Terrace On St. Paul St." (*For The Love Of It All*, Blue Note, 2025) Woody, trumpet; Tony Long, piano, organ; Michael Saunders, bass; Quincy Phillips, drums.

When it started, I thought Ambrose [Akinmusire], but I don't think it's him. It's someone probably younger. But I like it. I had to wait until the solo to hear the swing feel and the articulation. That's what can give away a trumpet player: sound articulation, movement, swing. It's a great player. I like the patience in the melody, the long notes.

Tom Harrell

"Tom's Soul" (*The Cube*, Abeat Records, 1995) Harrell, flugelhorn; Dado Maroni, piano; Andrea Dulbecco, vibraphone; Riccardo Fioravanti, bass; Stefano Bagnoli, drums.

First of all, it is someone between the old masters and today's generation, and there's not many people that can play like that. Also, the sound of the bass, it's not a recording from the '60s, but between '90 and 2000. It must be somewhere around there. We had Roy [Hargrove], but this is not Roy. The only other option — it must be Tom Harrell. He is a genius and has the ability to play the simplest stuff with no fear and have it sound like the most perfect melody, as if he knows exactly what notes must be played and what notes should not be played. The few times I got to stand next to him or go to the Vanguard and hear him, he just picks up the trumpet and it sounds like, "Wow, it's so easy to do. Why am I working so hard when I can just play beautiful lines like he does?" When I grow up I want to sound like Tom Harrell.

DB

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.

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