

John Zorn The Genius @ 60

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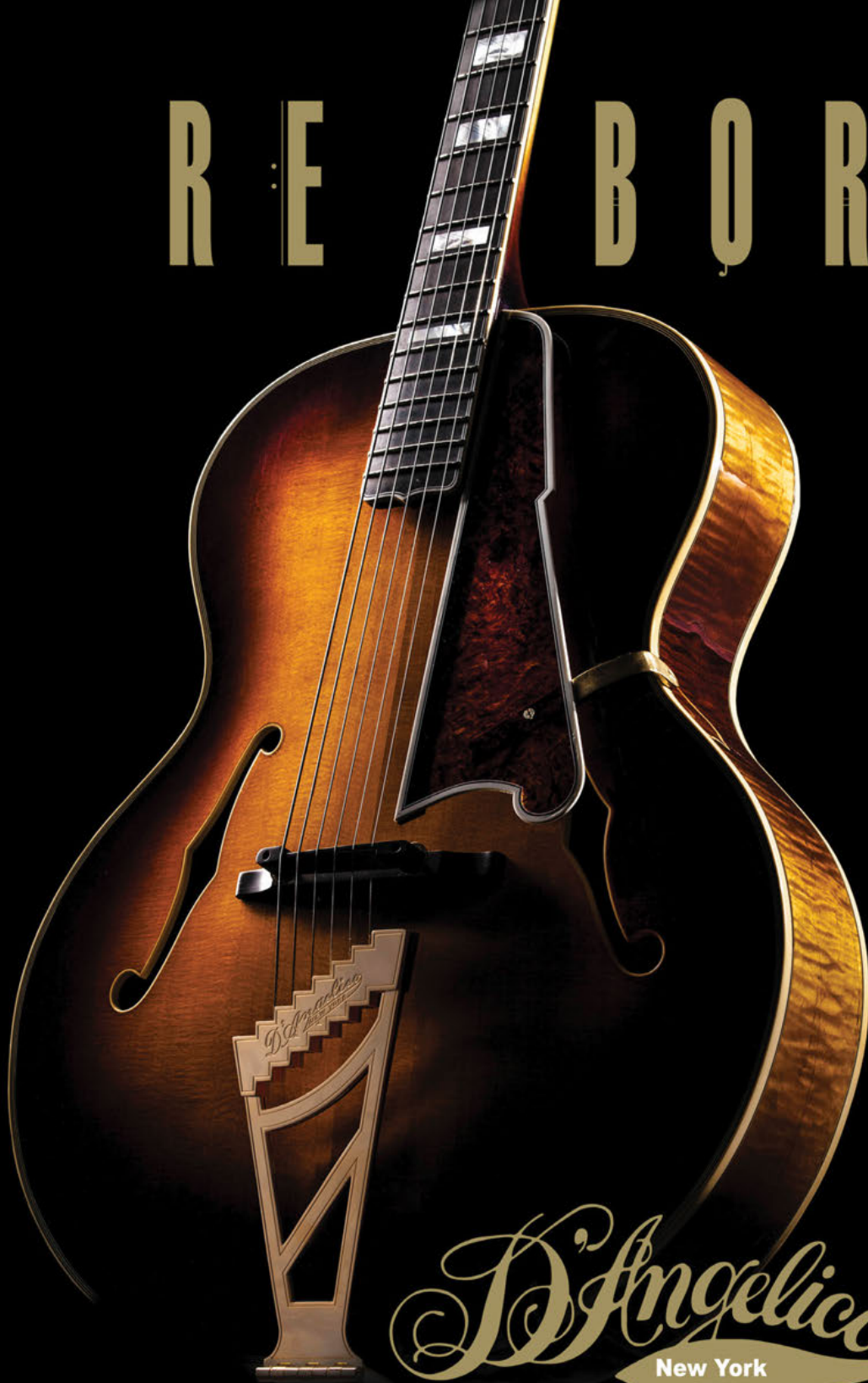
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DOWNBEAT

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VOLUME 80 / NUMBER 10

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DOWNBEAT (ISSN 0012-5768) Volume 80, Number 10 is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-2970. Copyright 2013 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719 407. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$34.95 for one year, \$59.95 for two years. Foreign subscription rates: \$56.95 for one year, \$103.95 for two years.

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POSTMASTER: Send change of address to: DownBeat, P.O. Box 11688, St. Paul, MN 55111-0688. **CABLE ADDRESS:** DownBeat (on sale September 17, 2013) Magazine Publishers Association.



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OCTOBER 2013

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BY ALLEN MORRISON

Although Porter has great technical strengths as a singer—a round, sonorous baritone, effortless intonation and clear elocution—his appeal is not purely musical. It's more about filling an ancient human need for a storyteller.



Gregory Porter onstage at the Playboy Jazz Festival in Los Angeles on June 15 (Photo: Earl Gibson)

Cover photo of Gregory Porter shot by Jimmy and Dena Katz in New York City

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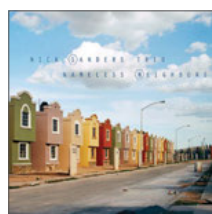
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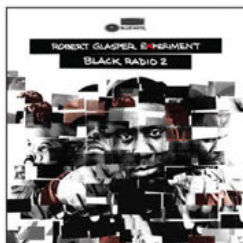
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Happy Birthday, Mr. Zorn

THERE ARE MOMENTS WHEN YOU WONDER WHERE THE TIME GOES.

John Zorn turning 60 is one for me. In the early '80s, I lived across the Hudson River from New York City. I moved there right out of college and took a newspaper job in Jersey City, N.J. It was close enough to see the skyline, but a world away for someone trying to "make it."

As you might guess, a reporter's salary didn't go far in Manhattan, but I spent most of my extra cash on live shows. Categories, genres and labels didn't matter. It was just, "Do you want to go see some music?"

We'd go anywhere, hear anything. It might have been Dizzy Gillespie outdoors on Staten Island or John Lurie & The Lounge Lizards somewhere in Greenwich Village, Tom Waits at the Beacon Theater or Junior Walker & The All Stars at Lone Star Cafe (which included a slightly bizarre guest appearance by Jaco Pastorius), The Fleshtones at CBGB or John Zorn at the old Irving Plaza.

That was my introduction to Zorn's music. He opened there for Anthony Braxton. I knew little about them other than this would be an event. I

found Braxton interesting, but Zorn was a magnet, performing what I would later learn were his "Game Pieces." He was young and confident, flashing cards to cue musicians—in some way putting sound into a blender and serving it up as something brand new. He had an artist's vision, a composer's decisiveness and a punk's attitude. I was hooked.

Who knew at that time how expansive Zorn's musical realm would become? But it was all there, and still is. He refuses to be categorized. He works with a broad, eclectic circle of artists, in any context that strikes his fancy. And he works obsessively at his craft.

Beginning on page 38, DownBeat contributor Bill Milkowski admirably attempts to cover that vast tapestry of Zorn's artistic output. It's in no way a complete picture. How could it be when you're discussing an artist who recorded 13 albums last year alone? But we hope it's a fitting way to say, "Happy Birthday" and mark a milestone in the life of one of our most important composers.

THEN, THERE ARE MOMENTS WHEN AN ARTIST CAN STEAL A JADED JOURNALIST'S MUSIC-LOVING SOUL. Gregory Porter, our cover subject this month, did just that.

I became a fan from the first listen of "Illusion," the opening track of *Water*, his 2010 debut recording for Motéma Music. Usually, an artist (especially a new artist) kicks off with something uptempo, toe-tapping, driving. But on "Illusion," Porter takes the road less traveled, delivering one of the most powerful heartbreak ballads you'll ever hear.

It's the kind of surprise that I've come to expect from Porter, a singer whose voice is rich and songwriting brilliantly thoughtful. While *Water* introduced him to the world, his second album, *Be Good* (Motéma, 2012), along with critically praised live shows, helped him win the categories Rising Star—Jazz Artist and Rising Star—Male Vocalist in the DownBeat Critics Poll this year.

On the heels of all of this, Porter delivers *Liquid Spirit*, his debut for the Blue Note label and a disc that could make him an even bigger star.

Beginning on page 26, writer Allen Morrison offers a fascinating glimpse into the art and life of an important new artist.



John Zorn, circa 1987

MICHEL DELSOL

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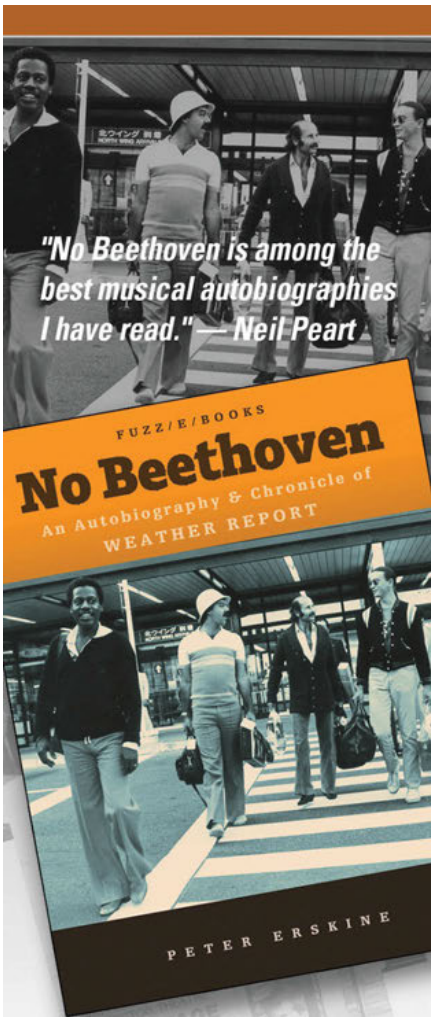
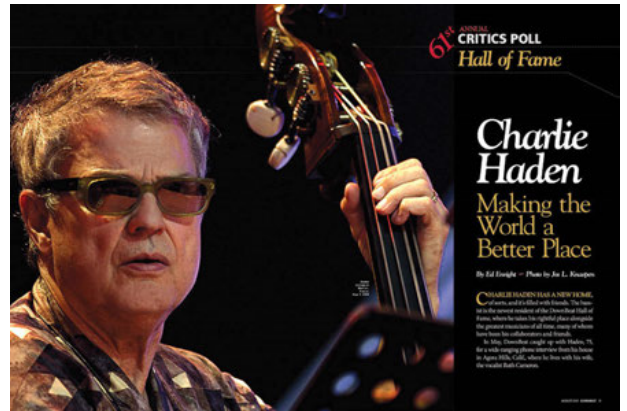
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For some time, I have been seriously thinking about terminating my DownBeat subscription after many years. Your magazine covers too much new music that doesn't meet my musical aesthetics and tastes, and too many new musicians who speak a language unknown to me. I used to read everything from page 1 to the end of the magazine. Today, I hardly read more than 50 percent of it.

But then I received the August issue and read Ed Enright's Hall of Fame feature on Charlie Haden ("Making the World a Better Place"). And suddenly I decided to keep my DownBeat subscription.

ADRIANO PATERI
MILAN, ITALY



"Peter had the goods. He was a wild, crazy kid, but he had the goods! Erskine is a hell of a musician, man ..."


— Joe Zawinul

"Unbelievable. This cat can play no more drums than nobody."

— Jaco Pastorius

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No. 1 in the Poll?

I'm writing about the fact that in your August issue, Bill Frisell was voted the top guitarist in the DownBeat Critics Poll. That's such a crock. He's a country & western/wedding band player. He is not a jazz player.

DICK MACE
DICKMACE@NYC.RR.COM

He's About a Mover

I just purchased a copy of Bob Mover's CD *My Heart Tells Me* (Motéma). I was very surprised to find that although Mover's playing on alto, tenor and soprano saxophone is outstanding on this release, this is, in my opinion, a vocal album—at least the first disc of this two-disc set. Not only is this a vocal album, but a great one. Every tune tells a story. As a listener, one believes that Mover actually is the central protagonist in these stories—no small feat because some of these tunes are more than a half-century old.

Mover is creating fresh music with great musicians, including Kenny Barron on piano, Bob Cranshaw on bass and Victor Lewis on drums. The liner notes include text by Phil Woods. This project is first-class all the way. Heck, it even includes an enhanced CD. The Motéma label should get some love here. I don't think the CD format would be dying if all the labels packaged their music in such an aesthetically beautiful way.

From one fan to another, give this a listen. Then thank me! I'm passionate about great music and don't want to see DownBeat miss something really special.

DARREN MCGUIRE
FAIRFIELD, CONN.

Editor's Note: See our review on page 59.

Wynton's the One

With the September issue, DownBeat once again places a cloud over the greatest jazz icon of our time, Wynton Marsalis. Chris Robinson's Jazz On Campus article about the Rhythm Changes conference includes a quotation from David Ake, an educator at The University of Nevada-Reno, who stated in his keynote address, "[Marsalis'] long and somewhat despotic reign is over."

Egad! I have followed Wynton's performance and music education career from his entry into the Jazz Crusaders band to the present. His leadership, performance, arranging and composition with the Jazz at Lincoln Center Orchestra have been phenomenal. Moreover, Wynton has mentored countless young jazz musicians over many decades. And, he brings jazz to loyalists and newcomers all over the world.

As a working musician (trumpet), music educator, arranger, adjudicator and clinician for more than 40 years, I find Wynton's dedication to the art of tastefully blending and balancing the essential elements of melody, harmony and rhythm to be a rare commodity. This is in contrast to the world of so-called "free-jazz." I'll take a beautifully articulated, lyrical melodic line anytime—in contrast to the fleeting, unrecognizable nonsense emanating from a free-jazz artist.

Your contributors and critics may continue to slam Wynton; however, you can never replace the soul and artistry of a master like Wynton Marsalis. And don't even get me started on his classical chops! The man is the consummate musician: a musician's musician.

DAVE DUBINSKY
BOSTON

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Beat

2014 NEA Jazz Masters Advance the Art of Improv

Along with artistic accomplishment, the musicians who have been named 2014 National Endowment for the Arts Jazz Masters share some similarities. Their careers started attracting notice during the late '60s/early '70s, and three of the four have ties to—or roots in—the American Midwest. Most also draw from different idioms.

Pianist Keith Jarrett, whose lyricism reflects his jazz and classical inclinations, may be the most well known of the 2014 honorees. Bassist Richard Davis developed an impeccable technique from working alongside colleagues that include Eric Dolphy and Leonard Bernstein. Saxophonist Anthony Braxton—who, like Davis, is a Chicago native—has pursued an experimental vision that embraces everything from 20th century compositional techniques to concepts inspired by marching bands, cool jazz and technology. Multi-instrumentalist and educator Jamey Aebersold (recipient of the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy), who publishes influential jazz instructional materials from his home base of New Albany, Ind., also runs popular Summer Jazz Workshops for musicians of all ages. The awards ceremony will be held Jan. 13, 2014, at New York's Jazz at Lincoln Center, and each recipient will receive \$25,000.

"Although only music excites me, and awards and ceremonies do not, I feel honored to receive this NEA Jazz Masters Award, due to the many players on the list since 1982 that have been influential in my life," Jarrett said in a statement posted on the NEA website.

Davis said he was pleased to receive the award, but added that he wasn't sure how he would utilize it. His wide-ranging resume points to a variety of possibilities. He was a sideman on key Blue Note albums and worked in major orchestras before releasing his own LPs, like 1972's *Now's The Time* (Muse). Davis said that attending the Jazz Masters ceremony will provide him an opportunity to "just hang out with some of the guys I know."

For Braxton and his longtime advocates, the award is a vindication. Speaking from his office on the campus of Wesleyan University in Middletown, Conn., he said that he sees the recognition "as a way of bringing back all of the members of the family of the music. I'm not a jazz musician in the traditional sense of how we talk of jazz as an idiomatic proposition. Rather, jazz is part of the whole backbone of my being."

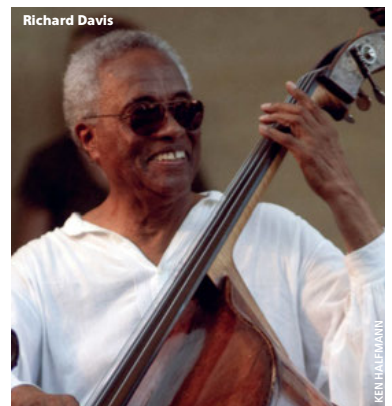
Braxton's oeuvre includes landmark recordings of large-scale works (like *Creative Orchestra Music* 1976), electronic interactive performances and operas. Several of his projects, as well as his essays, are made available through his Tri-



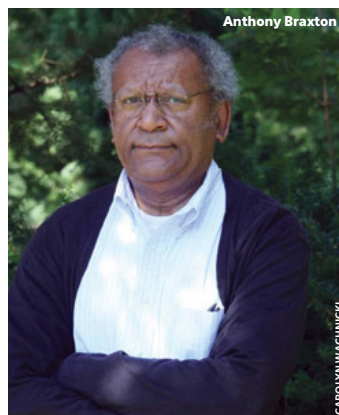
Jamey Aebersold



Keith Jarrett



Richard Davis



Anthony Braxton

Centric Foundation (tricentricfoundation.org).

The fact that Braxton's creative music has found broader acceptance in Europe than in the United States puts the NEA

honor in an interesting perspective. "I love our country, and would look forward to have more opportunities to play in America," he said. "My hope is for the power of American creativity to unify and begin to meet the challenges of the next time period."

Aebersold spoke while on a break from his teaching duties at this year's Summer Jazz Workshop. His work in education goes back to when he issued the first "Play-A-Long" book-and-album set in 1966, and includes a stint as a faculty member at the University of Louisville. Aebersold expanded his initial Play-A-Long brand into a series of jazz practice tools, publications and clinics that continues to grow every year. He said he has already prepared his January speech: "I'm going to have to say, 'One, one-two, one-two-three-four,' like I'm counting off a tune from one of my hundreds of Play-A-Longs." —Aaron Cohen

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Charles Lloyd Enlightens Montreal

CHARLES LLOYD, THE FAMED MULTI-REEDIST and composer, played the role of shaman during the 34th annual Festival International de Jazz de Montréal, held June 28–July 7.

To open this year's jazz fest, Lloyd was given three nights and three very different musical settings in which to operate. And that still left audiences wanting more.

The first evening of his "Invitation" series at Montreal's Théâtre Jean-Duceppe presented the Charles Lloyd Quartet, with pianist Jason Moran, drummer Eric Harland and bassist Reuben Rogers. The group weaved, twisted and wandered through a set that never seemed to rush to get to the point. Lloyd appeared equally at ease playing breathy lines through his tenor, Middle Eastern melodies on taragot, charmingly disarming runs on alto flute, or just taking a moment to sit back and listen to the near-telepathic conversations of his band mates.

For the second evening, Montreal's organizers invited Lloyd's Sangam project back to the festival for a second time. Sangam features Lloyd with Harland and tabla master Zakir Hussain, who locked into complex, dramatic rhythms behind Lloyd's melodies.

For the third evening, Lloyd performed in a duo format with pianist Moran, reprising material from their February release *Hagar's Song* (ECM). Tunes like Duke Ellington's "Mood Indigo" and Gershwin's "Bess, You Is My Woman Now" displayed Moran's gift for being an ultra-modern old soul. At the midway point Lloyd invited guitarist Bill Frisell to the stage to perform some atmospheric trio improvisations. Like all of Lloyd's artistic relations, the guitarist prefers to listen first, then play.

Lloyd was not the only grand master to entertain during the 10-day festival. It had been seven years since

the last time the great Cuban pianist Chucho Valdés had performed at Montreal. And from the whoops, hollers and multiple standing ovations at Théâtre Maisonneuve, the audience did not want him to leave again.

The 71-year-old pianist came to Canada with a fiery new edition of his Afro-Cuban Messengers touring in advance of his album *Border-Free* (Jazz Village), which was largely inspired by the ritual rhythms of the Orishas, deities of the Afro-Cuban Santería religion. As a result, this edition of the Messengers featured percussion, percussion and more percussion.

Much of the event featured textured, driving beats with highly charged poly-rhythms and the supple touch of Valdés. His playing served as melodic point and counterpoint against the percussive power of the rhythm section on tunes like "Congadanza," "Afro-Comanche" and "Abdel." But Valdés took moments to go beyond the folkloric aspects, as he did on "Caridad Amaro," a ballad that provided one of several stunning solos by bassist Ángel Gastón Joya Perellada.

Other Hits and Misses

With more than 800 acts presented over 10 days, Montreal is a joyous blur, a mad dash from concert to concert and a glimpse at some of the best live acts in jazz today. Trombone Shorty & Orleans Avenue served up a power-drive of its New Orleans-fueled stadium jazz. Gregory Porter may be the best live act on tour this summer; his brand of smooth baritone vocals and thoughtful songwriting make you think, tap your feet and smile. Mucca Pazza, a crazy, 30-piece marching band from Chicago, spanked out an entertaining set of music and performance art. In the intimate Gesù theater, the Jacky Terrasson Trio delivered a wondrous set; the pianist wowed the audience with his chops and humor as he kept blazing through tunes only to return to well-known melodies like the theme from the *Harry Potter* films. The Bad Plus brought a totally different vibe of power, grace and dexterity that had the audience riled up and raucous by the close of its set. The Joshua Redman Quartet with strings was sublime in the Maison Symphonique. And Bill Frisell solo? Perfection.

As for misses, this reviewer saw two. First there was Bachot Muna, a pianist from Cameroon who was all style over substance in opening for Valdés. Muna literally drove listeners from the theater until after intermission. The other miss was the David Murray Infinity Quartet with Macy Gray, which seemed like a money grab for Murray as the reluctant Gray exited the stage several times for long periods only to come back wearing a new frock. When she was on, she was terrific. Her "Relating To A Psychopath" was inspired. Her rendition of "In My Solitude" was vulnerable, touching, triumphant. Unfortunately, Gray said she had been drinking for two hours before the show, and this reviewer believes her. I hope she gets help. She's a great talent.

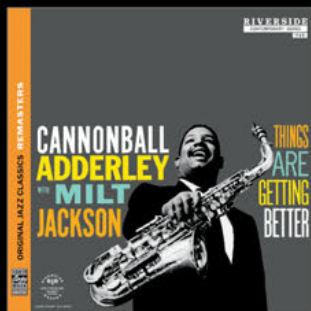
—Frank Alkyer



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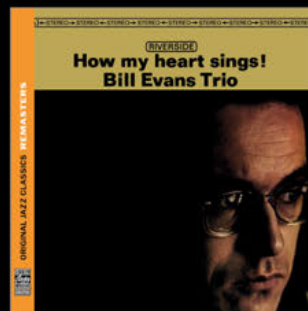
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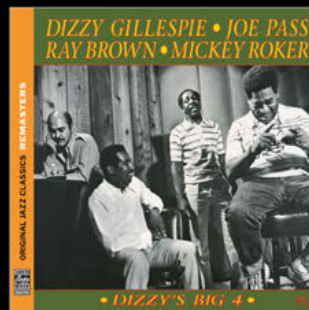
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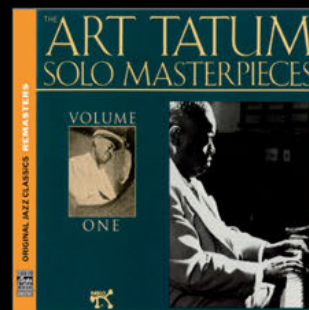
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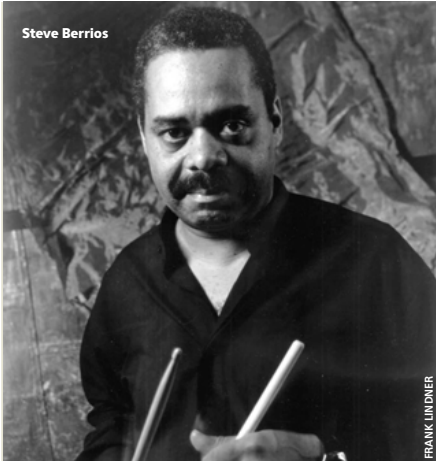
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Steve Berrios



FRANK LINDENER

Final Bar: Drummer-percussionist Steve Berrios, a founding member of the Fort Apache Band, died July 25 in Manhattan at age 68. Known for his ability to blend jazz drum patterns with Afro-Caribbean rhythms, Berrios collaborated with a variety of artists as a sideman, including Tito Puente, Randy Weston, Michael Brecker and Grover Washington Jr. He also led his own group, Son Bacheche.

Gone Hiking: Greenleaf Music and Dave Douglas had to cancel an Aug. 24 hike and concert at Greenleaf Hut in Franconia, N.H., that was supposed to help celebrate 125 years of the Appalachian Mountain Club's hut system. The Forest Service, which manages the White Mountains National Forest, wouldn't permit the performance. Meanwhile, Douglas and Greenleaf have announced another special outdoor event: As part of this year's Monterey Jazz Festival, the Dave Douglas Quintet will take part in a Sept. 18 benefit concert for the Monterey Jazz Festival Education Program and Big Sur Land Trust Youth Camps. After an evening performance at Glen Deven Ranch, Douglas will lead a hike to The Point overlooking the Pacific Ocean. **Details:** davedouglas.com

Chicago Legends: At press time, DownBeat learned that a Chicago Jazz Festival performance by Jack DeJohnette's Special "Legends" Edition on Aug. 31 was to be recorded by ECM for a future CD release. DeJohnette brought together fellow Chicago-bred artists Muhad Richard Abrams, Roscoe Mitchell, Henry Threadgill and Larry Gray for a one-time-only concert that revisited the city's avant-garde scene of the 1960s.

Big Band Flute: Ali Ryerson has released a CD by her Jazz Flute Big Band, titled *Game Changer* (Capri Records). The 16-flute ensemble features a core of C flutes supplemented by piccolos, alto/bass/contrabass flutes and a rhythm section of bassist Rufus Reid, pianist Mark Levine and drummer Akira Tana. Guest soloists include Hubert Laws, Holly Hofmann and Nestor Torres. **Details:** caprirecords.com



Jan Garbarek

Umbria Jazz Presents Ambitious 40th Summer Edition

THE UMBRIA JAZZ FESTIVAL ASSEMBLED an ambitious program for the 40th anniversary of its summer edition in Perugia. There were many high points, and one notable downer.

Keith Jarrett—a frequent Perugia presence since 1974, whose previous engagement, in 2007, had ended badly—walked onstage at Santa Giuliana Arena with the Standards Trio, espied a few photographers, and walked back off. Ten minutes later he returned, with stage lights off, invisible to 5,000-plus silent witnesses for the first of two sets. That set had its moments, but Jarrett never gained traction, and, after fulfilling the gig, he waved a towel at the throng like a toreador taunting a bull.

Another disappointment was the absence of Sonny Rollins, who cancelled his summer schedule in June, including a Perugia encounter with Italian trumpeters Enrico Rava and Paolo Fresu with a big advance sale. To fill the slot, Jan Garbarek and his quartet—Rainer Brüninghaus on piano and keyboards, Yuri Daniel on electric fretless bass and Trilok Gurtu on his hybrid drums-tabla-cymbals set—switched from a midnight concert at Teatro Morlacchi, the main indoor venue, and offered a polished 90-minute performance.

Fresu performed a mind-reading, ritualistic duo with pianist-keyboardist Omar Sosa on repertoire from their recent CD, *Alma* (Otá). Both musicians projected otherworldly sounds with electronic modification, concluding with an *orisha*-raising episode on which, to Sosa's sampled *bata* drums, Fresu evoked celestial shrieks. Similarly intense listening marked the only 2013 duo by Herbie Hancock and Chick Corea, who, at the top of their respective games, presented a master class in musical conversation and *tabula rasa* improvisation. In a similar spirit, pianists Renato Sellani (Milan) and Danilo Rea (Rome) addressed a suite of songs by

Armando Trovajoli, the iconic Italian film composer who died in March at age 95. They exploited their contrasting approaches, as did (on Pan-American repertoire) efflorescent Colombian harpist Edmar Castaneda and sublime clarinetist Gabriele Mirabassi, the only Perugia native on the festival.

On a bill with Ramsey Lewis, Dee Dee Bridgewater—who debuted in Perugia in 1973 with the Thad Jones-Mel Lewis Orchestra—revived a soporific set with her outsized personality, while r&b star John Legend presented a well-crafted, blue flame concert. Joined by an excellent young New York rhythm section, Allan Harris mixed swing and rock roots on a nightly basis. Topping a forceful set by Igor Butman's killer big band was dynamic Russian-Dominican-Australian contralto Fantine Pritoula, who projects Lena Horne-ish vibrations. Gregory Porter performed for a packed house at the Morlacchi, 18 hours after singing "Goin' To Chicago" with the super-tight Jazz at Lincoln Center Orchestra on an all-blues program. Branford Marsalis guided his quartet through a beautifully paced concert that referenced last year's *Four MFs Playin' Tunes* (Marsalis Music).

The Robert Glasper Experiment deconstructed covers like "Sardines," "Cherish The Day" and "Smells Like Teen Spirit" for an appreciative, vocal young audience. Prodded by Glasper's on-the-spot keyboard orchestrations and Mark Colenburg's nuanced power-funk drumming, they sustained interest throughout a two-hour midnight set.

On the penultimate evening, Italian piano maestro Stefano Bollani played a superb "Pops" concert with Rome's Santa Cecilia Orchestra, rendering Ravel's "Concerto In G" and Gershwin's "Rhapsody In Blue" and four phantasmagoric, Jaki Byard-on-steroids solo extravaganzas on Gershwin and Leonard Bernstein repertoire. —*Ted Panken*

Bridgewater Reprises Holiday Role in Refurbished *Lady Day*

Toward the end of the European run of Stephen Stahl's one-woman play *Lady Day*, Dee Dee Bridgewater's portrayal of Billie Holiday began to overtake her completely. "People saw Billie in me to the point where my fan mail was addressed to Billie Holiday," Bridgewater recalled over lunch in early June at New York's Sardi's restaurant. "It

because she couldn't get a cabaret card. The first act has been changed so there's a little bit more involvement on the part of the musicians. They actually have some dialogue.

What are the challenges of portraying someone as complex as Billie Holiday?

It's all about being willing to allow yourself as the actress to go to all the different levels that Billie lived on. You have to want to put yourself in that space to experience that emotional complexity that Billie had. For me, it's all about learning how to be brutally honest, because you have to be able to go past your own beliefs of how you think somebody would react. You have to clean the chalkboard so that you can be completely open to all the things that this person has experienced to get them to this particular moment in their life.

I will have to construct Billie's life in my head to have all of this information to work from when I'm in the moment that I'm going to be on that stage. So, what are all of the things that Billie has gone through to get to this place at the time of this play, where she's at a London theater and [husband] Louis McKay has just left her to go back to the States? She's feeling very vulnerable; she's trying to be very clean and not drink. What has driven Billie to this moment and how is she really feeling at this point in her life where she's lost the cabaret card? How did she lose the cabaret card? I have to go back and reconstruct her life from childhood up to that moment. I got to have all that baggage in my head, in my body, in my psyche when I get ready to go on the stage. I have to be able to transmit all of this information to the audience.

took me four months to find my voice back."

Nearly three decades later, Bridgewater joined forces again with Stahl, along with Misty Road Productions, to refurbish *Lady Day*, which will make its New York preview debut on Sept. 12 at the Little Shubert Theatre (its official opening is Sept. 26). Bridgewater sat down with DownBeat to talk about how she's preparing to reprise the role.

Explain some of the prep work involved in revisiting *Lady Day*.

When I reread the script, I [did] it from a perspective of having performed it; I wondered if I could be objective. Even when I had optioned it to try and produce it myself, I couldn't find the objectivity to freshen it. ... What I've noticed during this hibernation period is that I'm getting bits and pieces of how I would like to approach it now.

How does this updated version differ from the original?

We're going to be using multimedia. The play is structured as a rehearsal then as a fictitious concert in Europe, where Billie has to go work,

When you were portraying Billie before in *Lady Day*, what memory resonates the most for you?

The whole moment when I perform "Strange Fruit." The thing that really stuck with me was, How could a beautiful African-American woman go in the South to perform—to sit in a car; to ride for hours; to go down little back roads; to drive pass the occasional body that's been lynched; then go into a town and be afraid to drive, because you don't know if you're going to be stopped by the Ku Klux Klan?

How do you live in that environment, knowing that you're not wanted, and yet as an artist, they appreciate you? How do you go into a theater full of white people who have been behind these [lynched] bodies that you have passed, and go through the service entrance onto a stage and perform for *these* people, who represent so much pain for black people at that time? To give a show and be lauded, then be relegated to driving to some little black community to find a place to sleep, and do that night after night—how do you do that? That's what I thought about. —John Murph



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George Duke, 'Comprehensive' Artist, 67

George Duke—the Grammy-winning keyboardist and producer whose vast artistic output spanned the worlds of jazz, r&b, funk and rock—died Aug. 5 in a Los Angeles hospital, where he was being treated for chronic lymphocytic leukemia. He was 67.

Duke's new CD, *DreamWeaver* (Heads Up International), released July 16, debuted at No. 1 on Billboard's Contemporary Jazz chart. The album was dedicated to Duke's wife, Corine, who died last July.

Duke began his career as a keyboardist and band-leader in the 1960s and went on to collaborate with some of the music industry's most prominent figures, including Frank Zappa, Miles Davis and Michael Jackson. A producer since the '80s, he crafted scores of recordings for artists representing every corner of the contemporary American musical landscape.

"Little did I know that when George Duke produced my *A Family Affair* CD, the title would prove literal," bassist Christian McBride posted on his Twitter account upon learning of Duke's passing. "He became family. I have no words."

Duke was born in San Rafael, Calif., on Jan. 12, 1946. He became obsessed with the piano as a child after seeing Duke Ellington play. By his teens, his influences had expanded to include keyboardists Ray Charles, Les McCann, Bill Evans, McCoy Tyner, Cal Tjader and Herbie Hancock, as well as horn players Davis and John Coltrane.

Duke earned a bachelor's degree in music compo-

sition and trombone from San Francisco Conservatory of Music in 1967 and a master's in music composition from San Francisco State University in 1969.

During the '60s, Duke maintained a trio gig backing singer Al Jarreau at the Half Note in San Francisco for three years. He left the Half Note in 1967 and began performing with the likes of Zappa, Dexter Gordon, Sonny Rollins, Jean-Luc Ponty, Cannonball Adderley, Dizzy Gillespie, Billy Cobham and Stanley Clarke.

Duke cut LPs for the MPS label in the '70s. He began to veer more toward fusion, r&b and funk with albums like *From Me To You* (1976) and *Reach For It* (1978). One of his best-known recordings, 1980's *A Brazilian Love Affair*, included vocals by Flora Purim and Milton Nascimento and percussion by Airto Moreira. By the end of the '80s, Duke had made his mark as a versatile producer working with artists such as Jarreau, Dee Dee Bridgewater, Melissa Manchester, Barry Manilow, Smokey Robinson, Take 6, Gladys Knight and Anita Baker.

Often the subject of controversy in jazz circles for his tendency to cross over into popular forms like r&b, rock and funk, Duke enjoyed more commercial success than many of his straight-ahead peers. "Each style has validity," Duke said in a March 10, 1977, *DownBeat* cover story. "I can play [many] styles of music reasonably well, and I gain invaluable experience with each one. While most people get involved with only one style of music, becoming mono-thematic, I've studied all of those styles and learned what



George Duke

HENRY DULTZ

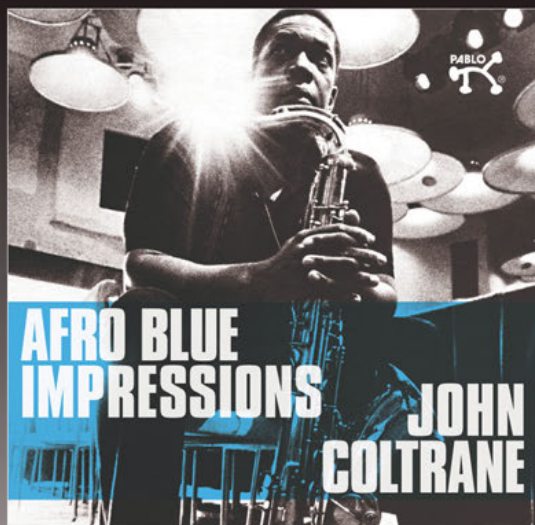
makes them work. I consider myself comprehensive."

Duke signed with Warner Bros. during the '90s and continued to produce recordings for others. In 2000, he launched his own label, BPM (Big Piano Music). He joined Heads Up with the 2008 release of *Dukey Treats*, which marked a return to old-school funk sensibilities. His 2010 album *Déjà Vu* revisited his classic synthesizer sound of the mid-'70s.

At press time, an Aug. 10 tribute to Duke at the B.B. King Blues Club and Grill in New York was being planned. The event was billed as a benefit to fight leukemia and lymphoma. —Ed Enright

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Eliane Elias



DOON VICKERY

Serious Acts Keep Pop-Fortified Toronto Jazz Festival Honest

MANY JAZZ FESTIVALS BOOK BIG-NAME non-jazz attractions in order to broaden audience demographics. So it's no surprise that this year's sprawling Toronto Jazz Festival, held June 20–29, featured Willie Nelson, Boz Scaggs and Steve Martin with Edie Brickell alongside major jazz acts. In fact, of the nine headliners appearing on the festival's main stage over as many days, only three could be classified as bona fide jazz artists.

Beyond the headliners, the festival offered more than enough brilliant jazz performers to warrant an extended visit to Toronto. This year's program included more than 350 acts.

Clarinetist-saxophonist Don Byron led a quartet at Toronto's Rex Jazz & Blues Bar that included Canadian guitarist Michael Occhipinti, bassist Roberto Occhipinti and drummer Max Roach (no relation). An electric violinist, Hugh Marsh, joined them for the final two tunes. With his natty, checked sports jacket and white horn-rimmed glasses, there was something good-humored about how Byron blended old-fashioned tunefulness with more "outside" excursions.

Byron's set included Hank Williams' "Lovesick Blues," which he sang, complete with yodeling. A similarly unexpected number was an old Bert Kaempfert song based on an African source, "That Happy Feeling." The set's finale was an infectious reading of Eddie Harris' "Sham Time," on which guitarist Occhipinti used a Leslie-type effect to produce a sound much like a grooving organ trio.

Pianist-singer Eliane Elias and her trio—with Steve Cardenas on guitar and Marc Johnson on bass—showcased her recently issued album, *I Thought About You: A Tribute To Chet Baker* (Concord Jazz). During their set at the Old Mill, Elias displayed her special combination of cool singing and fiery, piano swing. The instrumen-

tal interplay of "This Can't Be Love" was, she said, inspired by pianist Red Garland and bassist Paul Chambers. Other standards associated with Baker followed, including "I Thought About You," "There Will Never Be Another You" and "I've Never Been In Love Before." For Rodgers & Hart's "Blue Room," Elias came out from behind the piano to sing and sway to the guitar-bass duo, giving Cardenas and Johnson an opportunity to prove that two is all the orchestra you need when you know what you're doing.

Dr. John and his latest band, the Nite Trippers, kept the tradition of Professor Longhair alive in a high-energy show on the festival's main stage, a tent seating 1,200 in Nathan Phillips Square. As usual, the ageless Doctor was the coolest dude in the house; his piano chops were deeper and wider than ever, and the band was explosively funky.

Jazz-fusion paragon John McLaughlin transmuted technical virtuosity into ecstasy in another memorable main stage concert. His remarkable Fourth Dimension quartet included Cameroon's Etienne Mbappe on bass, India's Ranjit Barot on drums and vocals, and Gary Husband on keyboards and, occasionally, drums.

Rudder, with Keith Carlock on drums, Henry Hey on keyboards, Chris Cheek on tenor and Tim LeFebvre on bass, tore it up at The Rex with their brand of loud and rude jazz-funk.

Fred Hersch turned in a sublime piano recital at the Enwave Theatre at Toronto's Harbourfront Centre. He displayed his sensitive touch and endless invention in readings of his own compositions, a deconstruction of Jobim's "O Grande Amor" and a simple, gorgeous interpretation of Joni Mitchell's "My Old Man." In the end, Hersch showed that a single artist with a piano can have as much (or more) impact than a stage full of over-amplified musicians. —Allen Morrison

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JONATHAN FINLAYSON

No Compromise

In chess, the Sicilian Defense is a particularly combative opening maneuver, an aspect that trumpeter Jonathan Finlayson seized on when naming his quintet. “I thought it was the perfect name for my band because of the aggressive nature of the Sicilian Defense,” Finlayson said. “It’s an opening that I almost invariably play if I go out on the street to play. The spirit in the opening is what I really love. The idea is always to win when you play it. There’s no passivity; it’s always a gesture of no compromise.”

Looking over Finlayson’s career, it’s easy to see why he identifies with that particular gambit. There’s very little compromise involved in the music he’s made with such daring composers as Steve Lehman, Mary Halvorson and Henry Threadgill, or in his 13-year stint as a member of saxophonist Steve Coleman’s Five Elements. While he’s long been one of the most in-demand sidemen on the progressive jazz scene, Finlayson has waited until now to release his leader debut, *Moment & The Message* (Pi).

“I finally felt comfortable enough that my ideas were being expressed how I wanted to hear them,” Finlayson said of his long-awaited album. The vehicle for those ideas is Sicilian Defense, his quintet with guitarist Miles Okazaki, pianist David Virelles, bassist Keith Witty and drummer Damion Reid.

The result showcases lessons learned from collaborating with some of the music’s most advanced thinkers. It is also a distinctly personal album. *Moment & The Message* combines skewed angles and algebraic rhythms with an agile accessibility; as complex as these pieces may be, they’re certainly not incomprehensible.

Perhaps Finlayson’s fascination with chess has something to do with that. His music shares

the game’s combination of intellectual concentration and spirited playfulness. He began studying chess in earnest in 2005, after finding an opponent he simply couldn’t beat. “I got tired of losing and not understanding why,” he said.

Chess explicitly inspired one song on the album: “Ruy Lopez” gets its title from another opening move named after a 16th-century Spanish priest. The tune’s first solo casts Finlayson as the black pieces and Okazaki (a fellow chess enthusiast) as the white as the two trade solo statements that translate the game’s maneuvers into musical terms.

Writing music based on chess moves is just one of many adventurous pathways opened by Finlayson’s work with Coleman, who hired the trumpeter straight out of high school in 2000. “Steve taught me that you can derive something musical from almost anything,” Finlayson said. “Music is a creation of man, and whatever you’re looking at is man’s system for creating something else; so making the leap from chess to music wasn’t that difficult.”

Finlayson, 31, grew up in Berkeley, Calif., and began playing trumpet under protest at age 10. The Oakland public school system insisted on his learning an instrument, but he delayed choosing one, hoping that he could get out of the obligation. The choice finally came down to trumpet or violin. “I weighed my options and thought, ‘Miles Davis plays the trumpet and that thing only has three buttons, so that’s the instrument for me.’”

It was under the tutelage of Bay Area bebop legend Robert Porter that Finlayson went from reluctant to passionate about his instrument—a path shared by fellow student and friend Ambrose Akinmusire. The two were reminiscing recently, Finlayson recalled, when he finally hit upon why Porter’s influence was so special: “Ambrose and I used to go out and search for LPs every weekend, and [Porter] was a big impetus to get out there and hunt for music. You were so eager to go to your lesson on Friday and tell him what you found.”

Coleman discovered Finlayson while giving a workshop at Berkeley High School. The two have worked together ever since—an unusually long tenure for any member of Coleman’s bands. “I’ve never not been challenged by [Coleman’s] music,” Finlayson explained. “It’s always a thrill to engage in that music, and the moment you think you’re comfortable with something, he changes it again. I’m playing with one of the greats of this era, and that’s the chance of a lifetime.”

Aside from his work with Coleman, Finlayson has appeared on albums by peers like Lehman and Halvorson, who share his predilection for original music—in every sense of the term. “I’m always for people who are strong composers and who have a strong idea about where they want their music to go,” he said. “I like playing people’s original music, especially when they have a strong identity.”

Now, with the release of *Moment & The Message*, Finlayson can finally add his own name to that list.

—Shaun Brady

PATRICIA PASCAL



CARMEN SOUZA

Recipe for Artistic Success

Gumbo is an apt metaphor for Carmen Souza's music because she tosses so many ingredients into her artistry, making songs that sound personal and invigorating. The title of her fifth album, *Kachupada* (Galileo), refers to a similar dish from Cape Verde. "[Cachupa] is a big pan full of ingredients, from corn to beans to meat to everything, and everybody has their own way of preparing it," Souza explains, in mid-April, while dining at Restaurante Avis in Praia, Cape Verde's capital.

Souza and her bassist-mentor Theo Pas'cal are relaxing a few hours before a performance at the 5th Annual Kriol Jazz Festival, where she hopes to win over a crowd of mostly Cape Verdeans. Of the many excellent Cape Verdean musicians on the festival lineup, she exhibits the most jazz sensibilities. One only has to listen to her beguiling voice, which can rise from an earthy alto to a heavenly soprano with remarkable ease. She often powers her lissome vocals like a horn player, best demonstrated on her capricious makeover of Charlie Parker's "Donna Lee," which is included on *Kachupada*. (She even transcribed portions of Bird's solo prior to the recording session.)

Souza isn't just a dazzling singer, though; she's also an outstanding songwriter who simultaneously recalls Abbey Lincoln for scripting universal homilies and Jon Hendricks for penning cogent lyrics to challenging bebop-based improvisation. With "Donna Lee," she spins a cautionary tale of a promising Cape Verdean singer who ventures to the United States seeking fame and fortune, but succumbs to

arrogance. "She thinks that she's the queen of it all, but she was just the queen of her own backyard," Souza laughs. "I was looking for a song that had a great impact on jazz. It was very challenging but very nice to bring Charlie Parker to Cape Verde."

Rodgers & Hammerstein's "My Favorite Things" is the only other American standard on *Kachupada*. Most of the disc showcases fetching originals co-penned by Souza and Pas'cal. The quicksilver "Ivanira" addresses the recklessness of youth culture; the serrated "Koladjazz" encourages people to take control of their lives; and "Luta" urges listeners to strive for their dreams regardless of negative criticism.

Souza sometimes accompanies her vocals by playing acoustic guitar or piano, backed by a strong ensemble that includes Pas'cal, drummer Mauricio Zottarelli, upright piano player Jonathan Idiagbonya, percussionist Anton Di Nha Maria and acoustic guitarist Tuche. Buoyed by Pas'cal's arrangements, the music exudes a pneumatic exuberance underscored by Cape Verdean rhythms and idioms but articulated with the pliancy of jazz.

Souza and Pas'cal met in 1999 after she auditioned for one of his gospel groups. "I noticed the capacity of Carmen's voice," Pas'cal says. "She can sing in the upper register but also in the lower register, and it doesn't feel like an overworked voice. It sounds natural and spontaneous."

With a globe-trotting tour of several countries in her future, Souza will undoubtedly be picking up more jazz spices to incorporate into her art.

—John Murph



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Versatile Violinist

Zach Brock has built a reputation as a first-call violinist and composer, thanks to a playing style that blends classical precision with sophisticated improvisation and rhythmic invention.

Brock grew up in Lexington, Ky., and immersed himself in the worlds of classical and folk music at a young age. The jazz bug bit him while in high school and ran concurrent with his classical studies at Northwestern University in Evanston, Ill. He relocated to New York City in 2005 and now resides in Brooklyn.

The young string virtuoso has performed a number of functions as recording artist, including bandleader and sideman to the stars. He also enjoys his work as an educator. As Brock gazes out his hotel window at the Atlantic Ocean, he shares his experiences as a faculty member of the Mike Block String Camp in Vero Beach, Fla. “I was here last year and this was the first time I had done something quite like this: an all-strings only kind of camp,” Brock explains. “I had steered away from that, purposely, in the past. But I knew Mike as a player and a musi-



cian, and he told me about his approach and vision. It’s not a jazz-specific camp. There are a lot of different styles. But the teachers and faculty are all incredibly inspiring.”

Although Brock is open to many genres of music, the pervasive reach of modern jazz and improvisation informs everything he does. In fact, his love for the art form is what set him on the path to composition and developing his own voice while attending Northwestern, where he met guitar-

ist Aaron Weistrop, who was forming a new original jazz group. “At that time, all I wanted to play was classic bebop,” Brock recalls. “But Aaron was a very creative guy and was burnt out on that stuff. He said, ‘If you wanna be in this band and do this, it has to be original and you have to write.’ I had written some pop-rock and punk tunes on guitar in high school—but no jazz. It was an immediate challenge.”

The ensuing years have found him honing his compositional and performance skills at the helm of modern indie jazz groups The Coffee Achievers and The Magic Number for his own imprint, Secret Fort Records. When The Coffee Achievers went on hiatus, Brock pursued lucrative work as a sideman for bassist Stanley Clarke and guitarist Frank Vignola. “I always wanted to have an apprenticeship with a great bandleader,” Brock says. “And certainly in the case of Stanley Clarke—a modern jazz figure, personality, mentor and composer—that was a huge deal.”

While studying with guitarist Pat Martino, Brock received some career-altering advice. “He said people are not looking for a violin player in more traditional jazz, which was what I was into at the time,” says Brock. “If that was my passion, he was saying, don’t *not* do that, but you’ve gotta take the reins and make it happen yourself.”

Along with bassist Matt Wigton and drummer Fred Kennedy, he toured hard for more than two years in the trio The Magic Number. While on the road, he got a call out of the blue from Criss Cross Jazz label founder Gerry Teekens. In short order, Brock was given the opportunity to record his leader project *Almost Never Was*, with pianist Aaron Goldberg, bassist Matt Penman and drummer Eric Harland. The CD was released in 2012.

Brock’s accolades include a victory in the category Rising Star—Violin in the 2013 DownBeat Critics Poll. “I’m always a little bit shocked and grateful that there are people out there who enjoy what I’m doing enough to throw me in with all these other great players,” Brock says.

With new solo and ensemble recordings on the horizon, as well as festival dates with Clarke and a collaboration with pianist Phil Markowitz, it’s a safe bet that people will be listening for some time to come.

—Eric Harabadian

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VADIM NESELOVSKYI

The Perpetual Quest

At first blush, pianist Vadim Neselevskyi appears to exist in a state of impermanence. An emigrant twice over, he lives in a Brooklyn studio with a modest metal table, a wheezing air conditioner and improbably bare walls.

But when he plays the piano, Neselevskyi is transported to an entirely different state. He drifts into the plaintive opening of his "Last Snow"—a minor-key tone poem that evokes the blizzards of his youth—and suddenly, he is not in Brooklyn but in his native Odessa.

Neselevskyi, 35, has experienced enough of the musician's life to know that it can be a peripatetic one. Driven from Ukraine by personal and professional imperatives, landing in Germany only to find those imperatives propelling him onward—first to Boston and then to Brooklyn by way of New Orleans—he has learned to appreciate the journey. "It's not about the result; it's about the process," he said. "I just hope that along the way I'll create something that I'll be proud of."

That is something he has already accomplished, according to vibraphonist Gary Burton. In 2004, Burton was looking to form a youthful band after retiring as executive vice president at Berklee College of Music. He recruited Neselevskyi, whom he had noticed as a Berklee student. During their performances together, Burton was struck by Neselevskyi's "fearless" playing.

"He would introduce radically different reharmonizations of tunes," Burton said. "I would think, 'Oh my gosh, where is this going to go? It's going to be a train wreck.' But it would develop into a fascinating exploration."

Neselevskyi's flights of improvisatory fancy

were matched by the stark originality of his writing, Burton said, noting his gift for fashioning a "simple melodic theme that is easy to follow but not trite or predictable." A case in point: "Last Snow," which Burton included on his 2011 album *Common Ground* (Mack Avenue).

Like most of his output, "Last Snow" is "very Russian," Neselevskyi said, adding that his Americanization is an ongoing process. "I've been 11 years in the United States and I'm still a student of the jazz language here. I'm learning that language in parallel with a constant search for who I am."

That search took him to New Orleans under a scholarship from the Thelonious Monk Institute. From 2007 to 2009, Neselevskyi collaborated with leading musicians and thinkers in the Big Easy. He went on to win top prize in the institute's 2010 International Jazz Composers Competition with an extended work titled "Grust," which includes passages of improvisation and classical composition in the kind of organic weave that characterizes his new solo CD, *Music For September* (Sunnyside).

Neselevskyi is concentrating more seriously on composition these days. He was chosen for a MacDowell writing fellowship last year, and his tunes will be featured this November when he and Burton reunite for a concert at Berklee, where Neselevskyi has been teaching. Another current project, *Agricultural Dreams*, recalls the Russian rock bands of his youth with its agrarian name and vocal-heavy aesthetic.

"It's not clear what's next," he said. "It's not clear how I keep the balance between taking the most sincere musical step and doing what's right for my career."
—Phillip Lutz

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MADE IN THE USA

Gregory Porter

The Storyteller

By Allen Morrison / Photography by Jimmy & Dena Katz

*The
singer-songwriter
overcame many obstacles
on the road
to fame*

ONLY A FEW MINUTES INTO

Gregory Porter's homecoming gig at Subculture—a brick-lined basement performance space on Bleecker Street in New York's East Village—the audience begins cheering. Porter, natty in a beige sport coat, black vest, bow tie and pocket hankie, topped off by his ever-present head stocking and black hat, is belting out the final chorus of his song "Painted On Canvas" backed by his rhythm section and, on this Monday evening, three horn players.



He has started the song, which he describes as an impassioned plea for mutual respect, in a reflective mood, but now, after two increasingly urgent horn solos by his sidemen, he wails the line, “Can I use the colors I choose?” stretching the last syllable of the word *colors* over several bars with a soulful flourish. A fan shouts out, “Yes!” as a wave of applause sweeps over the crowd. Porter has been singing for a grand total of three minutes.

The show has a heartfelt, celebratory vibe. This is the first time Porter, 41, has given a headlining performance in the city in months, and it sold out quickly. Only a couple of years ago—before the critical acclaim and the world tours—Porter played a regular Thursday gig at Smoke, an Upper West Side supper club where he packed them in for three sets a night with no cover charge. Some of the fans from Smoke (as well as older fans from his house gig at the late St. Nick’s Pub in Harlem) have now crowded into this showcase at Subculture.

“Can I get an amen?” Porter says, grinning.

Porter’s updating of a classic soul-jazz sound has attracted a host of famous admirers, including Dianne Reeves and Wynton Marsalis. Audiences instinctively respond to the pure charisma of this imposing, former San Diego State linebacker who is not afraid to show his sensitive side. A natural showman, he projects big emotions fearlessly, singing with the fervor of a storefront preacher. He comes by it honestly; both his parents were ministers.

Although Porter has great technical strengths as a singer—a round, sonorous baritone, effortless intonation and clear elocution—his appeal is not purely musical. It’s more about filling an ancient human need for a storyteller. Porter is a natural one, and something even rarer in jazz: a genuine singer-songwriter.

His r&b- and gospel-tinged music and often impressionistic lyrics pour forth out of his life experience as an athlete, chef, singer, actor and playwright. Before his recording career took off, Porter spent 10 years in musical theater. He wrote and starred in a well-received play titled *Nat “King” Cole and Me*, which told the true story of Porter’s early life. As a boy, he was soothed by Cole’s voice, especially the song “Nature Boy,” with which he identified. Cole’s tender baritone became a substitute for the voice of his absent father, who had divorced his mother before he was born. The play, which had a successful two-month run in Denver, included his uncanny evocation of Cole on stage singing his hits; it also contained six original Porter compositions.

His first big break came in his mid-twenties when Kamau Kenyatta, the San Diego saxophonist, educator and arranger, became his musical mentor and, in some ways, a surrogate father. Kenyatta has gone on to produce or co-produce all of Porter’s albums. When he first met Porter



some 20 years ago, Kenyatta recalls, “He was a young person with an old soul.” In 1998, when Porter was gigging occasionally and working as a chef, Kenyatta introduced him to his friend, flutist Hubert Laws; at the time Kenyatta was arranging and producing a Laws tribute album to Cole.

When Laws heard him sing, he decided to put him on “Smile,” the album’s only vocal track. Laws says, “Gregory not only had a wonderful voice but a certain charisma, a glow that gave that track something special. I’m very happy I got him on that record before he became so expensive!”

That recording led to Porter being cast in the Tony-nominated Broadway musical *It Ain’t Nothing But the Blues* in 1999 and more theater work, including the Cole show. His singing career really took off after Motéma Records President Jana Herzen saw him and his band at St. Nick’s Pub in 2009. Porter’s first Motéma album, *Water*, earned him a Best Jazz Vocal Grammy nomination and impressive reviews and sales. His sophomore release, *Be Good*, was another solid hit with both critics and the public, gaining hundreds of thousands of YouTube views for several songs including “Real Good Man,” that song secured him a second Grammy nomination, this time for best Traditional R&B Performance. The success of the first two albums and his growing reputation as a powerhouse live performer were key factors in his wins in the 2013 DownBeat Critics Poll: He was named Rising Star—Jazz Artist and Rising Star—Male Vocalist.

Porter reflected on his career during an interview at the three-story brownstone in Brooklyn’s Bedford-Stuyvesant neighborhood that he co-owns with his brother—an actor and the pro-

prietor of a local coffee shop. As we walk to the café that afternoon, nearly every person we pass says hello to Porter; he’s like the mayor. When not performing all over the world, Porter lives there with his wife of a year-and-a-half, Victoria, whom he met while touring Russia, and their 9-month-old son, Demyan.

What follows are excerpts from the interview, including comments on his album *Liquid Spirit*, to be released by Blue Note on Sept. 17.

DownBeat: A lot of folks at last night’s gig seemed to know you and your material.

Gregory Porter: It’s interesting. I haven’t performed in New York in months. And sometimes that energy can build up. But I’m always surprised by [the sell-outs]. I’m like, “Where do these people come from?” But there are some friends from Smoke, and some fans who’ve been with me since St. Nick’s Pub. A lady I didn’t know told me I had to do “Painted On Canvas.” I enjoy that song; it’s like a palate cleanser for me.

That song has a melody that sticks to your ribs.

Yeah. And however cryptic the meaning of the lyric, I’m essentially just talking about mutual respect. That’s something that I think comes across in a lot of my lyrics. People respond when I say, “Can I choose the colors I use?” and “Do I have some say what you use?” Allow *me* to define who I am. Don’t look at me and say, “This is what you are.” I am more than people say that I am.

What was it like for you growing up in Bakersfield?

Bakersfield is its own thing. It’s definitely not the Bay Area or L.A. I think about some of the stories of my childhood, and it doesn’t seem quite right that it was California.

Was it very segregated?

Yes. When we moved there, it was to an all-white neighborhood. And most of my experiences were beautiful—good friends, eating baloney sandwiches, swimming in the pool. But when you’re the first black friend of a white kid, you get this stuff ... it’s not racism but curiosity. You know, feeling your hair, and “Does this wash off?” My mother knew we would have to be like little ambassadors, so she would say, “Let ’em touch ... and then say, ‘It’s cool, isn’t it?’ But don’t let them put you down about anything.”

But that can happen as well. No matter what you did, if you won in sports, if you hit a home run, there was one way the kids could get you. It was, “Well at least I’m not black.” And it would hurt you every time.

I know it sounds like something out of the 1960s South, but they burned a cross in our front yard when I was 8 or 10. This may sound strange, but I was fascinated by the construction of the



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The Value of Loyalty

Don Was, the veteran producer and now president of Blue Note Records, remembered the first time he heard Gregory Porter.

"I was driving in Los Angeles, listening to the local jazz station," he recalled. "And I heard that song 'Illusion' from his first album [*Water* (Motéma)]. It was actually the lyric that grabbed me first: 'I've been trying to find my footing / On the slopes of the illusion / That I lost it when you left me.' It took me a second to unravel the line. I thought, 'Jesus, that's brilliant writing.' I loved the fact that he was telling the story so conversationally. And then, of course, he has incredible technique, yet he never uses it for the sake of demonstrating technique—it's all done in the name of storytelling. He writes these incredible songs, then delivers them with relaxed, unaffected directness. There aren't many folks who do that."

Not long after that, Was slipped into the New York venue Smoke, sat down alone at a table and watched Porter captivate the crowd through three sets. "It was maybe the best show I'd seen in 20 years," he said. Signing Porter was one of the first decisions he made upon becoming president of Blue Note.

Porter's sound brings to mind jazz and soul artists like Joe Williams, Donny Hathaway and Bill Withers, but also a wide range of African-American singers including Les McCann, Lou Rawls, Leon Thomas, and Eddie Jefferson ("Moody's Mood for Love," for which Jefferson wrote the indelible lyrics, was an early inspiration, he has said). His occasional forays into politics are reminiscent of songs by Curtis Mayfield and Abbey Lincoln. But perhaps his most important influence is that of his early idol, Nat "King" Cole, whose warmth, melodic gifts and excellent diction he echoes.

Liquid Spirit, Porter's first album for Blue Note, is, like his previous two albums, mostly composed of strong original writing, including the joyous gospel of the title cut, the neo-Philadelphia soul of "Hey Laura" and several dramatic ballads, including the standout "Water Under Bridges." There are three covers—Lincoln's swinging "Lonesome Lover," an oddly refreshing revival of Ramsey Lewis' 1965 classic "The In Crowd" and a stark, emotional rendition of Sammy Cahn and Jule Styne's "I Fall In Love Too Easily."

Album producer Brian Bacchus, who also produced the Grammy-nominated *Be Good* (Motéma), likened Porter to artists from a previous generation of soul songwriters. "To just call Greg a jazz singer would be too limiting," he said. "It doesn't speak to him as an artist. Greg is writing stuff that's very much 'now,' but it really is tied to a golden age of songwriting."

Porter's band—pianist Chip Crawford, drummer Emanuel Harrold, bassist Aaron James, alto saxophonist Yosuke Sato and tenor saxophonist Tivon Pennicott, with occasional

help from trumpeter Curtis Taylor—has been together since they met at jam sessions at Harlem's storied St. Nick's Pub five years ago. His allegiance to them has yielded audible benefits, providing him with a distinctive and flexible soul-gospel-jazz sound that works equally well in the studio and on world stages.

The North Carolina-bred Crawford is Porter's secret weapon. "He's a unique player, and he knows a lot of songs," Porter said. "He's played in the black gospel church, played with The Four Tops. When I want to go to a place, there's no conversation—he just knows how to do it. He knows how to go to that Church of God in Christ sound, he knows how to go to a Motown sound."



Co-producer Kenyatta said, "Greg and Chip have a very intimate musical relationship, and a lot comes from what happens between those two musicians." Kenyatta helps arrange horns and rhythm parts, "but Greg is very involved in the arrangements," he said. "He's like a pitcher shaking off signs from the catcher—I'll make suggestions, but he knows exactly what he wants."

Crawford agreed. "I might flesh out a chord here or there," he said, "but it's not like I totally arrange anything for Greg—he's got it pretty much in his noggin."

At this stage of his career, Porter can work with more celebrated sidemen if he chooses. "Look," he said about the jazz greats, "I'm going to play with them, I do play with them, and I hope to record 100 albums, much of that with different and unusual musicians." But, citing their unique sound and comfort level with each other, he remains loyal to his band.

"I keep running across masters who say, 'Stick with this group.' Harold Mabern told me, 'Stick with Chip.' We opened for Herbie Hancock, and he was like, 'Y'all got a vibe—just keep going.' Sanctioned by Herbie and Harold Mabern—that's pretty cool. And [my bandmates] know me. When we play 'Mother's Song,' there's a sensitivity. They know about my mother, my voice and my story."

—Allen Morrison

cross—it was so well done. And they wrapped kerosene-soaked, ripped-up jeans around it; and wire wrapped around that. And the wood—it was jointed so well. It took time. That's what got to me as a kid—it wasn't sloppily done.

How did your mother handle it?

[sighs] She grew up in Texas and Louisiana, so she could deal with it ... but she knew it was Bakersfield—this interesting little transplantation of the South. ... But when I say "they" burned a cross—it was a [certain] group of people. And again, the majority, the seasoning of my life was pretty pleasant. It was throwing oranges in the alley, because there were so many of them falling from the trees.

Yes, I have been called "nigger" so many times that the word was defused; it didn't mean anything to me. And in high school, I couldn't take the girl I wanted to go with to the prom. She was white. Her family, just as straight-faced as could be, said to my face, "Cameron is special, and she cannot go to the prom with a black person."

But my mother was just so strong. She was on it. Five boys and three girls. Any time somebody got in our face, she was in our face pushing in the other direction. "Your skin is beautiful. You are just as good—not better—but just as good as anybody."

Your mother has a presence in quite a few of your songs. Tell me about that.

She was a spiritual force, so much so that she could be hard to understand. I have a song on the new album, "When Love Was King"; she's in that. It's Demyan's bedtime story. "I remember when love was king ... of hungry children, first he'd think / To pull their lives from the brink." I once watched my mother pick up a homeless man who had urinated on himself, and then put him in the front seat of our new Cadillac. For her it was just matter-of-fact. She cleaned him up; he stayed with us for two weeks.

I remember it so well. I used to have these mirrored sunglasses. When we got that car, I used to sit in the passenger seat and act like my mother was the chauffeur. I think I was 7. And she stops the car and tells me to get in the backseat. And she puts this urine-soaked man in the front seat and proceeds to drive to our house. And I'm like, "Really?" We don't do that now. But she did. Up till the day she died. [On her deathbed] she said, "Hand me my purse." She was trying to get \$600 to some family who needed it to pay their rent. Now I understand. ... She knows she's dying. And the very last thing she wants to do, is to give. I think about ... how dangerously close we came to stopping her from giving being the last thing she did. But we let her do it. That was her essence. She was powerful.

Onstage last night, you said that you have your father's voice, and maybe a small bit of whatever else he had. What did you mean?

[laughs] I didn't want to say I'm just such a charismatic person, but he was a charismatic dude. I learned a lot about him at his funeral. My mother and he had three children together, but they divorced when she was pregnant with me, so I never knew him.



you know when he says that, he's gonna talk for another half hour [*laughs*]. A lot of times I'll say that when it's time for the encore, and the black audience all understand that.

Did you ever get a chance to spend time with him?

No, not much. ... When he was in the hospital, I gave my father an opportunity to say something to me that would send me on my way in life and make me feel good about him. And he just totally failed the test. I told him, "I really enjoy singing. I want to be a singer." And he said, "Aaah, there's a lotta good singers out there." I just threw him this softball, and he totally missed it. I sang a song for him there in his hospital room. All he had to do was just say, "Yep!" But, who knows what kind of suffering he was under at that time. That moment I had with my father is represented in the play [*Nat "King" Cole and Me*]. At 30 years old, I needed an apology from my father. He was dead, so I couldn't get one. So I created one. And he apologized to me onstage. I know it sounds crazy.

ensemble class. ... Kamau pulled me to the side after class and said, "Man, you got something—I want to help you and work with you." At our first meeting, he made six or seven charts of music in my key; songs that he thought would be good for me to learn. You hang around that community and see where you fit in. I knew I had a unique voice in terms of my style, my tone, my upbringing. At some point I felt the comfort to bring my gospel understanding into jazz. ... Then I found songs that were right in my wheelhouse.

Like what?

Like, "The Work Song," "Moanin'." That hard-bop stuff that was taken directly from the church. That helped me realize that one of the pillars of [jazz] was where I was coming from as well. Yes, there's European tradition; there's blues tradition; there's gospel tradition. I found my place in it.

That strong Southern soul and gospel element in your work sounds so new, for some reason, in 2013, but it's really not.

This is what [the song] "Liquid Spirit" is about. "Un-reroute the river / Let the dammed water be / There's some people down the way that's thirsty / Let the liquid spirit free." There's a spirit, an energy and a soulful expression that people want, and once they hear it, they're like ... "Aaah!" I've heard people say—and I'm not saying they're talking about me—"Where can I find more of this, more of your kind of music, this sound?" Something has been missing in their ear. If I supply a little of it, they say, "I want some more of that." **DB**

Did your father sing?

He did. He was that style of preacher that sang his message.

So you come by the "preaching" part of your show honestly.

It's just a little playful thing I do, but in a way it's like going home. Black audiences get it immediately. There's a thing that happens at the end of a service when you've been in church for three hours and everybody's ready to go home. The preacher leans on the pulpit and says, "I'm not gonna hold you long ... but I got one more thing to say." And

It doesn't sound crazy; it sounds like theater.

Yeah. And it felt real. I forgave my father during the run of that [play]. And I was able to move on.

(Porter describes his early musical explorations under the tutelage of U.C. San Diego professors George Lewis, the trombonist and composer, and Kamau Kenyatta, both of whom saw the young Porter's musical potential, and gigging around town with Kenyatta and San Diego jazz legends Daniel Jackson and Gilbert Castellanos.)

Kamau was substituting for George in a jazz

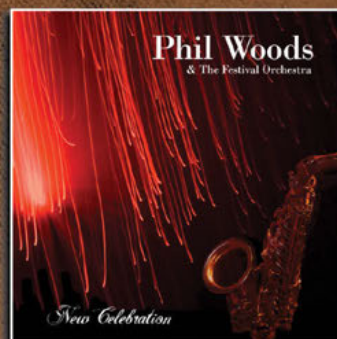
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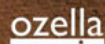
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Gone but never forgotten: Glenn Miller (1904–1944)



Nick Hilscher (left, white jacket) is the music director for the Glenn Miller Orchestra

By John McDonough

Glenn Miller Orchestra @ 75

The Busiest Band in America

On Feb. 5, the last surviving member of the *original* Glenn Miller Orchestra died at 94. But trombonist Paul Tanner's death was hardly the end of an era, as we journalists are prone to write. Seventy-five years after Miller formed that band in the spring of 1938, the Glenn Miller Orchestra today is the busiest touring big band in America.

Take any big band in last year's DownBeat polls, add in the ghosts of Mingus, Basie, Shaw, the Dorseys, Herman and Kenton, and you still wouldn't match the road time that the Miller band logs by bus. Meadville, Pa., through 400 miles of snow and sleet to Merrillville, Ind.

Then to Lincoln-Way North High School in Frankfort, Ill., for an 11 a.m. concert in a packed auditorium of 900, including about 75 World War II vets.

At 1 p.m. the bus is heading for a Red Roof Inn in Elkhart, Ind. The next morning, it begins a 600-

mile daylight hop back across Pennsylvania to the Sunnybook Ballroom that night near Philadelphia. And so on.

If you're a talented young player today looking at life beyond music school and are eager to grab some of that old-fashioned roadie-side-man experience before it's too late, submit your resume. "The one thing we can offer [a player] that other bands can't," said Charles DeStefano, president of Glenn Miller Productions in Lake Mary, Fla., "is a full-time job."

While other bands may tour four to eight weeks a year, the Miller orchestra typically logs 48. There are breaks, but according to

DeStefano, a player can usually average in excess of \$30,000 a year. Orchestra members with long tenures (and some have been with the group more than 10 years) make a great deal more. "The road for some is a great place," DeStefano said. "For others, they get that experience for a year or two, then move on."

As the band marks its 75th anniversary this year, the question is, why *this* band among all the others? The Miller orchestra had no brilliant soloists, no matinee-idol singer, no charismatic or virtuoso leader. "But it had the songs," said Tom Cassidy, former executive with the Willard Alexander Agency, which booked the band

for many years. Indeed, no big band has as deep a catalog of tunes—the ones that must be played every night: “In The Mood,” “String Of Pearls,” “Tuxedo Junction” and on and on. A cage? Yes, but a gilded one. More important, no band had a collective sound that permeated its time with such rich emotional texture and precision. Think of the ‘60s without the Beatles or the Byrds. “Why isn’t there a Buddy Rich band today?” Cassidy said. “Because he had no songs. People just came to see Buddy. People die, but music doesn’t. And Miller had the music.” (The Buddy Rich Big Band still occasionally performs concerts booked by Buddy’s daughter, Cathy Rich.)

Ironically, it was precisely the Miller band’s *lack* of individual strengths that made it possible to continue. For there was nothing in the Miller cocktail that could not be easily substituted or replaced—even Miller himself, who had no particular stage excitement or gifts on the trombone. His great achievement lay in a collective scoring gimmick that any group of good musicians can approximate—a clarinet lead on top of a quartet of saxes and framed in soft, muted brass strokes.

But “approximating” is not good enough for Kevin Sheehan, who came to the Miller band in 1997 for three months and has stayed for 16 years. His lead alto and clarinet are at the heart of its sound, and it takes work. “The section vibrato is very difficult to get right,” he explained. “But matching saxes is no different than matching strings. The wave of the vibrato is exactly the same. The players follow me on clarinet.” He uses a hard reed (Vandoren blue box #4) and a short classical mouthpiece (Leblanc Larry Combs LC3). “Playing a thin reed on top of a sax section just doesn’t work,” he said. “You need something with resistance so you can penetrate those saxes.”

Some say that Miller experimented with these voicings as early as 1935 when he was the New York contractor and trombonist for English band-leader Ray Noble. Around that time, *DownBeat* picked up on Miller’s early career. It was not a good start. In June 1935, critic John Hammond described Miller’s work for Nobel as “pretty stoggy.” But *DownBeat* tracked him through his first failed band in 1937, then his second try in the spring of 1938, when he began building on the clarinet lead sound. Within 18 months he had rolled past all competition, including Benny Goodman and Artie Shaw, to become the most popular and successful big band leader of the swing generation. He landed his first *DownBeat* cover in December 1939, just as “In The Mood” was sweeping the country.

Miller would have the greatest run of success of any major big band before or since. It was also the shortest. Within three years the civilian band dissolved for the duration, and the Army Air Force became his patron. In June 1944 the Air Force band shipped off to England to play concerts in B-17 hangars and mess halls. That December, Miller was lost forever on a short, foggy flight from London to Paris. But if Miller would never be heard from again, the same cannot be said for his music.

After the war, the audience and demand were as hot as ever, setting up a unique opportunity that Miller’s lawyer, David Mackay, was quick to grab: to continue the Miller music by proxy. After his disappearance, the Air Force band had played on without a hiccup. In late 1945, Mackay and Miller’s widow, Helen, turned to Tex Beneke, whose vocals and tenor had been central to the pre-war band. On Jan. 24, 1946, the band—now dubbed the “Glenn Miller Orchestra with Tex Beneke”—opened at the Capitol Theater on Broadway, playing the old songs in the name of its founder.

Though no one realized it, the momentum of Miller’s fame had spawned an unexpected stepchild: the world’s first successful “ghost band.” *Time* magazine noted the phenomenon in 1947, though without the impolite phrase. It’s a term critics and some musicians still use with a condescending smirk, suggesting a formulaic model that forbids innovation. The Miller-Beneke orchestra of 1946 was the first of the breed to make it. (Historian Karl Pearson points out that a few minor bands had continued briefly after their leaders’ deaths: Orville Knapp, Hal Kemp, Bunny Berigan). It became the matrix for a growth industry that would one day blanket the world and transcend all styles.

Over the decades, the “ghost band” concept evolved beyond Miller, Count



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Basie and Charles Mingus into the “cover” band or the “tribute” act, where impersonation conjures all brands of illusion and nostalgia, from the Four Aces, the Beatles, the Bee Gees, Led Zeppelin and Genesis to the more tacky theater of Elvis and Michael Jackson impressionists. No demographic is ignored. Taken as a whole today, it may be the largest single engine of the live performance business. It all began with Glenn Miller.

After a few years, however, Beneke grew restless serving a shadow master. He tried to develop the band as he thought Miller might have. But the Miller family had other ideas. The final break came in 1950 when Mackay seized the library and ended Beneke's

relationship with the estate, which would not even approve his appearance in Miller's film biography three years later.

For the next five years there would be no Glenn Miller Orchestra, but plenty of Glenn Miller music. A new generation of dance bands was coming up that freely mined the sound, while RCA Victor issued the first of three lavish “limited edition” sets of Miller recordings and live broadcasts. In 1953 he became the second person elected to the DownBeat Hall of Fame after Louis Armstrong. The Miller revival turned into a boom in 1954 when Universal released *The Glenn Miller Story*, by far the best of the bandleader film bios. Its impact was immediate.

“Believe it or not,” the Chicago Tribune reported in 1956, “RCA Victor's biggest money maker is neither Perry Como nor Eddie Fisher. Last year they paid the Glenn Miller estate over \$300,000 in royalties.”

In April 1956 Mackay and Helen Miller formed Glenn Miller Productions (GMP), a 50/50 partnership that organized the first estate-authorized Miller band since the Beneke days. Drummer Ray McKinley, who had worked with Miller on and off from the early '30s through the war years, signed on as leader and saw it through its first successful decade. Helen Miller stayed in the background collecting an annual \$13,000 payment. When she died in June 1966, Mackay became sole owner. His



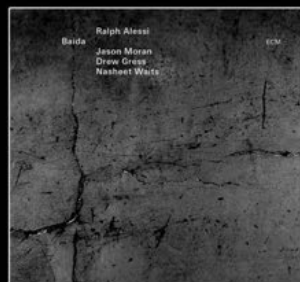
RALPH ALESSI BAIDA

Ralph Alessi trumpet

Jason Moran piano

Drew Gress double-bass

Nasheet Waits drums



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“I ask for improv excerpts to make sure they can play inside the charts. It can't be Miller meets Coltrane.”

KEVIN SHEEHAN, LEAD ALTO

defense of all things Miller was unsentimental and litigious, keeping bootleggers at bay.

There were even internecine suits. Miller's two adopted children, Steven and Jonnie, battled Mackay over trademarks and royalties, and in 1982 the New Jersey Supreme Court awarded the family \$800,000 and back royalties. Another suit was settled when Mackay bought out the family's interests. The Miller estate was formally dissolved at the end of 1977. When Mackay died in 1980, his son, David Mackay Jr., became owner and CEO, a post he holds today. (Miller's surviving adopted daughter, Jonnie, reportedly holds a single ceremonial share.)

Since its founding, the band has performed continuously for 57 years under a succession of nine leaders, including such star performers as McKinley, Buddy DeFranco and Peanuts Hucko. But management has always been hands-on. In 2011 an acrimonious split between leader Gary Tole and Mackay led to a suit in federal court.

Singer Nick Hilscher has led the current edition since then, and he looks the part. With his perfect hairline and sharp, chiseled features, he carries the graceful aura of an Armani ad in motion, but without the faux hip stubble. He suggests a subtle retro elegance that fits his mission.

“When I was a high school freshman, I knew what I wanted to do,” he said during a recent interview in Frankfort, Ill. “There was a girl I really liked, and she said, ‘What do you want to be?’ I said a singer and have my own big band. She looked at me as if I was crazy. And here we are.” He was 12 when he saw *The Glenn Miller Story* and promptly abandoned the rock of Bon Jovi and George Michael for the romance of the '40s. “It was the scene where Miller was rehearsing the band that locked the deal,” he recalled. “The trumpet player busts his lip. So Miller stays up all night rewriting for the clarinet. Very Hollywood, but so dramatic when ‘Moonlight Serenade’ materializes tentatively one chord at a time and takes form. I loved it. I soon found Tommy Dorsey and Frank Sinatra, and my foundation was in place.”

As Hilscher spoke, he glanced occasionally toward his iPhone, checking the daily schedule of arrivals, sound checks, hit times and departures,

The Glenn Miller Army Air Force Band gave more than 800 performances.



DOWNBEAT ARCHIVES

all timed out with the precision of a Swiss watch. It's symbolic of the band's perpetual efficiency. As the players assembled for the sound check, one couldn't help but notice the mix of youngsters and veterans. "I've been with the band since 1994 straight," said lead trombonist and North Texas alum George Reinert. "A great career."

Right in front of him sits first tenor Cody Leavel, 22, who has all of 10 days behind him now. "I'm in Tex Beneke's old spot," he says. "He's one of my favorite players."

Turnover is heavy. "The hardest part of traveling is always uprooting yourself and starting over," said bassist Seth Lewis. "I've been here less than a year, but that's longer than half the band." The need for replacements is steady. Some come from member recommendations. But lead alto player Kevin Sheehan has also set up a digital audition process.

"I send out audition excerpts as a PDF file," he said. "Players record the parts and send back an MP3. One is the lead tenor sheet on 'Moonlight Serenade.' I want to hear the vibrato on those sustained notes. I also ask for improv excerpts to make sure they can play inside the charts. It can't be Miller meets Coltrane."

If space for self-expression is as cramped as the band bus, that doesn't make it boring. Veterans understand this. "I don't see myself as a jazz musician," said third trombonist Joseph Zeigenfus, who's been in and out the band since the DeFranco days with long layovers in Atlantic City. "I've done shows all my career. I see this as a show. It's what I do."

Glenn Miller may be a legendary name, but that doesn't mean offers flood in every day. Booking a traveling band is like assembling a vast and expensive moving puzzle. You're constantly scrambling for the piece that fits. Even when Basie and Woody Herman were still on the road, it was no different. "We had 15 agents on the phone 10 hours a day all day long, beating the bushes to keep those bands alive," said Cassidy. The basic strategy hasn't changed. You start with a calendar of advance dates, then fill in the dots between. This means getting on the phone, selling buyers along the way and creating a tour map with a minimum of long hops. It takes a combination of hard work, flexibility, timing and luck to make customers' needs converge with the band's route. Everything becomes negotiable.

This is the business of the Phoenix Talent Agency. After the Alexander Agency closed in 1985, Miller and other big bands needed representation. So DeStefano and Mackay created Phoenix as a separate successor company. Its forte remains big bands and tribute groups.

The group's top rate today is between \$12,000 and \$13,000, with the average between \$6,500 and \$10,000. "But," DeStefano said, "if we can pick up a small venue on an open Tuesday between point A and B on our map, we'd be foolish not to do it. You always look for opportunities. On rare occasions, we can do a well-routed date on short notice for less." The art and arithmetic of keeping a traveling band

traveling, he seemed to suggest, is finding ways to make the bigger dates subsidize the smaller ones.

Today the Miller nameplate has a remarkably sharp shine to it, in part because a succession of custodians have made it their business to keep it buffed and polished. In addition to its American band, GMP authorizes other units in England, Europe and Scandinavia. They're not here to break new ground but to keep old ground hallowed—or at least well seeded. If critics ignore it, it's only because there's nothing to criticize, no mysteries to probe, nothing to argue about. If you can respect that mission, you can respect the music it produces. If not, at least enjoy it. That's why they're here.

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Composer John Zorn leads his Masada Quartet during a Hurricane Katrina benefit concert at New York's Angel Orensanz Foundation Center for the Arts, Sept. 20, 2005

Genius

JOHN ZORN

At

Work

In honor of his 60th birthday, *DownBeat* examines the career of a composer wholly committed to his art

BY BILL MILKOWSKI

PHOTOGRAPHY BY
JACK VARTOOGIAN/
FRONTROWPHOTOS

ONCE UPON A TIME IN THE EAST VILLAGE, THAT BOHEMIAN neighborhood tucked away below 14th Street on the island of Manhattan (and affectionately known by its denizens as Alphabet City), John Zorn was regarded as a “downtown” composer, which he has always taken as a pejorative. Back then, in the late ’70s through the ’80s, Zorn was relegated to such fringe venues as 8BC, The Saint, Chandelier, Roulette and King Tut’s Wah-Wah Hut, where he could often be seen blowing duck calls into buckets of water or unleashing torrents of circular breathing in the altissimo range of his alto sax.

But that was then, and this is now. And the terrain has changed drastically.

In celebration of his 60th birthday (he was born Sept. 2, 1953), Zorn is being feted at prestigious uptown venues as well as international festivals. Major arts institutions in New York are recognizing his milestone with special “Zorn@60” concerts. He will have major recitals at Columbia University’s Miller Theater, where his orchestral, chamber music works and game pieces will be performed in a three-day event from Sept. 25–27, and at the Metropolitan Museum of Art on Sept. 28 with concerts taking place in different galleries throughout the museum from 10 a.m. to 7 p.m. In addition, New York University will host a Masada marathon at the Skirball Center on Sept. 15.

This flurry of activity comes on the heels of triumphant uptown shows in July at the Guggenheim Museum, where Zorn premiered two new works for a cappella female voices, *Earthspirit* (inspired by Zorn’s spiritu-

al journey to Ireland to see Newgrange, the Stone Age Passage Tomb) and *Madrigals* (for six voices), and at two separate programs at the Lincoln Center Festival, where Zorn mounted his incredibly moving works for a cappella female voices, *Shir Ha-Shirim* (“Song of Songs”), inspired by one of the Hebrew scriptures’ most enigmatic texts, and *The Holy Visions*, based on the work of 12th-century mystic Hildegard von Bingen.

That first evening at the Lincoln Center Festival concluded with Zorn, decked out in omnipresent camouflage pants and T-shirt, performing wild improvisations on Alice Tully Hall’s Kuhn organ in a program titled *Hermetic Organ*, after a 2012 Zorn recording. It was a reprisal of a show at the Cathedral of St. John the Divine (a church built in 1892 that was the site of Duke Ellington’s Second Sacred Concert in 1968), where Zorn improvised an hour of harrowing and meditative strains on a hulking organ that has 118 stops and 8,514 pipes.

The following night at the Lincoln Center Festival, all

six of Zorn's stirring string quartets (influenced by Bartók, Schoenberg and Elliott Carter) were performed at Alice Tully Hall's Starr Theater by the Jack Quartet, Alchemy Quartet and Brooklyn Rider Quartet.

It took more than 30 years, but John Zorn is now regarded as an important composer—uptown, downtown and all around the world.

"We were at Alice Tully last night seeing Zorn's Complete String Quartets, which was the greatest thing I have ever seen," enthused Masada String Trio violinist Mark Feldman. "What could be more *uptown* than that? And the place was 80 percent packed. That's a good crowd for even the Emerson Quartet or some other famous string quartet. I mean, it just worked perfectly. You felt like in that moment he had really broken that uptown-downtown barrier. People in the press are just starting to view him as a whole rather than just dealing with the individual pieces of his work, which can be so varied. It's the same attitude given to a respected composer like Stravinsky. They look at his work as a whole."

Zorn is an utter enigma to the press—particularly to jazz critics, whom he generally holds in contempt, as evidenced by one Naked City tune he penned titled "Perfume Of A Critic's Burning Flesh." Many writers have misunderstood the composer's ways. Zorn, in turn, doesn't seem to want to be called a jazz artist, and he rarely grants interviews.

Maverick, visionary, activist, facilitator, fearless dreamer, force of nature, MacArthur Fellow, Radical Jewish Culture guru, hardcore maven . . . Zorn is all of this and more. To the musical community he helped establish, he is a genuine mensch.

The difficulty in comprehending his work lies not only in its complexity, and its diversity, but also the staggering size of his oeuvre. In 2012, he released 13 recordings of original music on his own fiercely independent Tzadik Records label, ranging from hellacious grindcore (*Templars: In Sacred Blood*); to sweetly affecting tunes brimming with childlike innocence (*A Vision In Blakelight*, dedicated to the visionary writer William Blake); to the radiant trio project *The Gnostic Preludes: Music Of Splendor*, featuring guitarist Bill Frisell, harpist Carol Emanuel and vibraphonist Kenny Wollesen; to the evocative, minimalist *Mount Analogue* (based on G.I. Gurdjieff's book about an invisible mountain island linking Heaven and Earth). The result of uncommon dedication and a unique carthartic vision, *Mount Analogue* is a highlight of Zorn's career. In the album liner notes, he referred to it as "one of my greatest achievements."

Last year also saw the release of his contemporary classical work *Rimbaud*, dedicated to the French writer Arthur Rimbaud. It included one outrageous file card piece, "Conneries," that had Zorn playing alto sax, piano, organ, guitar and drums. He also released two new volumes from his ongoing *Book of Angels* series: *Prufkas (Vol. 18)* was a vehicle for clarinet virtuoso David Krakauer, while *Abraxas (Vol. 19)* features Shanir Ezra Blumenkranz on Moroccan gumbri accompanied by slamming drummer Kenny Grohowski and screaming electric guitarists Eyal Maoz and Aram Bajkian.

There was also the beautifully evocative *The*

Concealed featuring the Tzadik all-star band Nova Express (John Medeski on piano, Wollesen on vibes, Trevor Dunn on upright bass and Joey Baron on drums) augmented by Feldman on violin and Erik Friedlander on cello.

This kind of diversity coming from one composer is astonishing. And yet, Zorn insists it's all of a piece. "All the various styles are organically connected to one another," he told *The Guardian* in 2003. "I'm an additive person—the entire storehouse of my knowledge informs everything I do. People are so obsessed with the surface that they can't see the connections, but they are there." Or as he told David Garland from WNYC's "Spinning on Air" show: "There's a strand running through all those musics, which causes misunderstanding. There's so many different things that have fed my creativity and continue to feed it."

Since it was founded in 1995, Tzadik has released more than 450 recordings by a variety of artists on the label's New Japan, Lunatic Fringe, Radical Jewish Culture and Film Music series as well as on the Composer Series and Archival Series (document-

that he continues to work with—a pool of virtuosos that includes Medeski, Dunn, Wollesen, Baron, guitarist Marc Ribot, keyboardist Jamie Saft and bassist Shanir Ezra Blumenkranz—is well documented. Zorn has said, "I think musicians are saints to do what they do, to make the sacrifices they make to play music." And he rewards them with music that comes directly from his soul, the likes of which they have never played before.

Zorn's creative process is rigorous and monastic. When inspiration hits, he will go into silent retreat in the cramped confines of the same spartan walk-up apartment he has lived in since 1977 and not see the light of day until he's done with the task at hand. During these undisturbed streams of creativity, he will go without food or sleep, sometime for days, finally emerging with a finished work. His joy is in the discovery.

"You have to be obsessed with these things," Laswell said. "If it's going to be believable and honest, you have to lose yourself in it. That's the key. And Zorn does that."

"John has a very detailed mind, and he's very direct," said Baron, who has played in numerous Zorn bands, including *Spy vs. Spy*, *Naked City*, *Masada*, *Moonchild*, *Nova Express* and *The Dreamers*. "He knows exactly what he wants and he doesn't stray far from that—unless he hears something that shines a light, and then he'll take that and see how he can use it within the original concept. And when he does a recording, he's concerned with every detail, right down to the look of the package. He gets an idea and he follows it through to the nth degree in the quickest time possible. He doesn't let anything get in the way . . . from the moment of its inception to the moment of its completion."

"John is a very hard-working guy, but he also has a generous sense of humor," said Masada trumpeter Dave Douglas.

"He demands complete focus and utmost effort from the players, and at times he can be relentless to the point of discomfort. But when you are in his band, you quickly realize that every action is at the service of his musical vision, with no compromises. It is a profound feeling."

"In terms of the different Zorn bands that I play in, my role depends on the concept," said bassist Trevor Dunn. "In a piece such as 'Illuminations,' where the piano part is 100 percent written but the rhythm section improvises, I am given full license to make my own choices. But in ensembles like *Moonchild* or *Nova Express*, I need to play what is written, maintain tempos, make cues and improvise with a certain intent and in a specific context. In either case, being an integral part of the ensemble is key, and Zorn keeps an eye on us to make sure we are realizing his vision as a composer and interacting within the group in a way that benefits the music."

Zorn is a seeker. His pursuit is that place between the known and the unknown, the accessible and the inaccessible, often fueled by his interest in mysticism, alchemy and magic. His works like *Mount Analogue* sustain a mood of wonder and mystery. Composed during a three-week period of isolation and intense creative activity, it consists of 61 musical movements composed randomly. They fell into



Zorn plays "The Hermetic Organ, Office No. 8" at Lincoln Center's Alice Tully Hall on July 13

JAC K VARTOOGIAN/FRONTROWPHOTOS

ing Zorn's own prolific output). "Some of our records sell 50,000 copies, some sell 500 copies," the maestro label head has said.

How can one artist produce 13 CDs of meaningful music in a single year?

"Zorn has managed to be so prolific because he has a very gifted way of deflecting distraction," said bassist-producer and longtime collaborator Bill Laswell, who plays with Zorn and former Napalm Death drummer Mick Harris in the hardcore band Painkiller and also in an improvising trio with iconic avant garde drummer Milford Graves. "He's very quick to dismiss anything that might interfere with his moving forward. Everybody's always coming to you all the time saying, 'Let's do this project.' And he has the ability to say, 'No, absolutely not!' He says it authoritatively and sometimes aggressively. But I don't have that ability. Zorn also knows how to utilize the time very well. As long as I've known him, he'd never waste a second."

"It's simple," Zorn once told me over stuffed cabbage and pierogis at a 24-hour restaurant in the East Village. "I'm insulated against the chaos so I can focus on my work. I don't have a TV, I don't go on vacation . . . Where am I gonna go? I don't have any children; my compositions are my children."

Zorn's loyalty to the inner circle of musicians

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place with the “click” of recognition that only seems to happen when all the elements of a piece are in perfect balance. It has the air of a spiritual journey; in fact, Zorn fasted for three days while immersed in the project. As he wrote in the liner notes: “Today creation seems to me a magical act—unknown, mysterious, part divination, part prayer, part invocation, part alchemy, part ritual. But at the heart of it all lies deep responsibility. The work and the search are one, and along the way any and all methods must be accessed—new ones invented—if a journey to the inaccessible is to continue.”

That same kind of creative immersion was in full effect in the early '90s when Zorn challenged himself to write 100 compositions in a year for his Masada songbook, which was his attempt to bring Jewish music into the 21st century. As he explained to San Francisco's KTVU.com: “It was really fun as a composer to come home and write something that could be finished sometimes in 10 minutes, sometimes in an hour or sometimes an evening. I ended up writing over 200 for the first book and then performed it countless times for the next 10 years [with the Masada Quartet and Electric Masada group]. Then I thought, ‘Maybe it'd be nice to write some more tunes.’ And I wrote 300 more tunes. When I started writing those it was, ‘Let's see if I can come up with 100 tunes in a month instead of in a year. So in the first month I popped out 100 tunes, the second month another 100, in the third month another 100 tunes. I had no idea that was going to happen.”

That second Masada songbook of 300 songs, which Zorn began composing in 2004, is known as the *Book of Angels*. To date, there have been 20 volumes recorded by a wide variety of artists, including the Jamie Saft Trio, Uri Caine, The Cracow Klezmer Band, Marc Ribot, Erik Friedlander, Secret Chiefs 3 and Medeski, Martin & Wood. The latest artist to interpret tunes from the second Masada songbook is guitarist Pat Metheny, whose *Tap: John Zorn's Book Of Angels, Vol. 20* was recently released on Nonesuch/Tzadik (a rare collaboration with a major label by Zorn, who is notorious for controlling every detail of every recording he's involved in, from the composing to the sound to the brilliantly designed packaging that has become a Tzadik signature).

Metheny wrote in his liner notes: “I have admired John Zorn since the late '70s and have fol-

lowed his amazing output every step of the way. Above all, he is a force for good in the universe. He is an incredible musician and composer, of course, but beyond that, he has that rare quality of inspiring everyone around him by being so deeply connected with what he believes and sharing it with such intensity with the world.”

Tzadik is a key outlet for sharing that intensity. Zorn's manifesto for the indie label is posted on its website: “Tzadik is dedicated to releasing the best in avant garde and experimental music, presenting a worldwide community of contemporary musician-composers who find it difficult or impossible to release their music through more conventional channels. Tzadik believes most of all in the integrity of its artists. What you hear on Tzadik is the artist's vision undiluted.”

In 2005, he opened the experimental music space The Stone on Manhattan's Lower East Side, where musicians curate each month and keep 100 percent of the door receipts.

“Zorn has created a universe of music that didn't exist before him,” said saxophonist and longtime admirer Chris Potter. And there are hordes of other musicians young and old who would agree.

John Zorn grew up in Queens between Fresh Meadows and Flushing. His early obsession with movies led to his interest in soundtrack music. At age 13, he saw *Phantom of the Opera* and instantly loved the sound of the organ, which became his first instrument. (He simultaneously loved keyboardist Ray Manzarek of The Doors and Bach's organ music.) He went through a Beatles phase where he played guitar, then later played bass in a surf band. He didn't pick up the alto saxophone until college, after discovering Anthony Braxton's landmark 1969 LP *For Alto* while studying composition at Webster College in St. Louis.

By 1975, he was ensconced in New York's avant garde scene happening below 14th Street. There followed a quick succession of his game pieces: *Baseball* and *Lacrosse* in 1976; *Dominoes*, *Curling* and *Golf* in 1977; *Hockey*, *Cricket* and *Fencing* in 1978; *Pool* and *Archery* in 1979. These were essentially methods of organizing improvisation with large groups by utilizing a prompter to relay “game rules” to the participants, often resulting in some surprising twists.

After operating in the downtown cocoon for 10 years, Zorn broke out in a big way with his 1985 Elektra Nonesuch release, *The Big Gundown*, which was his avant garde take on the music of Ennio Morricone, film composer for the spaghetti westerns of director Sergio Leone.

Zorn followed that in 1987 with *Spillane*, his noir-ish take on the gritty pulp novels of Mickey Spillane, and a star was born. He released two more albums on Elektra Nonesuch—1989's *Spy Vs. Spy* (his thrashing hardcore take on Ornette Coleman music with fellow alto saxophonist Tim Berne, bassist Mark Dresser and the throbbing two-drum tandem of Baron and Michael Vatcher) and 1990's wildly eclectic jump-cut project *Naked City* (featuring the all-star band of Frisell, Baron, bassist Fred Frith, keyboardist Wayne Horvitz and vocalist Yamatsuka Eye). But he was not happy being on a major label and soon left to record with the Japanese Avant label before forming Tzadik in 1995. And a tsunami of recordings have followed.

In his liner notes to 2004's *Magick*, which includes the five-movement string quartet masterwork “Necronomicon,” Zorn wrote: “Music is one of the great mysteries. It gives life. It is not a career, nor a business, nor a craft. It is a gift... and a great responsibility. Because one can never know where the creative spark comes from or why it exists, it must be treasured as Mystery. For the most part, I believe that creativity chooses you, not the other way around.”

And in even more revealing notes from 2011's *Enigmata*—a series of 12 genre-defying noise duets with Ribot on electric guitar and Dunn on five-string electric bass that use atonal written passages alternating with conducted improvisations—Zorn explains his modus operandi in clear, precise terms: “I do what I do regardless of what the outside world might think, want or expect, and although this has alienated my audience, the critical establishment and the academy countless times through my four decades of activity, the feeling that comes from creation on one's own terms far outweighs any such mundane considerations. I do not revel in the misunderstandings surrounding much of my work, and very much want people to enjoy and appreciate it, but that is neither my motivation nor my reason for creating it. My purpose, my reason, my life—is the work itself: my work, done my way.”

DB

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Roberto Fonseca

'THE MUSIC IS ALIVE'

By Fred Bouchard / Photo by Jack Vartoogian/FrontRowPhotos

ALONG FRANCE'S RHÔNE VALLEY, DEEP HISTORY LIES IN THE stones, in the vineyards and—each July since 1981—in the tones floating skyward from the Roman amphitheater that serves as the main stage of the festival Jazz à Vienne.

Fans of the festival love historical context, which explains their fondness for generational connections. This year's Jazz à Vienne delivered a little of each, featuring performances by artists that represent three different eras of Cuban history and culture, who celebrate and build upon the musical values and ideas that each generation inevitably inherits from its predecessors.

Inextinguishable verve and wit were deployed delightfully by the elders of Buena Vista Social Club; the formidable power and grace of a noble virtuoso blazed forth in Chucho Valdés; and the spiritual quest of an earnest, young artist shone bright in Roberto Fonseca.

Born into music, fascinated by drums yet fated for piano, Fonseca studied classics in Havana's famed schools and adored rock, pop and jazz. Earning stints with Buena Vista Social Club, he replaced legendary pianist Rubén González, and became music director for magnificent vocalist Ibrahim Ferrer's final projects. He led the popular fusion ensembles Pura Agua, Obsession and Temperamento, which won Cubadisco's 1999 Jazz Award. And he collaborates with brilliant British producer/impre-

sario Gilles Peterson.

Currently 38 and a newlywed, Fonseca made a return trip to Jazz à Vienne this summer, his first appearance there since 2004, when he backed Ferrer. His lucid, well-paced set reprised material from *Yo* (Concord), his latest of a dozen CD releases, which he will support this fall with his first U.S. tour as a leader.

Hallmarks of Fonseca's style of *musica habanera* are his stark use of individual voices that swell into a chorus of ideas, powerfully hammered ostinatos that sync with exuberant percussionists and festive romps with West African players celebrating mutual Afro-Cuban religion and culture. Wearing his signature grey fedora, Fonseca dazzled with a dashing solo; lurked low in the mix during kora, cuatro or bass cameos; led stop-time breaks on Dave Brubeck's "Blue Rondo À La Turk"; doubled the tempo on crowd-pleaser "Besame Mucho"; and saluted Ferrer in a wistful "Si Te Contara" filigreed with radio static. Simple forms, clear vision, political savvy and heartfelt homages were ever to the fore. DownBeat caught up with him backstage.



DownBeat: What is your first memory of the piano?

Roberto Fonseca: I was making noise, percussion, banging. I saw my brother Emilio playing drums and that was energetic, a lot of movement. So I was trying to play the drums on the piano. I hurt the piano that way—I really punched it a lot!

Were you part of a family band?

Not exactly a band, but we all studied in our tiny house in Guanabacoa's San Miguel de Padrón section. We played music in the same room all together, Emilio on drums, Luis Jesús on piano and me after him on piano. Each of us had to focus on what he was doing. It

was a discipline that really helped me before I started studying in the schools at 8.

As a student I gave heart attacks to my mom because I didn't concentrate well. We went to school from 8 a.m. to 6 p.m. That was hard, because we didn't have time to play with our friends. My mother let me play baseball in my yard while I was supposed to be practicing piano.

Chucho Valdés took me to an intensely active music school when I visited the Havana Jazz Festival in 1996.

Chucho visited and played for us when I was in the schools; lots of famous musicians did. When I saw

him play, I really knew I wanted to play jazz piano.

What disciplines did you learn at Amadeo Roldán and Instituto Superior de Arte?

I always say the most important thing we have is classical music, because everything comes from that. The composer I prefer is Johann Sebastian Bach because he was a great improviser, and his creative approach is one of the best in music history. To play classical music you have to improve your skills and technique. It's very important to become a musician, not just a piano player. Baroque music teaches you the different colors to endlessly vary your own music. I'm very happy we have classical music schools in Cuba.

Who is important after Bach for you?

The other one is Beethoven. He could convey masterful ideas in two notes. He'd create a huge masterpiece from a simple repeated melody. That's big for me because we have to give a lot of information in a short time.

I hear that in Yo. You'll start a simple melodic idea over a bass line, and then overlay it with percussive ideas and a voice or chorale. Did you have piano lessons with Chucho?

Indirectly—every time you'd go hear him, it would be a lesson! That might be a better lesson than reading books or a score, to watch how he interacts with other musicians.

Did you have teachers who were particularly influential?

I was lucky that a Russian woman, Irina, gave me lessons personalized to my personality and learning style. I understood and identified with her as if I was looking in a mirror. At one time, you may remember, it was not allowed to play jazz in Cuban schools. Irina taught me how to respect the various styles of music, and how to study both jazz and classical—but to separate them. One hour of jazz, then one hour of classical, but do not mix them up! Interesting. She started to listen to my tunes, and she'd make suggestions: Play this idea fast or syncopated, play that idea soft, develop this idea.

She didn't want you to mix the ideas up too early before you formed basic skills.

Yes. Definitely. Then there were recordings. The first cassette that came into my house was Keith Jarrett. I was lucky—it was the standards. He's really sensitive about using beautiful melodies. The other side of the cassette was Bill Evans with Scott LaFaro. We hung that cassette on the wall and bowed to it: For me, piano started here! Then I heard Herbie Hancock, rock and hip-hop. We searched FM [radio] coming in from the U.S.A. for good music. We'd tape it and hope the tape didn't break. We listened to everything: Stevie Wonder, Iron Maiden, Quiet Riot, Ozzy Osbourne. I was into hip-hop but I didn't know all the names.

On Yo I hear a lot of bass lines and percussion, but not as much melodic development as your earlier albums. Is that a concept thing?

Yes, I'm trying to simplify my philosophy of composing: Have more space, more energy. It's

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difficult to express more ideas with fewer notes. This album is dedicated to my Afro-Cuban roots and the folk music from Africa. The beat and the bass add up to the heart of the song. The other thing is the color; each tune is a story I'm trying to tell. Every instrument contributes to the cadence like a different shade of paint, but the bass and percussion are the primary colors.

Among contemporary pianists, who do you like?

I respect all the pianists we knew in Cuba—[Robert] Glasper, [Brad] Mehldau. Gonzalo Rubalcaba is really my brother. Yes, I know Osmany Paredes and Luis Perdomo; they are all good, and I'm happy that they come from Cuba, even though we don't have the same style. They believe in what they do. We all have the same 88 notes; the philosophy you apply makes the difference.

Tell me about your influences, and how you developed your vocal style. Before Ibrahim Ferrer, was there a singer with whom you identified?

Among singers, I love Abbey Lincoln. Pay attention to one song—"A Heart Is Not A Toy"—that gives me goosebumps. You think the line is over but she adds a little grace note. ... She goes beyond singing well, and shows the character to live what you sing, put all of herself in there. That was very impressive.

The other song of Abbey's is "Africa." When I first heard Abdullah Ibrahim's "Ishmael" with that bass line, I knew I wanted my music to sound like that. Then I heard Abbey sing "Africa" and I thought, "I want my vocals to sound like *that!*"

Will any of your future projects involve poetry?

I'm working with the concepts of African aesthetics put forth by poets Aimé Césaire [from Martinique] and Léopold Senghor [from Senegal]. Also Russian poetry. I love poetry combined with music. A concert, like a movie, can tell a two-hour story with a lot of detail and visuals.

Some people understand words easier than music, but you give them both—bam!

I'm not interested in just being a piano player. A musician must have different ideas of sound.

Your remixes on Yo—"80's" and "Bibi-sa"—use different keyboards.

If you make the right balance between electric and acoustic, people then will accept that electronics don't hurt. Electronics can be the slave of music, but not the other way around. I like to combine the sounds to make it a laboratory.

What other instruments do you play? Percussion? Mbira?

I love percussion. I would love to play mbira, but that's more an opportunity for Africans. I'd love to mess around with drums more. In my first group, I played drums. It was a Beatles group. I was Ringo! I play congas a little, too.

Where are your African players from?

Chérif Soumano, tonight on kora, is from

Mali. Étienne M'Bappé is from Cameroon, and Assane Mboup is from Senegal.

How does having the African guys in the band help your Afro-Cuban identity?

It's really connecting. We have this religion thing. My religion [Yorùbá] comes from Nigeria. We have a lot of things in common, and it makes a beautiful experience. We respect each other's music, but we have different accents.

Have you been to Africa?

Two times. Johannesburg, the first time. In Cuba, the most popular thing is salsa. I thought,

"This thing came from Africa, now let's see how they perceive my music." They were screaming, dancing, paying attention to each note, understanding everything. "Now," I thought, "I'm blessed. I can continue my music." The second time, in 2012, it was Capetown. I was able to visit Robben Island, where Mandela was jailed. They gave me the key to Mandela's cell and I opened it! I was touching that history.

What will your next project be?

The story of Cuban music with imaging, film, stage show, dancers and horn players. It's a top-secret theme.

DB

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piano

Andy Sheppard

saxophones

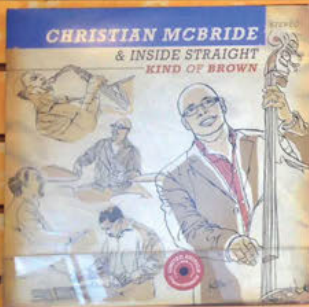
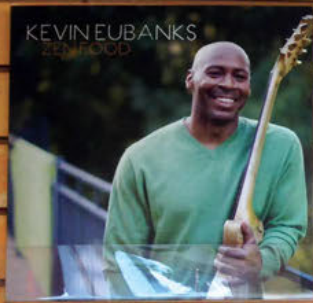
Steve Swallow

bass

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REVIEWS >

Warren Wolf



Warren Wolf *Wolfgang*

MACK AVENUE 1077
★★★★

With no inconvenient precedents, originality has become easy. The test is to create freshness from the familiar. So Warren Wolf collects points for making “Frankie And Johnny” and “Le Carnaval De Venise” well worth hearing again. Credit also to Christian McBride, who leads into the former with a springy pizzicato step against a loping vamp by Benny Green. “Carnaval” is altogether different. Played as a duo with pianist Aaron Diehl, it’s a series of wall variations on Victorian decorum. Technically a waltz, it exudes a Scott Joplinesque propriety and elegance. In a low-key way, it also showcases Wolf’s fastidious touch and reserves of sheer technique.

His taste for formality extends to two originals that are among the CD’s more absorbing pieces. “Wolfgang” is the second of two duets with Diehl, who has a fondness for the more refined Third Stream ideas that pianist John Lewis built into his signature style. It begins with a lyrical theme that journeys into 18th century contrapuntal territory suggesting the gentle qualities of Mozart. That done, Diehl and Wolf pull a quick turnaround and suddenly start conversing in a bluesy barroom dialect that is rather a non sequitur. The classical polish then returns, but the two contrasting sensibilities never speak to one another. “Annoyance” is peaceful and pretty and once again uses McBride as the principal lead. Background vocalist Darryl Tookes overdubs a soft, wordless chorus of harmonies on “Setembro,” a pleasant anomaly whose ambiance suggests a Henry Mancini soundtrack or Fred Karlin’s famous score to *Sterile Cuckoo*. Between these less-expected directions, Wolf makes it clear that he is a straight-head jazzman, comfortable in the long line of footsteps implanted by everyone from Red Norvo through Bobby Hutcherson.

—John McDonough

Wolfgang: Sunrise; Frankie And Johnny; Grand Central; Wolfgang; Annoyance; Lake Nerraw Flow; Things Were Done Yesterday; Setembro; Le Carnaval De Venise. (61:10)

Personnel: Warren Wolf, vibraphone, marimba (9); Benny Green (2, 5, 7), Aaron Goldberg (1, 3, 6, 8), Aaron Diehl (4, 9), piano; Christian McBride (2, 5, 7), Kris Funn (1, 3, 6, 8), bass; Lewis Nash (2, 5, 7), Billy Williams Jr. (1, 3, 6, 8), drums; Darryl Tookes, vocal (8).

Ordering info: mackavenue.com



Chucho Valdés & The Afro-Cuban Messengers *Border-Free*

JAZZ VILLAGE 570016

★★★★

The virtuosity, energy and muscle power of pianist Chucho Valdés never fails to enthrall crowds, but peel away the pyrotechnics and sometimes substance wanes. Not so on this thoughtful album, which embraces “family” in a grand manner and radiates to traditions from Africa, Spain, Comanche America and black America. While Valdés is not the greatest storyteller—his solos proceed in seemingly arbitrary rhythmic and tex-

tural episodes rather than obvious narratives—he dials back the thunder here to favor delicacy and gives his side players plenty of room to sing.

The lively opener, “Congadanza,” a joyous romp that lives up to its name by merging percussive, McCoy Tyner-like waves with stately danzon, is followed by “Caridad Amara,” a graceful tribute to Valdés’ grandmother, who passed on to him her love of Rachmaninoff’s romanticism. The next two tunes, with tenor sax (Branford Marsalis) and trumpet (Reinalda Melián Alvarez) taking the lead, have an Art Blakey vibe. “Bebo,” a keeper melody, contrasts a happy, upbeat tumbao vamp with a fleet and elegantly ringing solo. “Afro-Comanche” references a little-known relocation of North American Indians to Cuba, complete with evocative pentatonic scales, quartal harmonies and a closing coro vocal call-and-answer. The gorgeous ballad “Pilar,” for Valdés’ mother, who loved Bach, features Perellada’s rich bowing, an intensely elegiac piano solo and a baroque interlude. “Abdel”—with a snake-charmer soprano sax solo by Marsalis that feels dubbed in after the fact, triumphant horn fanfare and cascades of notes breaking on the shore—borders on kitsch, yet somehow Valdés makes it all work, perhaps through sheer force of will. —Paul de Barros

Border-Free: Congadanza; Caridad Amara; Tabú; Bebo; Afro-Comanche; Pilar; Santa Cruz; Abdel. (70:51)

Personnel: Chucho Valdés, piano; Reinalda Melián Alvarez, trumpet; Branford Marsalis, tenor saxophone (3, 4), soprano saxophone (8); Angel Gastón Joya Perellada, bass, vocals; Dreiser Durruthy Bombalé, batás, lead vocals; Rodney Barreto Iilarza, drums, vocals; Yaroldy Abreu Robles, percussion, vocals.

Ordering info: harmoniamundi.com

David Binney *Lifted Land*

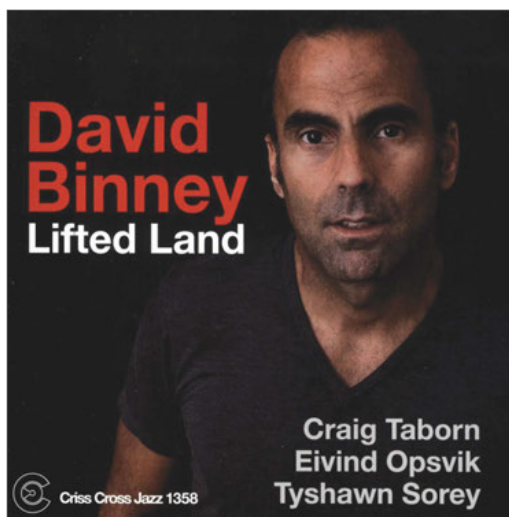
CRISS CROSS 1358

★★★★

What’s nice about *Lifted Land* is also saxophonist David Binney’s willingness not to follow a formula, even if it’s his own. What starts with a multi-tracked chorus of Binney’s, on “Fanfare For Basu,” ends with a solo from pianist Craig Taborn. And the expectations are foiled from front to back.

Perhaps the model here is “The Road To Your House,” with rather simple but rhythmically demanding melodic material suggesting some terrain fully explored in alto and piano solos. But Binney’s willingness to depart from the clearest path is made evident on “As Snow Before A Summer Sun,” where any sense of conventional song play is upended, instead introducing a slower and more introspective sensibility and an uncommonly open approach to the improvised material. The melodic themes do, indeed, melt in the presence of precise and intuitive free play from sensitive participants like Taborn and Tyshawn Sorey.

The composed material has fascinations of its own, for instance the piano accompaniment on “Curious About Texas” is testament both to Binney’s ingenious direction and Sorey’s independently mindedness. Binney’s tone is purposefully limited, rather narrow in a way. But he evinces plenty from the small area in which he chooses to

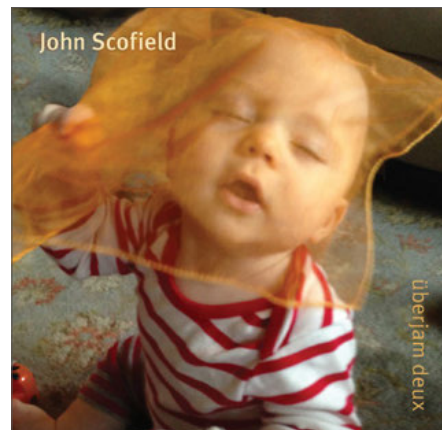


work, concentrating instead on the relationships with other instruments and with his own compositions. He leaves open areas for the music to spread out, moving far away from his somewhat unmemorable tunes. Eivind Opsvik, for instance, opens “The Blue Whale” with a stellar little solo, clearing a space for the band and offering a beautiful groove. —John Corbett

Lifted Land: Fanfare For Basu; The Road To Your House; As Snow Before A Summer Sun; The Blue Whale; Curious About Texas; Lifted Land; Losing The Central Valley; Red Cloud. (58:34)

Personnel: David Binney, alto saxophone; Craig Taborn, piano; Eivind Opsvik, bass; Tyshawn Sorey, drums.

Ordering info: crisscrossjazz.com



John Scofield *Überjam Deux*

EMARCY 18605

★★★★

It seems impossible, but I’m still meeting up with people who are dubious of John Scofield’s groove-oriented music. Not on the basis of each disc, but for the fact that he’s chosen to put swing on the back burner for whatever hue of funk he’s momentarily messing with. This stance is not only myopic, but flat-out cluckish. Scofield’s rhythmic interests are many, and they’ve been in play for decades. His playing on the followup to his 2002 *Überjam* disc tells us that he’s becoming more pithy and more precise even as he stretches out.

The guitarist references the African diaspora in the album notes, and various rhythmic constructs emerge from the range of pulse patterns that the motherland has spread around the world. The most effective tracks are afrobeat readymades that Team Sco squeezes hard. “Snake Dance” cops its bedrock personality from Fela Kuti but manages to wiggle its way into a confluence of Motor City funk and bayou swamp stomp.

The breezy approach that marks *Überjam Deux* bristles with the kind of tension that keeps the best instrumental pop on its toes. “Endless Summer” is a constant sizzle on the bottom and irresistible melody on top. In the large, Scofield’s string partner Avi Bortnick comes up with beats, and the boss fits them with thematic motifs that snuggle into place. Sometimes it seems a tad modular, but the chemistry the band brings to performances (bassist Andy Hess and drummer Louis Cato are locked tight throughout) speaks for itself.

Borrowed ideas aren’t to be fretted over here. Echoes of “I Can See Clearly Now” waft from the reggae bounce of “Dub Dub,” and “Al Green Song” bows directly to Willie Mitchell’s swagger. What makes this stuff so individual is the guitarist’s grammar. Lots of note-bending, a sweet ‘n’ sour tone and the kind of ingenious improv tactics that leave you wanting each solo to go on a chorus or two longer.

—Jim Macnie

Überjam Deux: Camelus; Boogie Stupid; Endless Summer; Dub Dub; Cracked Ice; Al Green Song; Snake Dance; Scotown; Torero; Curtis Knew; Just Don’t Want To Be Lonely. (61:54)

Personnel: John Scofield, guitar; Avi Bortnick, guitar, samples; Andy Hess, bass; Adam Deitch, drums; Louis Cato, drums; John Medeski, organ, wurlitzer, mellotron.

Ordering info: deccarecords.com

The Hot Box

Critics ▶	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Warren Wolf <i>Wolfgang</i>	★★★★	★★★½	★★★	★★★½
Chucho Valdés <i>Border-Free</i>	★★★	★★★★	★★★	★★★★
John Scofield <i>Überjam Deux</i>	★★★	★★★½	★★★★	★★★★
David Binney <i>Lifted Land</i>	★★	★★★★	★★★★	★★★

Critics' Comments

Warren Wolf, *Wolfgang*

Conventional, straightforward, no trickery or submerged agendas, and better for it—Warren Wolf and his gangs sound relaxed together in this comfort-food CD. The two different groups don't scream out their differences; each has its pleasures, though the tracks with McBride are undeniably magical, as is the Bach-ish duet with Diehl. —*John Corbett*

Great blues playing, right? But just a bit too fastidious, too, right? The precision blends with ardor, and along the way things become a tad too steely. The gloss of the production aids this vibe. —*Jim Macnie*

Wolf is a masterfully melodic improviser who swings full-out, from the gut and heart, and he's aided and abetted here by three pianists who get it. It will be interesting to see, as he develops, if Wolf moves beyond Milt Jackson territory into more modern, personal statements such as the "Lake Nerraw Flow," but even if he doesn't, he's a pure pleasure. The vocal track is fine but feels slightly out of place. —*Paul de Barros*

Chucho Valdés & The Afro-Cuban Messengers, *Border-Free*

Cuba's pre-eminent athlete of the keys on a tear. A teeming onslaught of density comes barreling at you with little pause or mercy. Rhythms crackle while Valdés burns, peaking with swirling arpeggios and hammering boulders that become hypnotic in repetition. Loaded with energy and aggression. —*John McDonough*

Sophistication and true grit, in just the right balance. When the percussion is percolating and Valdés is pushing the rhythm, hold on tight. The romantic ballads come with a patina of sentimentalism, but it's all in order and feels right. Branford Marsalis' cameos add another level of complexity. —*John Corbett*

Melodrama flecks the flames of the pianist's suite-like program. Animated passages have a neon feel, and even though the solos have a courageousness, they feel like they're too florid by half. —*Jim Macnie*

John Scofield, *Überjam Deux*

A catchy rhythmic persistence, simple lines and a perpetual backbeat make this an easy toe-tapper with no special subtexts attached. One-dimensional, sure. But Scofield skates the vamps and ostinatos with a sharp, fusion-tested pungency. This potboiler cooks like a vat of chili to the last board fade. —*John McDonough*

Interesting to follow the unexpected manifestation of Scofield as a jam-band eminence grisé, digging into funk and African grooves. He sounds good on these wordless dance songs, his overdriven tone and hyperbolic bends effectively channeling the blues. It's not heady stuff, but for body music it scratches the itch. —*John Corbett*

A glossary of groove, a source code of soul, a textbook of tease, these 11 short, tightly wound, minimalist tracks make sitting still impossible. OK, so there's no complex development, no grand plan—how about some plain funky fun, from the bootie twang-a-lang of "Camelus" and the Clapton-like curl of "Boogie Stupid" to the reggae silences of "Dub Dub" and the Flames-like scratch guitar of "Cracked Ice." John Medeski's organ on "Al Green Song" is thick as buttermilk; "Snake Dance" is EDM for the soul set. —*Paul de Barros*

David Binney, *Lifted Land*

Opens on a knotty Ornette Coleman-like figure, makes a fleeting reference to "Giant Steps," then seems to evaporate into the pristine, emotionally ambivalent avant garde scene, where Binney enjoys a critical esteem. Outside that niche, this disc leaves much heavy lifting to the listener. —*John McDonough*

He's long been known as a burner. Here's a disc that displays his agility. From ballads to open territory to scalding romps, it's one of his most convincing. —*Jim Macnie*

Binney, who has one of the most satisfying, rich alto saxophone sounds in jazz, keenly evokes the feel of the land and the fierce elemental forces in this cleverly titled program inspired (mostly) by the historical tragedy at Wounded Knee. But while the title track has anthemic lift and panoramic vistas and Craig Taborn's dense solo on "Blue Whale" is a real tail-twister, Binney's all-legato attack and analytical procedure—especially on the 18-minute, ceremonial "As Snow Before A Summer Sun"—sometimes loses dramatic tension. —*Paul de Barros*

JIM BEARD

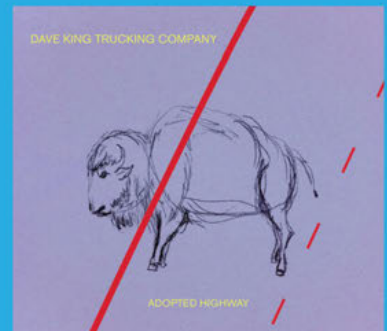


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★★★★★

Hip titles introduce these four lengthy sorties from a supergroup of European improvisers. “Chert” seems apt for Evan Parker’s soprano excursion, beginning with Native American flute-like sounds before building chirruping overtones around the initial mid-range drone. Afterward, bagpipes are suggested by ballooning dynamics characteristic of circular breathing and the partials split again to create

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SONY MASTERWORKS 88883711822
★★★★½

The question late this summer, for fans and casual observers alike, was whether this disc, the Tedeschi Trucks Band’s followup to 2011’s *Revelator*, could achieve the same jubilation as that Grammy-winning debut. Supergroups, after all, can flame out. But not to worry: The eponymous power couple of Susan Tedeschi and Derek Trucks are in fine form here.

Trucks wails and bends all over the disc, laying down one well-wrought guitar solo after another, in multiple styles, but Tedeschi’s remarkable voice is the real star. On slower tempo grooves like “It’s So Heavy” and “Sweet And Low,” she’ll go tender and flat-out pretty; more often, as on “Made Up Mind,” she growls and swoops in convincing fashion. The belting is boosted by flashes of cleverness in the lyrics, mostly penned by Tedeschi and Trucks. No one is going to catch up to the speaker in the soulful title track, described by Tedeschi as “an empowerment song.”

The catchy, hand-clappy “Part of Me” starts out sounding like something from the Stax vault, but quickly evolves into its own groove, a playful vocal duet between Tedeschi and Saunders Sermons, the band’s trombonist. Except for its rotating cast of bass players, the large band has been together for a couple of years now, and the

cross commentary from several strata. The chalky, textured lower notes suggest Parker’s old sparring partner Steve Lacy, but this is the zone that Parker pioneered and influenced such reed scientists as John Butcher and Ed Rothenburg. At almost the four-minute mark Barry Guy’s arco bass sidles in, and there are several versions of him in attendance. Paul Lytton sounds the dinner bell and spirits sweep down the snakey stairwell to the great hall.

More apparitions slither down the banister of Guy’s bowed glissandi; agitation builds in the haunted homestead, until Guy quiets the rumpus. “Gabbro” yawns with elastic contrabass twangs and drumskin flip-flops that could just as well be Parker popping tenor keys. Lytton is under-served in the mix, but the bulbous ambience in Switzerland’s Theater am Gleis only adds drama. Midway through, Parker finds an arpeggiated refrain that breaks from his usual tight fingering; it faintly recalls Albert Ayler. Guy shows two can play the overtone game with a colossal display of extended virtuosity before Lytton’s overwound cucarachas have a field day; hear the history in the way he and Parker marry scuttling lines.

Ignore those who may say it sounds dreadful, or seek solace with quality headphones; if you know this trio you’ll know what to expect.

—Michael Jackson

Live At Maya Recordings Festival: Obsidian; Chert; Gabbro; Scoria. (61:32)
Personnel: Evan Parker, soprano and tenor saxophones; Barry Guy, bass; Paul Lytton, drums.
Ordering info: nobusinessrecords.com



road miles show, in a good way—the band is tight, top to bottom.

—David Zivan

Made Up Mind: Made Up Mind; Do I Look Worried; Idle Wind; Misunderstood; Part Of Me; Whiskey Legs; It’s So Heavy; All That I Need; Sweet And Low; The Storm; Calling Out To You. (53:25)
Personnel: Susan Tedeschi, vocals, guitar (6, 7), percussion (1); Derek Trucks, guitars, percussion (10); Kofi Burbridge, flute (3), piano (3), Wurliitzer electric piano (5, 7, 8, 9), Hammond B3, Hohner clavinet, grand piano (1, 8); J.J. Johnson, Tyler Greenwell, drums, percussion (all except 11); Mike Mattison, Mark Rivers, background vocal (all except 6, 10, 11); Kebbi Williams, saxophone; Maurice Brown, trumpet (all except 6, 10, 11); Saunders Sermons, trombone, vocal (5), background vocal (4); Pino Palladino, bass (1, 7, 8, 9, 10); Dave Monsey, bass (2, 5); John Leventhal, additional guitar (2); Bakithi Kumalo, additional percussion, bass (3, 4), percussion (4); Eric Krasno, additional guitar (4, 7), background vocal (7), percussion (10); Mark Rivers, tambourine (5); Doyle Bramhall II, vocals, guitar (5, 8); Jim Scott, claps (5); George Reiff, bass (6).
Ordering info: sonymasterworks.com



Christian McBride
Out There

MACK AVENUE 1099
★★★★½

Don’t let the title fool you. *Out There* captures Christian McBride in the “in zone” when it comes to contemporary straight-ahead jazz. He’s far from any outskirts the title may suggest as he leads a sterling trio through an amicable program of standards and originals, while simultaneously functioning as mentor to his trio mates—pianist Christian Sands and drummer Ulysses Owen Jr.—and challenging his days a burgeoning young jazz lion of two decades ago.

Still, there’s a timeless, naked beauty that emanates from the disc and prevents any stylistic moldiness, regardless if they venture into churchy hard-bop (Oscar Peterson’s “Hallelujah Time”), elegant balladry (Rodger and Hammerstein’s “I Have Dreamed”) or swaggering blues (Sands’ “Ham Hocks And Cabbage”). McBride’s no-nonsense approach here provides ample space for listeners to luxuriate in his now legendary command of the upright bass as well of the considerable talents of his mates. “I Have Dreamed” offers some of the most beautiful arco bass playing this year as McBride articulates the wistful melody atop Sands’ economical accompaniment and Owen’s feathery brush work.

The bassist refurbishes one of his originals, “I Guess I’ll Have To Forget” (first heard on the more fusiony *Sci-Fi* in 2000), to great effect as Sands accentuates the Stevie Wonder-like melody with sparse impressionistic flourishes that give way to McBride’s fleet yet cogent improvisation. McBride also invigorates the erstwhile standard “My Favorite Things” with an ethereal feel and suspenseful unfolding that doesn’t sound jarring. Then he reveals his fever for the funk on a charming take on Johnnie Taylor’s Stax hit “Who’s Making Love,” giving a quirky nod to Johnny “Guitar” Watson by quoting “A Real Mother For Ya.”

—John Murph

Out There: Ham Hocks And Cabbage; Hallelujah Time; I Guess I’ll Have To Forget; Easy Walker; My Favorite Things; East Of The Sun (And West Of The Moon); Cherokee; I Have Dreamed; Who’s Making Love. (60:05)
Personnel: Christian McBride, bass; Christian Sands, piano; Ulysses Owen Jr., drums.
Ordering info: mackavenue.com

Arturo O'Farrill and The Chico O'Farrill Afro Cuban Jazz Orchestra



JOHN ABBOTT

Latin Jazz's New Directions

Paquito D'Rivera: *Song For Maura* (Paquito Records/Sunnyside Records SSC 4554; 57:39 ★★★★★) *Song For Maura*, the spirited new album from Cuban clarinetist-saxophonist Paquito D'Rivera, was recorded as a quartet, but the whole thing feels more like a duo. D'Rivera's backup group here, the Brazilian Trio Corrente, is as tight as a drum, and it seems like the leader is bouncing ideas off of Corrente as opposed to its individual members. The effervescent "Murmurando" shows the four-piece at its best: After a complex, mischievous head, D'Rivera's bright, joyful clarinet leads off a conversation that makes plenty of room for Fabio Torres' fluid piano, Paulo Paulelli's spunky electric bass and Edu Ribeiro's tasteful drumming.

Ordering info: sunnysiderecords.com

Arturo O'Farrill and The Chico O'Farrill Afro Cuban Jazz Orchestra: *Final Night At Birdland* (Zoho 201311; 63:18 ★★★★★) From 1997 to 2011, Sunday nights at Birdland were reserved for the rich and powerful Chico O'Farrill Afro Cuban Jazz Orchestra. O'Farrill left this world in 2001, but his pianist son, Arturo, kept the 18-piece band going. Gorgeous and explosive, this disc illustrates just how much jazz, r&b and Latin music have in common. "Calediscopico," the first part of a suite called "Three Afro Cuban Jazz Moods," would fit on a blaxploitation soundtrack.

Ordering info: zohomusic.com

Paul Carlon: *La Rumba Is A Lovesome Thing* (Zoho 201309; 53:54 ★★★★★) Saxophonist Paul Carlon's Latin look at the compositions of Billy Strayhorn goes all the way on a cover of "Take The 'A' Train." The arrangement includes five-horn chords, tres riffing from Benjamin Lapidus, Christelle Durandy's strong vocals, a determined funk section and a focused, percussion-fueled trombone solo from Mike Fahie. The other can't-miss track also feature Durandy's voice.

Ordering info: zohomusic.com

Ricardo Gallo Cuarteto: *Tribu Del Asfalto* (La Distrofonica 033; 51:06 ★★★★★) On Sept. 5, 2012, at a jazz festival in Colombia, the Colum-

bian group Ricardo Gallo Cuarteto—bassist Juan Manuel Toro, drummer Jorge Sepulveda, percussionist Juan David Castano and Gallo on piano—created sounds that were driving, hypnotic, mysterious, free-jazz-leaning and connected to Latin rhythms. The music feels fresh but truly deep.

Ordering info: ladistritofonica.com

Brian Andres and The Afro-Cuban Jazz Cartel: *San Francisco* (Bacalao Records 002; 50:15 ★★★★★) The name of the game on the second album from drummer Brian Andres' Afro-Cuban Jazz Cartel is fun. Take "Soul Provider," a cut by trombonist Jamie Dubberly. The infectious piece mostly alternates between a New Orleans second-line beat and a sultry Latin groove, and includes a funky chant and plenty of jazz on top.

Ordering info: brianandres.com

Jose Rizo's Mongorama: *Baila Que Baila* (Saungu Records 004; 74:40 ★★★★★) Mongorama plays hard-hitting Latin jazz in the vein of the late conga player Mongo Santamaria's work from the '50s and '60s. On *Baila*, its second album, the band is in especially fine form when backing the sweet and powerful voice of Destani Wolf. The standout track is the slinky "Say Yes To Love," a Kenny Burrell original featuring Burrell on guitar and a charming vocal performance. Now in his early 80s, Burrell is still smooth and stinging.

Ordering info: jazzonthelatinsideallstars.com

Wayne Wallace Latin Jazz Quintet: *Latin Jazz—Jazz Latin* (Patois Records PRCD014; 55:55 ★★★★★)

Track four begins innocently enough. A few seconds of just percussion. But soon, over a slow, swaying tempo, the melody from John Coltrane's "Giant Steps" unfolds. A heartfelt trombone solo shows up. Later, tenor saxophonist Masaru Koga plays the opening sax lines from *A Love Supreme* to begin his fairly ferocious solo. An earnestly grooving statement from Bay Area trombonist Wayne Wallace, this disc is full of nice moments. But that take on "Giant Steps" is great.

Ordering info: patoisrecords.com

DB

STEPHAN CRUMP'S ROSETTA TRIO

STEPHAN CRUMP'S ROSETTA TRIO

THWIRL

THWIRL

STEPHAN CRUMP bass

LIBERTY ELLMAN guitar JAMIE FOX guitar

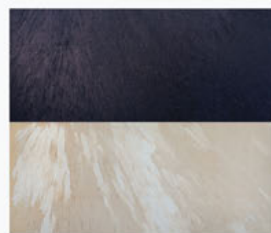
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A Lorca Soundscape

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CLAUDIA ACUÑA voice

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DAN TEPFER piano

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Tunes.com/StephanCrump
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sunnysiderecords.com





Carline Ray
Vocal Sides

CARLCAT RECORDS
★★★★

Catherine Russell isn't the only splendid vocalist in her family. Her mother, Carline Ray, who died on July 18 at 88, exhibited ringing authority.

After graduating from Juilliard with classical voice and piano training in 1946, Ray had an estimable yet under-recognized jazz career as a singer, guitarist and bass player. Among her credits: the all-female International Sweethearts of Rhythm, the Erskine Hawkins Orchestra, Mercer Ellington, Mary Lou Williams and Ruth Brown. Ray had a full, caramel-rich voice with a dra-

matic dimension that added a special immediacy to her singing of lyrics to favorite songs she sang throughout her life. She brought a strong sense of conviction to "When I Grow Too Old To Dream," nicely judging the narrative pace, and on "Somewhere," she emotes with great warmth, relishing every syllable for its expressiveness. After capably scatting "Donna Lee," Ray displays her capacity for swinging in the standard "Back Home Again In Indiana"—interestingly, she returns to the freedom of scat to finish the medley, possibly in ironic commentary on the safe, cozy lyrics.

Ray was a paragon of righteous voice. With pianist Mark Shane following along, she and her daughter together kindled a sense of faith-inspired joy and contentment over the promise of afterlife as they sing the old hymn "Land Beyond The River." They also humbly contemplate living the right life on the spiritual "Hold On," no supporting musicians needed. Ray, without Russell, also followed a sacred course with Duke Ellington's "Come Sunday" and with two pieces, "Lazarus" and "Our Father," she first encountered when singing on Williams' jazzy "Mary Lou's Mass," back in 1970. —Frank-John Hadley

Vocal Sides: When I Grow Too Old To Dream; Donna Lee/Back Home Again In Indiana; Somewhere; Lazarus; Our Father; Land Beyond The River; Come Sunday; Hold On; A Child Is Born; Without A Song; Lucille. (41:45)

Personnel: Carline Ray, vocals; Catherine Russell, vocals (6, 8); Yuka Aikawa (1, 2, 3, 5, 10), Mark Shane (6), piano; Atsundo Aikawa, bass (1, 2, 3, 5, 10); Greg Skaff (guitar 4, 7, 9); Mark McLean, drums (1, 2, 10); Akua Dixon, cello (7, 9); Frank Anderson, organ (11).

Ordering info: cdbaby.com



Michael Treni Big Band
Pop-Culture Blues

BELL PRODUCTION COMPANY
★★★

The Michael Treni Big Band's *Pop-Culture Blues* is a 10-part music history lesson. Conceived as a compositional study of the development of the blues in jazz since the '50s, the suite consists of a series of original pieces, each of which adheres to a formula derived from elements that major composers of bluesy jazz employed.

"One For Duke," for example, leans on the polytonality Duke Ellington used, along with the double diminished chord voicings that became another of his signatures. Treni approaches each era similarly: the 12-bar Charles Mingus tribute "Minor Blues" employs dark harmonies and hints at a bit of bawdiness; "More Than 12 Blues" exemplifies characteristics of the cool school that emerged with Gerry Mulligan; "Smokin' Blues" borrows McCoy Tyner's affection for the 24-bar form with minor pentatonic and augmented scales; and so on. All of these technical details are explained in Treni's liner notes, adding another layer to the experience of the music itself. Listeners already acquainted with these facts about each great composer's style and form can become engrossed in the ways Treni met the challenge his compositional exercise posed, while newbies can learn the vocabulary for precise technical descriptions while hearing compelling examples of them.

Treni surrounds himself with strong soloists, including Frank Elmo, who performs a beautiful homage to the Breckers ("Mr. Funky Blues"), and Freddie Hendrix, featured on the Herbie Hancock-and-Wayne Shorter-centric "Blues In Triplicate." While some tracks underwhelm—"Bluesy Bossa" never seems to get where it's going—the project's scope offers plenty to admire. —Jennifer Odell

Pop Culture Blues: One For Duke; BOE Blues; Minor Blues; Bluesy Boss; More Than 12 Blues; Summer Blues; Blues In Triplicate; Mr. Funky Blues; Smokin' Blues; Pop-Culture Blues. (67:03)

Personnel: Bill Ash, trumpet, flugelhorn; Jerry Bergonzi, tenor, soprano sax (1, 6, 7, 9); Charles Blenzig, piano (2–5, 8, 10); Vinnie Cutro, trumpet; Rick Dekovessey, percussion (4, 8); Nathan Ecklund, trumpet; Frank Elmo, tenor saxophone, alto flute, clarinet; Bob Ferrel, trombone; Freddie Hendrix, trumpet, flugelhorn (6, 7); Ken Hitchcock, tenor sax, alto flute, clarinet; Philip Jones, bass trombone, tuba; Joe Labelle, guitar (2, 4, 8); Roy Nicolosi, baritone saxophone, bass clarinet, clarinet; Takashi Otsuka, bass; Chris Persad, trumpet; Joe Petrizzo, trombone (lead); Jim Ridd, piano (1, 6, 7, 9); Sal Spicola, alto saxophone, flute; Michael Treni, trombone; Ron Vincent, drums; Craig Yaremko, alto sax, flute, alto flute.

Ordering info: bellproductionco.com

Drew Gress
The Sky Inside

PIROUET 3071
★★★★

Given how often his name crops up on other people's projects, it's not surprising that it's taken bassist Drew Gress five years to follow up his last disc, 2008's *The Irrational Numbers*. On his latest, Gress reconvenes the same quintet that he's been writing for since his 2005 album *7 Black Butterflies*, made up of frequent collaborators in a variety of different contexts.

Reshuffling these same cards makes for quite a different game, however, and Gress' recordings with this band are very different than, say, saxophonist Tim Berne's work with similar configurations. The bassist favors a focused restraint, a sort of concentrated tension that wrings the maximum inspiration from minimal elements, and which maintains a taut severity even when spare free passages burst into angular swing.

The album's centerpiece is the nearly 12-minute title track, which opens with Berne and Ralph Alessi weaving intricate patterns before coalescing into Gress' shimmeringly melancholy melody. Several such moments of gathering beauty are laced throughout the piece, for the most part a dark and ephemeral excursion made all the more elusive through Gress' use of electronics.

It may seem paradoxical, but while Gress' mel-



odies are more straightforward and accessible than some of his compatriots—lacking Berne's epic architecture or Taborn's dense, cryptic layers—they allow for a no less adventurous exploration. A tune like the airy lullaby of "Dreampop" doesn't so much launch into solos as seem to dissolve into them; the rhythm section the composer forms with Craig Taborn and Tom Rainey is constantly shifting and transforming, offering mysteries for their bandmates to solve. —Shaun Brady

The Sky Inside: No Saint; In Streamline; Long Story; The Sky Inside; Kernel; Dreampop; Jacquard; Delve; Zaffig Redux; Long Story Short. (72:23)

Personnel: Drew Gress, bass, electronics; Tim Berne, alto saxophone; Ralph Alessi, trumpet; Craig Taborn, piano; Tom Rainey, drums.

Ordering info: prouet.com



Nick Sanders Trio
Nameless Neighbors

SUNNYSIDE 1340

★★★

The album concept in jazz remains essential. It takes longer for the essence of a jazz artist to reveal itself. Jazz also demands more effort from the listener, who is rewarded with a pleasure more nuanced than you'll find on any Billboard singles chart. So it is with the Nick Sanders Trio on *Nameless Neighbors*, though the album also raises the question of whether one can have too much album to get your point across.

Simplicity guides Sanders, bassist Henry Fraser and drummer Connor Baker. That's not to say there aren't complex moments in their music. There are plenty, in fact, since the trio cultivates a modular feeling. They have no fear of 7/8 nor of chopping it up, adding a beat or taking one away in some brief passage. On "Flip," for example, they hit the home stretch at a busy polymetrical clip, which they quickly whittle down to alternating bars of 7 and 8. But they also love triads on the I chord. Sanders often spins independent single lines, one of which might hark back to the tune's opening motif while the other weaves around it, like a web closing in on an angry fly. That I chord is a powerful tool in Sanders' arsenal. "Chamberlain, Maine," and "Row 18, Seat C" begin by laying out complicated themes studded with unexpected and unadorned triads, which can pop up in the middle of some motif. On the former track, these rhythmic irregularities and playful surprises map out the course for the collective improv that follows. Through minimal gestures, all three musicians stretch out and find their way back to the recapitulation.

The album as a whole provides more insight into Sanders as a player and composer than any individual track. It's an agreeable portrait, but his adherence to medium dynamics in the upper-mid range of the keyboard and his fondness for minor ninths as a speaking device in his solos become clear after two or three cuts.

—Bob Doerschuk

Nameless Neighbors: Chamberlain, Maine; Sandman; New Town; Row 18, Set C; Hymn; Dome Zone; Flip; Orse At Safari; Nameless Neighbors; Manganes; Simple; Motor World; I Don't Want To Set The World On Fire. (58:13)

Personnel: Nick Sanders, piano; Henry Fraser, bass; Connor Baker, drums.

Ordering info: sunnysiderecords.com

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Blues / BY FRANK-JOHN HADLEY

Blurring The Lines

Tinsley Ellis: *Get It! (Heartfixer 1010; 47:01 ★★★★★)* Tinsley Ellis joins the small group of blues guitarists who are recording valuable all-instrumental albums that blur boundaries between genres. Giving rein to a spontaneous freedom of expression, the Georgian eschews using his technique self-indulgently and rather employs it as a vehicle to draw out the emotional power in original songs (snappy salutes to Roy Buchanan, Chuck Berry and Albert Collins) and in his takes on Freddie King's "Freddy's Midnight Dream" and Bo Diddley's "Detour." Every second he approaches the music with the surety of a master guitarist. Plus, he knows exactly what he's doing with Echoplex, Leslie speaker and other effects. Small complaint: Kevin McKendree's work on keyboards is dryly professional.

Ordering info: tinsleyellis.com

Kara Grainger: *Shiver & Sigh (Eclecto Groove 514; ★★★★★ 43:25)* An Australian living in Los Angeles, Kara Grainger is a natural-born singer and assured, low-flame lead guitarist in the blues-rock/Americana realm whose focused writing on her third album tackles the unsteadiness of romance. Not prone to grandstanding or glibness, she manages to resolve conflicts posed in her lyrics through humility and inner strength. Teamed with sensible producer David Z and first-call musicians like keyboardist Mike Finnigan, Grainger also pulls off the daunting task of making a couple overexposed classics sound brand new.

Ordering info: eclectogroove.com

Grand Marquis: *Blues And Trouble (GM 008; 61:22 ★★★★★)* This Kansas City quintet—started up by Bryan Redmond in the late 1990s, its instrumentation consisting of guitar, string bass, drums, saxophone, trumpet, tuba—is happily observant of the local swinging jazz tradition, as well as New Orleans r&b and urban and rural blues. Redmond's unusual singing voice, something like Blaster Phil Alvin's in a wry "Minnie The Moocher" manner, is to the fore on a program of original tunes that sometimes carry an undertow of noir suspense. Despite sounding jumbled on opener "Bed Of Nails" and overstaying their welcome in the final third of this album, the band gets a listener's pulse racing.

Ordering info: grandmarquis.net

The Soul Of John Black: *A Sunshine State Of Mind (Yellow Dog 1976; 38:22 ★★★★★)* First assuming his John Black persona in the late 1990s, ex-Miles Davis sideman John Bigham's creative scheme of mixing soul, r&b and blues achieves full bloom with his fifth album. The Californian



has achieved his own engaging "sound," having assessed Curtis Mayfield, Bill Withers and many more influencers. Bigham, an errorless multi-instrumentalist and a vocalist of distinction, indeed shows a gift for artistic expression when advancing themes of joy and communality.

Ordering info: yellowdogrecords.com

Roomful Of Blues: *45 Live (Alligator 4955; 64:34 ★★½)* Roomful's latest anniversary concert, recorded in March at a club in Rhode Island, was entertaining, with favorite songs from their past played with their trademark jump-blues exuberance. But the concert lacked the terrific punch of previous anniversary blowouts when superior editions of the band went riff-crazy with guest alumni like Duke Robillard (Roomful's founder), Ronnie Earl, Porky Cohen and Al Copley.

Ordering info: alligator.com

Various Artists: *The Walter Davis Project (Electro-Fi 3435; 68:45 ★★★★★)* German pianist Christian Rannenberg advocates here for little-remembered St. Louis bluesman Walter Davis (his 78s date from 1930 to 1952), who was an effective singer with a morose streak and a pianist with a highly individuated, sparse style. Recorded between 2002 and '08, Charlie Musselwhite, Billy Boy Arnold, Jimmy McCracklin and Henry Townsend size up tunes once performed by Davis in saloons. The results are stirring, though singer-pianist Townsend, offering one showcase ("Nothin' But Blues"), is feeling his age and singer McCracklin isn't at his best on two others. Rannenberg's playing throughout the session signals his integrity and craftsmanship.

DB

Ordering info: electrofi.com

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Ellery Eskelin Trio New York II

PRIME SOURCE 7010

★★★★

Ellery Eskelin/Susan Alcorn/ Michael Formanek Mirage

CLEAN FEED 271

★★★★

These recordings capture saxophonist Ellery Eskelin in wildly divergent trios: one focusing on standards, the other making things up on the fly.

The first recording by his excellent organ trio with Gary Versace and Gerald Cleaver was dedicated to his mother, Bobby Lee, a Baltimore organist. Eskelin has written that he considers this group “a free improvisation unit” that just happens to use the Great American Songbook for structure. The first few minutes of “The Midnight Sun” find Versace playing spacey, cascading note runs while Eskelin deploys his gorgeously smoky tone to spontaneously shape melodies that sound recovered from half a century ago—the tune is almost half over by the time Cleaver enters with gentle swing prodding and Versace traces the changes. Versace sometimes lays down bass lines using his foot pedals, but he also functions more in the pianistic role à la Larry Young.

Mirage is totally improvised. Pedal steel guitar player Susan Alcorn has a slippery quality that allows her to function as a fluid glue, bridging the sometimes nubby, sometimes woody notes knotted up and the sinuous, striated lines bowed by Michael Formanek and breathy improvisation by Eskelin. The album is dominated by ruminative pieces taken at ballad speed, with the exception of the rare piece where things move rapidly, like “Saturation,” with Eskelin playing eighth-note flurries and Formanek plucking out pointillistic lines.

—Peter Margasak

Trio New York II: The Midnight Sun; Just One Of Those Things; We See; My Ideal; After You've Gone; Flamingo. (57:20)

Personnel: Ellery Eskelin, tenor saxophone; Gary Versace, Hammond B3 organ; Gerald Cleaver, drums.

Ordering info: home.earthlink.net/~eskelin/

Mirage: Rain Shadow; Meridian; Divergence; Saturation; Absolute Zero; Refraction; Occlusion; Downburst; Mirage. (66:50)

Personnel: Ellery Eskelin, tenor saxophone; Susan Alcorn, pedal steel guitar; Michael Formanek, double bass.

Ordering info: cleanfeed-records.com

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**Günter "Baby" Sommer/
Savina Yannatou/Floros
Floridis/Evgenios Voulgaris/
Spilios Kastanis**
Songs For Kommemo

INTAKT 190
★★★★½

Kommemo is a Greek village that was the site of a horrific war crime. In 1943, the German army massacred 317 inhabitants. The town observed this event with annual memorial services that have been replaced with a cultural festival. German drummer Günter "Baby" Sommer knew nothing about the atrocity when he was booked to play there in 2008. When he first heard about the massacre, he was overcome with

shame and almost left town. Instead he played and developed a connection with Kommemo's inhabitants.

With such good intentions, one wishes to be able to say that *Songs For Kommemo* is a resounding success. And there are points where Sommer and his combo get it right. The music they have crafted is a hybrid, with Floros Floridis' clarinet and Evgenios Voulgaris' oud and yayli tanbur (a banjo-like instrument) establishing a sense of place and managing the emotional tenor, while Sommer and Kastanis provide swing and gravity. On a couple tracks, Sommer delivers pre-bebop flourishes that sound so authoritative, they don't sound anachronistic. But Savina Yannatou is often the dominant instrumentalist. She doesn't sing words, but carries melodies like a horn or interjects back-of-the-throat effects like one would expect from, say, Diamanda Galas. On "Lost Ring," she's like a choirboy leading a slow jazz mass; when Sommer forges ahead with the martial cadence that drives Voulgaris' biting bowed tanbur solo on "Andartes," she and Floridis double a counter-theme that implies a sense of foreboding. But when that duo engages in free-jazz sparring after an extended, pre-recorded recitation by Maria Labri, a survivor of the massacre, it feels like a distracting reminder of what the musicians can do rather than an application of what the piece needs them to do. —Bill Meyer

Songs For Kommemo: Tears; Lost Ring; Andartes; Marias Miroloj; Arachthos; Lullaby; Children Song; Kommemo Today. (62:37)

Personnel: Günter "Baby" Sommer, drums, percussion; Savina Yannatou, voice; Floros Floridis, soprano saxophone, clarinet, bass clarinet; Evgenios Voulgaris, yayli tanbur, oud; Spilios Kastanis, bass.

Ordering info: intaktrecords.ch

Go: Organic Orchestra
Sonic Mandala

META RECORDS 17
★★★★½

In the wake of Lawrence "Butch" Morris' recent passing, there is a renewed interest in the evolution and possibilities of the sort of conducted improvisation—a.k.a. his trademarked "conduction" style—as implemented by others, with or without a direct connection to the late master. Another ongoing example of the practice is embodied in the large, malleable ensemble led by percussionist Adam Rudolph, called, with a pinch of onomatopoeic flair, Go: Organic Orchestra.

No less than 34 musicians are involved, in some way or another, in the 14-section suite Rudolph dubs *Sonic Mandala*. Divided into 12 sections, Rudolph's meta-structure has been "composed and improvisationally conducted" by the leader, with the sum effect of blending discernible written-out parts and more open and textural groove-lined passages, sculpted and amassed in real-time by the leader's guiding hand.

Especially given Rudolph's own varied musical interests and idiomatic leanings, and a resume that includes a long association with Yusef Lateef, the Mandingo Griot Society and other projects, *Sonic Mandala* is a trans-worldly venture. The cultural vocabulary of the musical materials shifts from Afrocentric to South American and Asiatic touches, and with jazz and other harmonic washes in the

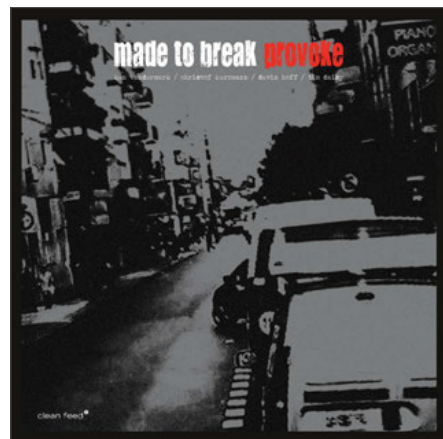


hypnotic mix. Soloist voices sneak up into view, but the primary emphasis is on the democratically blessed behavior and the creatively interactive good will of the whole. —Josef Woodard

Sonic Mandala: Parts One Through Twelve (with three Part Seven tracks: slow, medium and fast). (60:46)

Personnel: Ralph M. Jones, Kaoru Watanabe, Ze Luis Oliveira, Michael Gentile, Sylvain Leroux, flutes; Batya Sobel, oboe occara; Sara Schoenbeck, bassoon, sona; Ned Rothenberg, J.D. Parran, Avram Fefer, Evan Barenboim, clarinets; Graham Haynes, Stephen Haynes, trumpets; Peter Zummo, trombone; Alex Marcelo, keyboards; Kenny Wessel, guitar, banjo; Stuart Popejoy, electric bass; Elektra Kurtis, Rosemarie Herlein, Gwen Laster, Sarah Bernstein, Skey Steele, Curtis Stewart, violins; Jason Kao Hwang, Stephanie Griffin, violas; Marika Hughes, cello; Janie Cown, double bass; James Hurt, Matt Kilmer, Brahim Fribgane, Tim Kieper, Keita Ogawa, Tripp Dudley, Adam Rudolph, percussion.

Ordering info: metarecords.com



Made To Break
Provoke

CLEAN FEED 273
★★★★½

Made To Break is the latest vehicle for Ken Vandermark's compositional experiments. The electro-acoustic quartet picks up the strands of two other ensembles, FME and Spaceways Inc. Like the former, it uses a modular approach for guided improvisation; and like the latter, it integrates the composer's interest in funk and reggae.

Their debut CD was culled from a three-day series of concerts in Lisbon to celebrate Clean Feed's 10th anniversary. The disc consists of three 20-minute pieces, each one formed of a constantly shifting progression of interlocking pieces, each one necessitating different combinations or moods.

"Further (for John Cage)" begins with a tenor/drums duo by Vandermark and Chicago compatriot Tim Daisy, but it's the quartet's other half that adds truly different dynamics to Vandermark's concept. Devin Hoff shoulders his way in with a rotund roar of an electric bass sound, laying down an aggressively driving groove. The brawny funk sounds like it's begun to literally sizzle, with Christof Kurzmann's electronics entering with a searing hiss. The piece breaks down in a succession of tactile reconfigurations: whirling electronics with throbbing bass and echoing tenor licks; skulking bass lines buoyed on a tide of mallet pulses.

An ominously sputtering, clicking drone introduces "Presentation (for Buckminster Fuller)" like the disturbing hum of a TV receiving alien transmissions, Vandermark adding to the mood with a guttural clarinet moan. The reggae influence is most obvious later in the piece, which comes to feel like a deconstructed dub tune. "Of The Facts (for Marshall McLuhan)," takes a moodier, more patient approach, building slowly in intensity for more than a third of its length before introducing one of Vandermark's trademark insistently acute melodies. —Shaun Brady

Provoke: Further (for John Cage); Presentation (for Buckminster Fuller); Of The Facts (for Marshall McLuhan). (62:53)

Personnel: Tim Daisy, drums; Devin Hoff, electric bass; Christof Kurzmann, electronics; Ken Vandermark, reeds.

Ordering info: cleanfeed-records.com

2013 Releases from CAPRI RECORDS



Bob Mover *My Heart Tells Me*

MOTÉMA 117
★★★★½

Because of the sparseness of Bob Mover's discography, nearly every time he drops a new recording, it feels as if it should be the one to catapult him into a realm of greater recognition. This delightful set arrives five years after *It Amazes Me* (Zoho) with potential of shining a brighter spotlight on the charismatic saxophonist and vocalist. In addition to showcasing Mover exploring a program of classics with sagacious aplomb, *My Heart Tells Me* comes with a DVD, capturing some of the sessions and some brief insights from Mover as to why he chose the material.

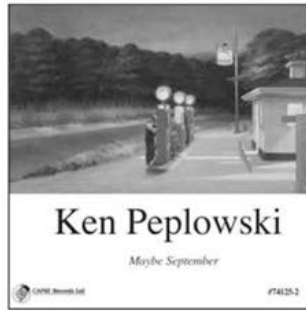
Cynics may balk at that conceit, but there's no denying the allure of the material. On saxophones and vocals, Mover brings a weathered soul to the fore that works exceptionally well on ballads such as "You've Changed" and "You Must Believe In Spring." On the former, Mover's whiskey-soaked lament on both alto and vocals casts a late, after-hours angst underneath Kenny Barron's soulful yet economical piano accompaniment. A similar hypnosis takes over on "You Must Believe In Spring" with Mover whipping out a wonderful soprano sax solo underneath a melancholy backdrop. Mover captivates equally on the mid-tempo selections, too. Such is the case with his pithy rendering of "My Heart Tells Me" and a subtly frolicsome reading of "So Near And Yet So Far."

The second disc displays more of Mover's gift for uptempo works as well as his compositional acumen as he widens his band to include trumpeter Josh Evans. Mover's own "Survival Of The Sickest" is a bluesy tune, marked by dissonance that recalls Charles Mingus, whom Mover worked with in the '70s. Still the standpoint on disc two is Mover's poignant rendering of Kenny Dorham's "Fair Weather." —John Murph

My Heart Tells Me: Disc One: My Heart Tells Me; So Near And Yet So Far; I Hadn't Anyone Till You; Get Out Of Town; Penthouse Serenade (When We're Alone); Gone With The Wind; You've Changed; By Myself; You Must Believe In Spring (53:50). Disc Two: Dee's Dilemma; Survival Of The Sickest; Muggawump; Fair Weather; Chet's Chum; Sweet Basil; Carmen Calypso (46:17).

Personnel: Bob Mover, tenor, alto, soprano saxophone, vocals; Kenny Barron, piano; Bob Cranshaw, bass; Steve Williams, drums; Victor Lewis, drums; Steve Hall, tenor saxophone; Josh Evans, trumpet.

Ordering info: motema.com



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Africa Roots Revisited

Since first emerging on the indie label Sublime Frequencies in 2010 as the leader of Group Bombino, guitarist Omara "Bombino" Moctar from Niger has bounced between labels and producers, working at home and in the United States. But in a quest to connect his Saharan blues style with rock fans, he paired up with Black Keys mastermind Dan Auerbach for **Nomad (Nonesuch 534291; 40:25 ★★★½)**, which cushions his lacerating licks with deep organ-driven soul-blues grooves. The clapping, cycling rhythms of the Tuareg remains, and Bombino's parched, nasal singing is straight out of the desert, but the wide-open production makes a good fit, complementing without erasing the guitarist's heritage.

Ordering info: nonesuch.com

Sékouba "Bambino" Diabaté is a long way from his roots as the singer of the legendary Bembeja Jazz during the '80s on **The Griot's Craft (Sterns 1117; 49:49 ★★★)**, a modern Guinean roots-pop record. His deeply soulful voice is supported by a largely acoustic blend of guitar, balafon, ngoni, kora, hand percussion and a female chorus, and while it breaks no new ground, few practitioners of contemporary Mande music can touch his mastery. The arrangements and production style recall the early '90s sound of singers like Senegal's Baaba Maal and Mali's Salif Keita.

Ordering info: sternsmusic.com

On previous records Senegal's Nuru Kane has demonstrated a border-crossing sensibility, ingeniously incorporating the Gnawan twang of the guimbri into his music. On his third album, **Exile (Riverboat 1068; 43:14 ★★★½)**, the France-based singer keeps that trance-oriented sound in the mix, but elsewhere he opens the stylistic floodgates, adding in hip-hop rapping, reggae, flamenco, chanson and blues—here and there he sounds like a Senegalese Manu Chao. Kane has enough charisma and vocal chops to pull it off here and there, but that doesn't mean he exhibits much vision or identity. This is the kind of sound that actually deserves the execrable tag "world music."

Ordering info: worldmusic.net

Kassidat: Raw 45s From Morocco (Dust-To-Digital 2004; 34:31 ★★★½) vibrantly surveys six different musical approaches from the post-colonial heyday of the nation's homegrown record industry from the late '50s to the early '60s, including the driving syncopation of Mohamed Bergam's chaabi song "Zine Mliih" and the local adaption of the rai from neighboring Algeria performed by Abdellah el Magana on "Kassidat El Hakka." The



Sékouba "Bambino" Diabaté

JIM MCGUIRE

vinyl-only collection includes excellent liner notes describing the characteristics of each stylistic variant and the creative outburst unleashed after the country achieved independence from France.

Ordering info: dust-digital.com

The music on **Volume 5 (Awesome Tapes From Africa; 57:42 ★★★)** by Somalia's Dur-Dur Band was made during the '80s, a more prosperous and peaceful era in the country's brutal and beleaguered recent history. The group borrowed plenty from commercial American r&b and the ever-influential Bob Marley, but its root sound was derived from native pentatonic harmonies and hypnotic melodic shapes, and it's hard to miss the similarities to music made in nearby Sudan. All of Dur-Dur Band's releases were cassette-only, and since that was the source for this reissue of incredibly hard-to-find music, the sound quality is a bit murky, but the actual recording is rich in detail and depth, to say nothing of its soulfulness.

Ordering info: awesometapes.com

Against all odds producer Samy Ben Redjeb has unearthed more gems from Benin legends Orchestre Poly-Rythme De Cotonou on **The Skeletal Essences Of Voodoo Funk (Analog Africa 073; 67:26 ★★★)**, the third in a series of reissues of the group's music. None of the 14 tracks have ever been available outside of Africa and the general vibe here recalls the exploration of native vodoun rhythms the first volume focused upon. The band's irresistible blend of tart, punchy horns, percolating organ riffs and lean guitar funk include steamroller grooves sculpted by bassist Gustave Benthoo and drummer Leopold Yehouessi. The collection may not prove as revelatory as its predecessors, but there's no qualitative letdown. Essential stuff. **DB**

Ordering info: forcedexposure.com



Dave Kikoski/Dave Carpenter/ Gary Novak/Bob Sheppard *From The Hip*

BFM JAZZ 848129065230

★★★★

Longstanding Mingus Big Band member Dave Kikoski is well-known for his blazing chops and inventive harmonic and rhythmic extrapolation in whatever setting he finds himself. On this quartet outing, the pianist takes some liberties on a set of familiar standards while remaining faithful to the engaging melodies. Joined by a talented West Coast crew of tenor saxophonist Bob Sheppard, the late Dave Carpenter on upright bass and Gary Novak on drums, Kikoski tweaks the proceedings with his renegade comping while the rhythm tandem of Carpenter and Novak more than adequately hold down the fort.

Sheppard showcases his technique on the opener, "Star Eyes," while Kikoski reinvents the harmonic fabric of the piece on his probing piano solo. Their stirring rendition of "My One and Only Love," a wonderful showcase for Sheppard's underrated tenor playing, along with interpretations of "How Deep Is The Ocean" and "If You Could See Me Now," are equally rewarding.

Other highlights on this copasetic quartet outing include a soothing rendition of Toninho Horta's samba ballad "From Ton To Tom," with Sheppard switching to soprano sax, along with spirited renditions of Chick Corea's jauntily swinging "Tones For Joan's Bones" and John Coltrane's imposing "Mr. P.C.," which opens with an introspective piano solo by Kikoski before the whole band kicks into overdrive. Kikoski definitely channels McCoy Tyner on his killer solo here. And for sheer burn there's "Autumn Leaves," which has Kikoski extrapolating on the theme with his uncanny facility while nonchalantly dropping in a quote from "Suicide Is Painless" ("Theme To 'M.A.S.H.'").

A rare live outing for Carpenter, who passed away not long after this 2006 session, *From The Hip* is the sound of four stellar musicians dealing.

—Bill Milkowski

From the Hip: Star Eyes; From Ton To Tom; Bolivia; My One And Only Love; How Deep Is The Ocean; If You Could See Me Now; Autumn Leaves; Tones For Joan's Bones; Mr. P.C. (66:00)

Personnel: Dave Kikoski, piano; Dave Carpenter, bass; Gary Novak, drums; Bob Sheppard, saxophones.

Ordering info: bfmjazz.com

Wadada Leo Smith & Tumo
Occupy The World

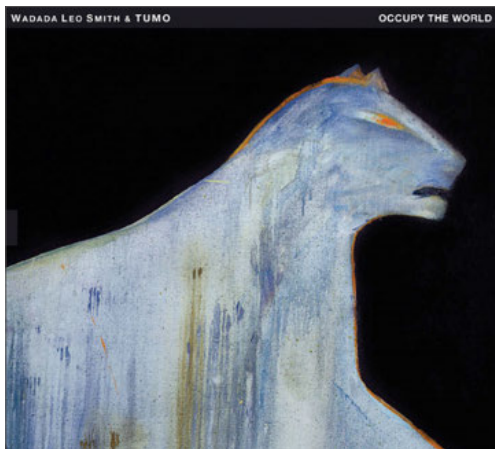
TUM 037

★★★★★

It has been easy to view Wadada Leo Smith's recent recordings in terms of dualities: large versus small, acoustic versus electric, jazz versus classical. He brings it all together on *Occupy The World*. Recorded in Finland with a 21-piece orchestra, it encompasses not only the diversity of musical methods and content, but also the internationalism and the ancient-to-the-future temporal sense of Smith's mature work.

A key aspect of Smith's orchestral composing is the refusal to be bound by key. He uses the instruments' full range simultaneously. This yields an expansive sound field that occasionally bristles with dissonance. To keep things in check, he limits how many instruments play at any given time. A subsection establishes the action and further sections interject, so that the music behaves like that of a smaller group but has the tonal resources of up to 22 instruments.

TUMO (Todella Uuden Musiikin Orkesteri, which translates as The Really New Jazz Orchestra) comprises musicians who have played on other TUM Records releases and convened to play this music with Smith. Their first performance was in February 2012, and they then spent the next three



days in the studio recording the album. Despite the orchestra's newness, it renders these complex compositions with clarity and precision. The three drummers shift easily between a light rain of metallic textures and a looming barrage, and the strings materialize in and out of the music with such exactitude, you'd think Smith was controlling the section with his own hand. Smith conducts, but he is also the most prominent soloist; on "The Bell-2" he punches out bright statements that seem to soar over the sparring guitarists, and he sings an abstract blues of loss on "Crossing In A Southern Road," a memorial for Marion Brown. Bassist John Lindberg also gets an extended spot in

the sun on "Mount Kilimanjaro," a concerto that showcases his deep, aged-wood tone and agile, eloquent bowing as he negotiates ever-changing suspended string masses, tumbling horn fanfares and sprinting full-band sections. The title piece lasts over half an hour, sliding from slabs of massed brass that tower like an advancing ice cliff face on the verge of calving into the Antarctic Ocean to rising swirls of chaos, linked by delicate passages in which the leader's elongated trumpet lines speak hope and regret to the 99 percent.

For Smith, the struggle for economic justice is a continuation of the civil rights movement he memorialized on his four-CD set, *Ten Freedom Summers*. Like its predecessor, *Occupy* uses long duration and an expansive palette to depict epic events. But here, rather than set elements side by side, he combines them seamlessly. —Bill Meyer

Occupy The World: Disc One: Queen Hatshepsut; The Bell-2; Mount Kilimanjaro (Love And Compassion For John Lindberg) (53:42). Disc Two: Crossing On A Southern Road (A Memorial For Marion Brown); Occupy The World For Life, Liberty And Justice (58:40).

Personnel: Wadada Leo Smith, conductor, trumpet; John Lindberg, double bass; Verner Pohjola, trumpet and electronics; Jari Hongisto, trombone; Kalle Hassinen, horn; Kenneth Ojutkangas, tuba; Juhani Aaltonen, alto flute, bass flute and piccolo; Fredrik Ljungqvist, tenor and soprano saxophones, clarinet and bass clarinet; Mikko Innanen, alto, soprano, and baritone saxophones; Seppo Kantonen, piano; Iro Haarla, harp; Miiko Iivanainen, electric guitar; Kalle Kalima, electric guitar; Veli Kujala, quarter-tone accordion; Terhi Pylkkänen, violin; Niels Thorkild Leyvinsen, violin; Barbara Hilpo, viola; Iida-Vilhelmiina Laine, cello; Ulf Krokfors, double bass; Janne Tuomi, drums and marimba; Mika Kallio, drums; Stefan Pasborg, drums.


Ordering info: tumrecords.com

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**David Chesky
Jazz In The New
Harmonic**

CHESKY RECORDS 358
★★★★

Pianist David Chesky touts *Jazz In The New Harmonic* as blending jazz and classical procedures, stating, “I wanted to take the harmonic language of 21st-century classical music and make it groove.”

The operative word here is “groove.” That’s what most listeners are likely to hear: eight simmering tracks based on two-bar bass ostinatos and one- or two-chord vamps. The tempos are rarely faster than medium. Bassist Peter Washington and drummer Billy Drummond can hold those grooves for as long as it takes while Chesky spells out spare, offbeat, impressionistic “classical” chords and saxophonist Javon Jackson and trumpeter Jeremy Pelt ride the wave. The bass line in the title track recalls Sonny & Cher’s “The Beat Goes On,” but the more typical connection here is jazz-rock Miles Davis, especially in “Broadway,” where the insistent “tock” on Billy Drummond’s rims and Pelt’s upward-shout entrance both scream *In A Silent Way*. There’s a deployment of space throughout the album, underlined by Pelt both in his rhythmic licks and his use of Harmon mute. Those elements can be tasty, as on “Burnout,” its seductive eight-bar theme tagged by a little melodic squiggle and a three-note hook, or the closing “Transcendental Tripping,” where Chesky, Jackson and Pelt hang behind the fast-moving current of Washington and Drummond. Any one of these tunes by itself would be awesome. But not eight of them.

—Jon Garelick



Jazz In The New Harmonic: Jazz In The New Harmonic; Broadway; American Culture X; Duke’s Groove; Grooves From The Underground; Deconstruction; Burnout; Transcendental Tripping. (69:15)
Personnel: David Chesky, piano; Billy Drummond, drums; Javon Jackson, tenor saxophone; Jeremy Pelt, trumpet; Peter Washington, bass.
Ordering info: chesky.com

**The Aperturistic Trio
Truth And Actuality**

INNER CIRCLE MUSIC 030
★★★★

Beginning with the spring-taut tension of “Dance Of The Macrocosmic People,” pianist James Weidman, bassist Harvie S and drummer Steve Williams signal their intention to create music that emphasizes rhythm and structure.

Although Weidman composed six of the eight compositions, the bass plays the most prominent role in the trio, surging behind the piano like a powerful wake on “Re-Emergence,” steering the motion on a highly textured version of Stevie Wonder’s “Send One Your Love,” and holding down a jittery rhythmic pulse on “Time To Make A Move.” On the title track, the dominant bass motif links Weidman’s opening balladic solo to a series of traded gestures among the bandmates, and provides a structural core that allows the piece to shift easily to a much tougher ending.

Williams is deceptively quiet, low in the mix yet ubiquitous, adding color on cymbals while providing propulsive energy. When he steps up on “Re-Emergence” to add his voice in a more forceful manner, the trio begins to sound like The Bad Plus, a resemblance that is heightened by the composition’s episodic nature.

Only Weidman’s “Aperturistic”—a relatively straightahead, mid-tempo steamer—stands apart as less than highly distinctive in this compelling set.

—James Hale



Truth And Actuality: Dance Of The Macrocosmic People; Homily For Pastor B; Time To Make A Move; Courage; Truth And Actuality; Re-Emergence; Aperturistic; Send One Your Love. (53:18)
Personnel: James Weidman, piano; Harvie S, bass; Steve Williams, drums.
Ordering info: innercirclemusic.net



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Harold Mabern Trio *Live At Smalls*

SMALLSLIVE 32

★★★★½

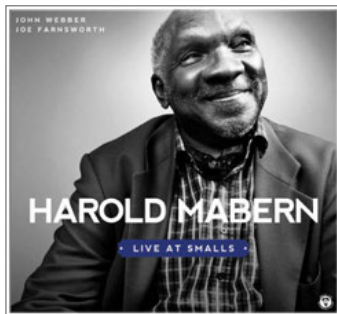
This live date catches Harold Mabern at the New York club with a sympathetic team consisting of bassist John Webber and drummer Joe Farnsworth. At 76, the pianist remains a model of strength and spirit. Mabern's mastery of the blues is splendidly showcased on Fats Domino's "I'm Walking" or his own "Boogie For Al McShann," which gets a solo treatment. But his take on the genre has a certain lightness to it. And his steadfast youthful nature is communicative and probably finds its best expression in the theme to "Sesame Street." Another distinctive trait of this straightahead player is his personal use of block chords, which oddly produces some dissonance. Often compared to Phineas Newborn, Art Tatum or McCoy Tyner—and rightly so—Mabern is also capable of venturing on paths away from the mighty and brisk two-handed approach he favors. He delivers a lovely rendition of Errol Garner's "Dreaming," and the singing opening lines of "Afro Blue" are a reminder of what a finespun musician he can be.

This recording does a fine job at conveying the exuberance and atmosphere that reigned that night. But Webber's sound is not always flattering (except for the solos), and the piano and the drums are at times rendered with too much clatter. Despite these reservations, if a serious dose of good-humored jazz is what you're after, this set will do the trick. —*Alain Drouot*

Live At Smalls: Alone Together; I'm Walking; Dreaming; Road Song; Boogie For Al McShann; Sesame Street; Afro Blue. (56:16)

Personnel: Harold Mabern, piano; John Webber, bass; Joe Farnsworth, drums.

Ordering info: smallslive.com



Michael Bates/Samuel Blaser Quintet *One From None*

FRESH SOUND NEW TALENT 414

★★★★½

After a chatty, roundabout head delivered by just Michael Bates' bass and Samuel Blaser's trombone, Bates' "Dogfish," a track from the Bates/Blaser Quintet's first album, *One From None*, explodes. Russ Lossing throws up a wall of distorted electric piano. Michael Blake cries out on tenor saxophone. And Jeff Davis begins

knocking about on drums. Things continue in this way—unquestionably free—for the next 65 seconds or so, but then a long tone from Blake is followed by the same from Blaser and the ensemble quiets down. Not long after, the rhythm section is left on its own and Bates settles on a riff below Lossing's winding excursions. "Dogfish" is probably the most intriguingly unclear place on *None*—the album is very much a collection of compositions—but that feeling of simultaneous freedom and control is at the core of the album.

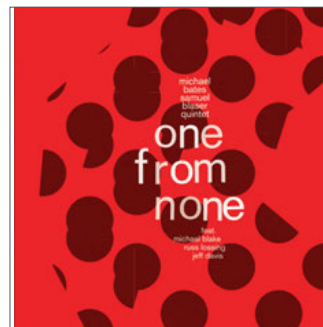
The title track, by Bates, is a tough but dreamy late-night walk that, at times, recalls War's "Slippin' Into Darkness." Near the three-minute mark in Blaser's "Recurring Dream," an aching, down-but-not-out passage is fleshed out by Lossing's gorgeous acoustic piano and an emotional horn melody. Swing is here too. On Blaser's "Rising Moon," both horn players issue commanding solos over bop grooves.

—*Brad Farberman*

One From None: One From None; Van Gogh; Dogfish; Recurring Dream; Balance; Uncertain Salvo; Rising Moon; It Began To Get Dark. (58:28)

Personnel: Michael Blake, tenor saxophone; Samuel Blaser, trombone; Russ Lossing, piano, Fender Rhodes; Michael Bates, double bass; Jeff Davis, drums.

Ordering info: freshsoundrecords.com



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Giovanni Guidi Trio
City Of Broken Dreams

ECM 2274
★★★★

Giovanni Guidi is an Italian rising star, and the pianist's first offering for ECM matches the label's meditative aesthetic.

Guidi's compositions privilege pace over rhythm as well as thoughtfulness over dexterity. They also tend to venture into chamber music territory with a wide range of classical piano references and gestures. A forlorn mood prevails but the varied structures are a nice diversion. Guidi's lines emulating the rhythm of a train on "No Other Possibility" and the introduction of a touch of danger at the midpoint of "Late Blue" are other examples of the leader's attempts at multifariousness.

The pieces are well served by the pianist's terse playing, which is ideally complemented by the work of bass player Thomas Morgan and Portuguese drummer João Lobo. Both musicians display a high level of attentiveness and painstakingly carve all the details. Lobo's patient brushwork, flickering or screechy cymbals, and tom accents are always timely, while Morgan's full-bodied sound puts his norm-defying accompaniments and improvisations at the center of the action. Their sense of placement allows the music to breathe and to unfurl in an organic manner. The gorgeous phrasing and the refined and tasteful performances all point to a keen musical sensibility, but also produce fairly predictable results.

—Alain Drouot

City Of Broken Dreams: City Of Broken Dreams; Leonie; Just One More Time; The Forbidden Zone; No Other Possibility; The Way Some People Live; The Impossible Divorce; Late Blue; Ocean View; City Of Broken Dreams, var. (52:05)

Personnel: Giovanni Guidi, piano; Thomas Morgan, bass; João Lobo, drums.

Ordering info: ecmrecords.com



Jim Snidero
Stream Of Consciousness

SAVANT 2127
★★★★

So many recordings sound like they were made to please those in the studio first that it's refreshing to hear something that sounds like choices were made based on how it would sound to the external listener. Veteran alto saxophonist Jim Snidero made his name mainly in big bands, especially with Toshiko Akiyoshi, but his small group work keeps sonic texture and detail out front.

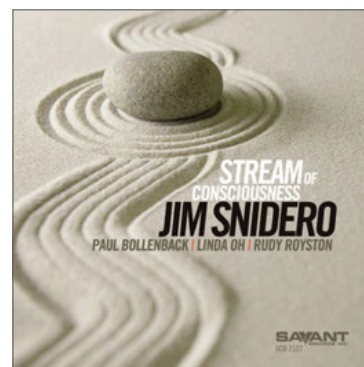
His crisp tone, and the grittiness he expresses in ballads like "Nirvana" have always rewarded close listening, and on *Stream Of Consciousness* he has found an ideal foil in guitarist Paul Bollenback. His bright acoustic guitar provides just the right balance to Snidero's breathiness, and his stinging, fuzzy electric tone on the funky "Black Ice" is a great match for Snidero's punchy attack. The rhythm section also grabs the ear, with drummer Rudy Royston and bassist Linda Oh locking in to propel the title composition and "K-Town." The issue here is not one of quality, but of quantity and variety. With Royston's energetic fills, the song's loping beat and Snidero's spiraling lines, "K-Town" sounds like a step up to a strong finish, rather than the finish itself. One more uptempo piece to stack up against "Nirvana," "Vantage" and "Wisdom's Path" would've been welcomed.

—James Hale

Stream Of Consciousness: Stream Of Consciousness; Nirvana; Fear One; Vantage; Black Ice; Wisdom's Path; K-Town. (51:30)

Personnel: Jim Snidero, alto saxophone; Paul Bollenback, guitar; Linda Oh, bass; Rudy Royston, drums.

Ordering info: jazzdepot.com



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★★★

Orrin Evans
... It Was Beauty

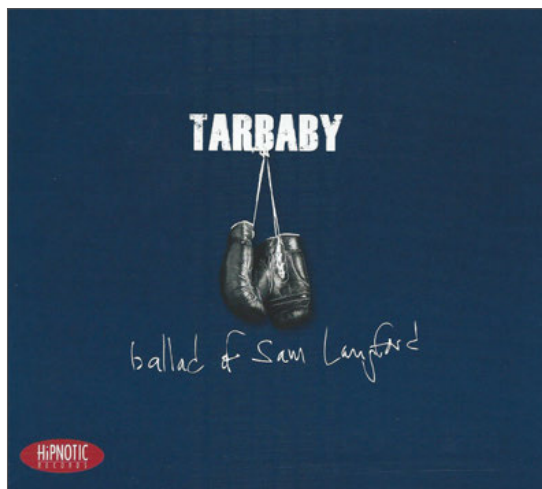
CRISS CROSS JAZZ 999 000

★★½

If you hand an envelope to Orrin Evans, odds are he'll start pushing against it. One of the most thoughtful pianist-arranger-composers in music, he usually finds a way to combine invention with deep insights into tradition.

Take *Ballad Of Sam Langford*, as created by Evans and his Tarbaby collective. Named after the power-punching black heavyweight, the album doesn't apparently reflect his story so much as make a musical point. Aside from one trumpet motif, played throughout and at the end by Ambrose Akinmusire, "Two Minutes Jam #1" recalls some of the self-indulgence of early free-form performance.

But track by track, *Sam Langford* finds ways to combine structure and freedom in subtle and rewarding ways. It's almost like a lesson plan as Evans and company follow with the similarly abstract "Aztec," driven by Oliver Lake's roaring John Coltrane tonality. This leads to the stark "When," whose emphasis on the tonic note and



elegantly simple harmonies open our ears to the silences between each sound. Then, in "MBBS," structure unfolds dynamically through each player's interactions. On the closer, "Two Minutes Jam #2," we're back to the approach of "Two Minutes Jam #1" but with our ability to get what's happening a little sharper than before.

That doesn't quite happen on *... It Was Beauty*. Here, Evans records with drummer Donald Edwards and three bassists. Without a track-by-track personnel list, it's impossible to figure out who's on the low end. But no matter: Evans' mission here, according to his publicity, was to explore

"the intensity of sensitivity."

Sensitivity is a difficult quality to gauge. "Blues Connotation" is nothing more than a one-chord funk exercise, built on the bass hitting the first and third eighth-note of each bar. Evans sprinkles churchy licks over that, and Edwards adds the electricity with a virtuoso demonstration of rhythm variations on a backbeat groove. This doesn't feel exactly sensitive, but it does cook. "African Song" is rich in atmospherics, which wisp in and out of view over an elusive, sinuous bass ostinato. "My Tribute" maintains a solemn dignity despite some chord movements and fragments of melody that suggest "My Way." "12 Tone" does amble intriguingly through each player's ruminations without any tonal center. And Evans' cover of "Rocking Chair" would stop if taken any slower; just getting through the tune and tacking on a short glacial jam on the last bars takes more than five minutes. Most of the rest of *... It Was Beauty* is less memorable, if not well played and not insensitive. —Bob Doerschuk

Ballad Of Sam Langford: Two Minutes Jam #1; Aztec; When; MBBS; Rolling Vamp; Kush; Korean; Duet #5; TB; Finger Piano Tune; Hat Tric; Come; Two Minutes Jam #2. (57:41)

Personnel: Orrin Evans, piano; Oliver Lake, tenor saxophone; Ambrose Akinmusire, trumpet; Eric Revis, bass; Nasheet Waits, drums; Matthew Evans, finger piano.

Ordering info: hipnotic.com

... It Was Beauty: 12 Tone; African Song; Black Elk Speaks; Blues Connotation; Commitment; Dorn Life; Ellipsis; My Tribute; Ribisconsia; Rocking Chair. (60:18)

Personnel: Orrin Evans, piano; Alex Claffy, Luques Curtis, Eric Revis, Ben Wolfe, bass; Donald Edwards, drums.

Ordering info: crisscrossjazz.com

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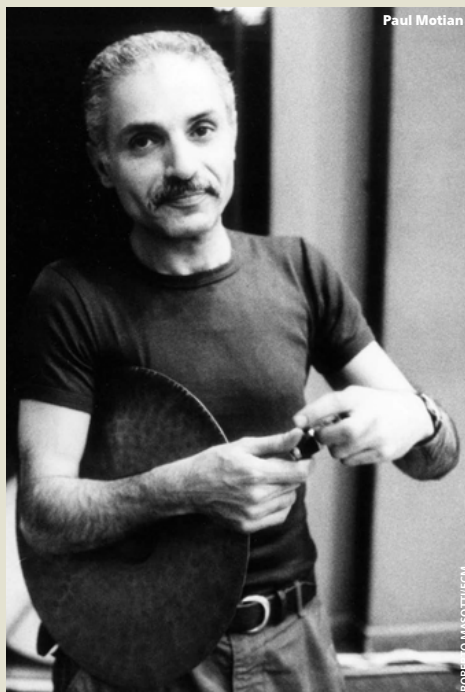
Rebellious, Soothing Paul Motian

There's a moment in this wonderful collection of Paul Motian's early ECM recordings where the drummer/composer strikes a detuned ice bell mid-song, and it rings out through the listener's consciousness, creating all the kinetic surprise of a gunshot. Motian always knew how to surprise, yet also how to soothe.

A musician whose roots went back to Thelonious Monk and 52nd Street before working with Paul Bley, Bill Evans and Keith Jarrett (Mose Allison too; Motian had an affinity for pianists), Motian was the master musician who perfected his style then reinvented it—original, rebellious, innovative, even outrageous. As such, upon first listening to some of his later groups that often covered the Great American Songbook he so loved, his drumming can be something of a shock: boisterous tom tom fills; declarative cymbal and snare punctuations that surge through a song's flow; burly propulsions heading out to places unknown. Motian led his many groups with the same intensity, innovation and joyousness. Gathering his first six ECM CDs as a leader, with liner notes by The Bad Plus' Ethan Iverson, **Paul Motian (ECM 2260-65;41-22/38-05/39-52/43-14/48-26/40-47 ★★★★★)** is an unadorned tribute to a man who could be charming, but also as playfully blunt as a child, both in speech and in musical practice.

"I've heard drummers say, 'What Paul is doing is easy. Anyone can do that,'" Motian told *DownBeat* in 2010. "Bullshit. I could play totally free, but if it doesn't fit with what else is happening, that is bullshit."

Motian's drumming is inspiring throughout these recordings and the diversity of the musicians and the music breathtaking. 1972's *Conception Vessel* and '74's *Tribute* reflect their eras, dual acoustic and electric guitars (unfurling aromatically like some Ennio Morricone soundtrack or the faraway sounds of a Turkish bazaar) forecasting Motian's Electric Bebop Band; his love of hand percussion filling the music with exotic fragrance with Keith Jarrett, Charlie Haden and Carlos Ward rounding out the casts. Motian swings galvanically on *Tribute*'s "Tuesday Ends Saturday," then agitates the time like a burgeoning storm on "War Orphans." Given their proximity to the psychedelic 1960s there's an undeniable spacey-ness to these albums in their smoky atmospheres, but also a warmth and spaciousness, a leavening of the time in rubato, playful spasms, one of Motian's rhythmic gifts. *Dance*, by contrast, is somehow more abstract. Motian engages the cooler interactions of saxophonist Charles Brackeen and bassist David Izenon in a more traditional, supportive role. There's less stuttering disturbances, and more



Paul Motian

ROBERT O'NEILL/ECM

straight time keeping. But the title track, "Dance," is Motian the Juggernaut in full force, his snare drum marching, his cymbals and set rumbling, dragging, and driving like a drum corps falling down a staircase as one, beautifully. 1979's *Le Voyage* followed, an extremely warm and empathetic trio recording with Charles Brackeen again, and the magnificent French bassist J.F. Jenny-Clark, who died too young in 1998 at age 54. His playing is as consistently melodic and yearning as it strong and supportive, and absolutely poignant on reflection. This trio plays with a suppleness and intimacy that maintains its freshness.

Psalm, from 1981, is the first Motian recording to feature Joe Lovano and Bill Frisell (with saxophonist Billy Drewes and bassist Ed Schuller), establishing the improvisational template for every Motian ensemble recording to follow, music that would influence an entire generation of musicians enamored with the improvisational freedom and musicality of Motian's various groups. The eight songs of *Psalm* swirl, buck, dance, swing and storm, Motian conducting the music from the drums (check his hilarious verbal directions on "Second Hand") like a jovial sheik riding horseback.

The trio of Motian, Frisell and Lovano made many great recordings, beginning with 1984's *It Should've Happened A Long Time Ago*. Everything is in place, from Motian's staggered rhythms and Frisell's trademark flanged and splayed guitar to Lovano's tsunami-scaling tenor improvisations. *Psalm* and *It Should've Happened* sound incredibly current, as if they were recorded yesterday. But Paul Motian was the epitome of "hipness," of being an individual. His timelessness and that of his music lives on, as does its tangible joy at the wonder of making music.

DB

Ordering info: ecmrecords.com



Gilad Edelman *My Groove, Your Move*

SHARP NINE RECORDS 1051

★★★★★

Young alto saxophonist Gilad Edelman (now 25, but 23 at the time of this recording) makes clear that he is not out to change the shape of jazz. The title track of his debut comes from Hank Mobley, and this disc is hard-bop all the way. It doesn't hurt that Edelman has surrounded himself with older players, like his former teacher, pianist David Hazeltine, and trumpeter/flugelhornist Joe Magnarelli. But it's the leader's individual poise that impresses. He makes every familiar move fresh, whether it's his dramatic entrances with his huge tone, his perfectly deployed double-time passages, or the way he uses an alto break to sustain and release tension. That last move is on his original "Eye Of Irene," which begins with the kind of modulating fanfare that could have come right out of the *Jazz Messengers* book.

The covers will also recall the classics, even if you don't know the particular tune—from that Mobley minor-blues shuffle, to the Duke Pearson boogaloo "Sweet Honey Bee," or the Djalma Ferreira samba "Foi A Saudade." Edelman's phrasing allows him to put across the ballad melody of "For All We Know" and "We Kiss In A Shadow" with the authority and emotional heft of players twice his age. Maybe he's learned that from the people he hangs with. Check Hazeltine coming in after a busy Magnarelli solo with a repeated ascending three-chord phrase, leaving a lot of open space, as if answering the trumpet with a three-syllable rhetorical question, "Is that so?" Edelman shows the same lyrical attention to a song's details. When in set-closer "The Lineup" (by Hazeltine), he interrupts the flow of his own fast line for a little repeated three-note phrase, it's one of those inspired moments. He heard something as he moved through the tune, and it made him play something new. No, this CD isn't going to transform jazz, but jazz rarely gets better.

—Jon Garelick

My Groove, Your Move: I Love You (verse); On The Street Where You Live; Foi A Saudade; Eye Of Irene; Sweet Honey Bee; For All We Know/We Kiss In A Shadow; My Groove, Your Move; The Way You Look Tonight; The Lineup. (59:09)

Personnel: Gilad Edelman, alto saxophone; Joe Magnarelli, trumpet and flugelhorn; David Hazeltine, piano; John Webber, bass; Jason Brown, drums.

Ordering info: sharpnine.com



**Leo Genovese
Seeds**

PALMETTO RECORDS 2165

★★★

Esperanza Spalding's longtime accompanist Leo Genovese doesn't get into the studio as a leader frequently, but judging from the fearless approach to writing he displays on *Seeds*, there's a wealth of new music inside him that deserves to be recorded.

Forward thinking and playful, the Argentina-born pianist's compositions share an exploratory nature, whether the new terrain in question is a marriage of electronic and acoustic sounds, an unlikely use of chromatic scaling or the successful juxtaposition of otherwise disparate ideas. The pieces also seem to share at least a strand of DNA with the creative impetus of Spalding, whose vocals on four tracks—plus her contribution of lyrics to "Portuguese Mirror"—suggest that the pair trades inspiration on a regular basis.

Genovese wrote the music for all but one track: a gentle solo piano take on the Argentine folk classic "Los Ejes De Mi Carreta." Amid the other tunes are more than a few nods to prog-rock spaciness and the vaguely spooky, ethereal quality of early '90s electronica outfits like Stereolab, which the gorgeously creepy timbre of Spalding's voice evokes on "Portuguese Mirror" and the whirr-and-click-filled "PPH." The melody of "A Minor Complex" feels prog-y, too. But taken with the more traditional post-bop structures embedded in the tune, it becomes a good example of Genovese's ability to unite unlikely musical bedfellows as a way of heightening a song's energy and tension. The bluesier "Let's Get High" takes a different tact, with Genovese building a bass-heavy bottom sound before taking a few time-shifting risks in the high register. On the harder-to-digest "Chromatic Hymn," Genovese casts his instrumentation net wider, adding in the Farfisa organ, melodion, accordion and andes. —Jennifer Odell

Seeds: PPH; Father Of Spectralism; Left Hand Words; Our Historic Future; Los Ejes De Mi Carreta; Letter From Wayne; A Minor Complex; Let's Get High; Posterior Mode; Portuguese Mirror; Chromatic Hymn. (58:21)

Personnel: Leo Genovese, piano, Hammond B3, melodion, Rhodes, keyboards, andes, accordion; Esperanza Spalding, voice; Daniel Blake, tenor, soprano and baritone saxophone; John Lockwood, acoustic and electric bass; Robert Gullotti, drums; Sergio Miranda programming. Plus Thomas Six, programming (1); George Garzone, tenor sax (11); Francisco Mela, drums (11); Ricardo Vogt, electric guitar (11).

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Musicians, Authors Hold Forum on Jazz Culture

The title *People Get Ready: The Future of Jazz Is Now!* (Duke University Press) certainly titillates as it references one of Curtis Mayfield's most treasured "call to action" gospel-soul hits and reiterates the long-held notion of jazz being an interminable genre that continuously pushes itself at the front of contemporary vanguard and at times surpasses it, while also being mindful of its past. Of course, everyone doesn't see jazz the same way, especially many fickle listeners who are quick to calcify jazz in whatever perceived glory years, or worse, bury it as a bygone relic that refuses to give up its last breath—hence, the 14 essays, contained in this academic compilation, edited by English professor Ajay Heble and author/percussionist Rob Wallace.

Broken into seven thematic chapters, essays from such illustrious thinkers and musicians as Greg Tate, Vijay Iyer, DJ Spooky and John Szwed grapple with many of the same issues that ignite heated discussions surrounding the viability of jazz in modern times, whether gathered informally around a coffee table or at a panel discussion. While the erudition of all of the essays is noticeably high, it's often to the point of being effusive and dull. Those searching a narrative to help digest all of the loftiness may be disappointed, and even for the most ardent jazz fan, *People Get Ready* isn't easy reading. But some of its chapters fare better than others.

Tate's "Black Jazz In The Digital Age" is one of the book's bright moments. In this essay he contemplates the contentious topic surrounding progressive jazz and its black audience. He juxtaposes heady thought with personal anecdotes about growing up in Washington, D.C., a mecca of black American culture and education, and living in Harlem, another hotbed of black American music. "One of the most illuminating aspects of living in Harlem for a quarter century is that you are constantly reminded how every decade of Harlem's existence is visible for inspection on a daily basis," Tate writes. "And this isn't just in the face of elders, but in the architecture, in the fact that you can now go to hear jazz in Minton's again, and in the fact that outside of the Apollo you are more likely to hear live jazz in 'H-town' than live hip-hop or rhythm 'n' blues." The essay counters the often trite conceit that jazz has lost its black audience as Tate smartly contextualizes jazz within a wider black American music framework that includes funk, hip-hop, blues, soul and punk, illustrating how those genres feed off each other, and more importantly, how listeners embraced those genres, sometimes without barriers.



Another absorbing essay is Marc Ribot's "Days Of Bread And Roses," which recounts his advocacy efforts at saving some of New York City's venues for experimental or progressive jazz after the closing of Tonic. It's a heartbreaking recollection as Ribot writes about the frustrations of constant marginalization due to free market ideology and the economic effects of creeping lower pay on the development of the music. "The object lesson of Tonic's closure was clear," Ribot writes. "If musicians want to be informed of, consulted on, or participate in decisions that affect our lives, we had better direct whatever communal energy and resources we have toward organizations that are accountable to us."

"Ancient To The Future: Celebrating Forty Years Of The AACM"—an edited transcription from a 2006 roundtable discussion with members of the Association for the Advancement of Creative Musicians (Douglas Ewart, Nicole Mitchell, Roscoe Mitchell, Famoudou Don Moye, Matana Roberts, Jaribu Shahid, Wadada Leo Smith and Corey Wilkes) at the Guelph Jazz Festival—is also a highlight. Captured during the 40th anniversary of the AACM, the piece examines the philosophical underpinnings of the organization, particularly its idea for communal and artistic resilience as the panel fields questions from the audience. What makes the discussion so wonderful is how accessible the responses are from the musicians with regards to how the AACM imparts artistic knowledge to its newer members—as well as the similar ideologies of the '60s regarding self economic and artistic empowerment, the glory days of hip-hop and how it deals with dissenting voices within the ranks. All of the musicians bring candid and illuminating answers to the fore.

But the essay "Improvising Digital Culture," a similarly transcribed conversation between DJ Spooky and Iyer, is so insider-laden and filled with academic jargon that its writing is nearly impenetrable. **DB**

Ordering info: dukeupress.edu



Meschiya Lake & The Little Big Horns *Foolers' Gold*

CONTINENTAL RECORD SERVICES

★★★

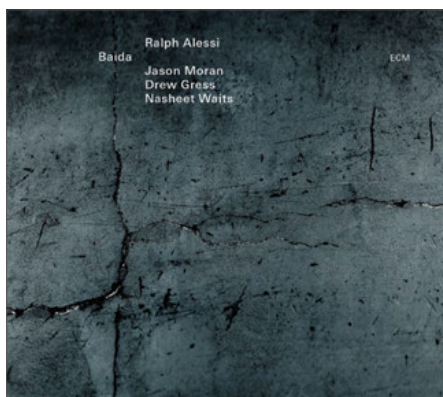
Like the dancers who spin, dip and leap their way through so many of her shows, Meschiya Lake sings with a mesmerizing sense of swing and theatrically nuanced phrasing—qualities that shine through beautifully on her second recording with the Little Big Horns. Mining danceable, early 20th century jazz, Lake captures the spirit of the era that inspires her music while reflecting the street-bred music scene where she got her start in New Orleans' French Quarter.

Though similar in sound to her Little Big Horns' 2010 debut, *Lucky Devil*, *Foolers' Gold* successfully takes on new challenges, including the addition of a few extra originals that fit seamlessly alongside classics like the playful, "Catch 'Em Young, Treat 'Em Rough, Tell 'Em Nothin'." Tighter and more confident than ever, the band provides ample space within swing era standards for Lake to reference the terrain of her previous projects, introducing minor keys that speak to what she's called the "apocalyptic Appalachian" sound she courted when she first arrived in New Orleans after a stint hopping trains and performing with a traveling circus. In fact, Lake's range is a highlight in itself here. Against a backdrop of tension-courting drums and divergent horn lines, she swings between coquettish lilt and deep, round legato on the traditional "Satan Your Kingdom Must Come Down." Another standout, "Organ Grinder," oozes with feminine charm, as Lake toys with crescendos and register shifts, decorating double entendres in the lyrics with the occasional kittenish purr. Marrying fierce vocal chops with a flair for fun, Lake makes a strong case for contemporizing a lost era. —Jennifer Odell

Foolers' Gold: Catch 'Em Young; Don't Start With Me; My Man; It's The Rhythm In Me; I'll Wait For You; Midnight On The Bayou; Foolers' Gold; Young Woman's Blues; Satan Your Kingdom Must Come Down; Organ Grinder; Miss Otis Regrets; The Fragrance Of Your Charms; Do Right; I Believe In Music. (54:14)

Personnel: Meschiya Lake, vocals; Ben Polcer, trumpet, piano; Charlie Halloran, trombone; Russell Welch, guitar; Jason Jurzak, sousaphone, bass; Michael Voelker, drums; Ray Moore, saxophone (1, 3, 14); Ryan Burrage, clarinet (3); Bruce Brackman, clarinet, (1, 3, 6); Jason Mingledorff, baritone saxophone (7, 13), alto and tenor saxophones (7); Matt Rhody, violin (6, 12); Erika Lewis, backing vocals (7).

Ordering info: continental.nl



Ralph Alessi
Baida

ECM 5304
★★★★

Ralph Alessi/Fred Hersch
Only Many

CAMJAZZ 5048
★★★★

Not as well known as some other highly regarded New York trumpeters, Ralph Alessi is nonetheless an individualist with a style and sound all his own—and, abstractly, not his own. One of the remarkable things about Alessi, who has worked extensively with groups led by Steve Coleman, Uri Caine and Don Byron, is his selflessness, his ability to lead and yet not lead his groups, while creating a springboard to engrossing improvisations, as he does on *Baida*, his ECM debut, and *Only Many*, a duet recording with pianist Fred Hersch. Alessi's 2010 CamJazz release, *Cognitive Dissonance*, featured the same exceptional lineup heard on *Baida*: Jason Moran, piano; Drew Gress, upright bass; and Nasheet Waits, drums. And though Moran and Waits know one another's playing intimately as members of the pianist's Bandwagon group, their performances here are refreshingly fun, free, loose and exuberant. Perhaps in part they're reflecting Alessi's droll song titles. Alessi's whisper-soft trumpet tone is like his improvisations: transparent, full and pure, yet his language is also curiously subliminal, if not restrained. Not for Alessi is a brash flurry of notes or a terse statement of cool; he works between the notes, his thoughtful, conversational solos as meditative as a calligrapher's art, each line free-flowing and declarative but with immaculate shape and beauty. Similarly, the group's focus on low-level detail is a study in exactitude, like a jeweler's art set to music. The slowly revolving examinations of "Maria Lydia" hover in mid-air; "Shank" swings funkily like some outtake from Miles Davis' *E.S.P.*

Alessi and Hersch together produce one of the most compelling duet albums of the year, *Only Many*. These two don't inhabit the same wavelength; they expand their shared musical molecules into a new ionosphere. Performing original material and improvisations, and covering Thelonious Monk and Paul Motian, the pair take serious enjoyment in each note, finding inventive pockets of melody and rhythm within every

tune: overlapping lines, darting around corners, inspiring each other anew in brilliant avenues that always meet as one. The pair state the melody strictly in Monk's "San Francisco Holiday," then it's a mutual dissection society, Hersch dancing mumbly-peg to Alessi's joyous cavorting, the trumpeter then dropping out as Hersch sources the spirit of Monk (his stage play, *My Coma Dreams*, even featured a Monk dream sequence). There are stately songs ("Only Many"), cerebral songs ("Calder," "Campbell") swing songs ("Ride," "1st Dog") and, in Motian's "Blue Midnight," an elegy of sorts, a graceful unfurling of careful notes that sounds like a twilight tribute.

Altogether, Hersch is the perfect foil for Alessi, his all-encompassing approach freeing the considerable contents of Alessi's enormous talent.
—Ken Micallef

Baida: Baida; Chuck Barris; Gobble Goblins; In-Flight Entertainment; Sanity; Maria Lydia; Shank; I Go, You Go; Throwing Like A Girl; 11/1/10; Baida (reprise). (60:24)

Personnel: Ralph Alessi, trumpet; Jason Moran, piano; Drew Gress, bass; Nasheet Waits, drums.
Ordering info: ecmrecords.com

Only Many: Ride; Hands; San Francisco Holiday; Peering; Humdrum; The Cadence They Create; Calder; Only Many; Campbell; 1st Dog; Floating Head Syndrome; Blue Midnight; Someone Digging In The Ground; Snap. (60:26)

Personnel: Ralph Alessi, trumpet; Fred Hersch, piano.
Ordering info: camjazz.com

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STUDENT

MUSIC GUIDE

A Jazz School BLOOMS

Johannes Wallmann leads the charge for a new Jazz Studies department at University of Wisconsin–Madison

INSIDE ▶

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Take heart—you're not alone. And the DownBeat staff is here to help. This year's Student Music Guide provides a clear picture of what programs are actually out there, their size and scope, their educational slant, their costs and, especially, the playing opportunities you'll have. Our school listings have been conveniently laid out by region, including an international section, because the world is absolutely at your fingertips when you are a musician. Why not open yourself up to those options starting now?

Speaking of international schools, you'll see a variety of listings for Canadian conservatories and universities. The boom of quality jazz training in the Great North is the focal point of our feature starting on page 136.

For those who love music but want a broader education, our cover feature on the new Jazz Studies program at the University of Wisconsin–Madison (starting on page 74) should be an eye-opener about schools that allow musicians to double major and still get that great jazz experience.

Our “Cool Courses” feature on page 114 is a quick survey of some classes around the jazz education globe that we wish we could take this fall.

And, getting into most of these schools will require an audition—one of the great (or terrifying) rites of passage in music education. Hopefully, the article on page 100 will help you get properly prepared and keep those nerves in check.

Throughout the listings, you'll notice that some schools' names have a colored banner. Those schools are sponsors of this guide, with ads that offer another way to get more information about their jazz programs.

Congratulations on taking your next step into the jazz and music community. We hope the Student Music Guide helps you find a program that fits your style and puts you on the path toward a rewarding career in music.

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Johannes Wallmann, the new director of jazz studies at UW-Madison

By Aaron Cohen / Photography by Michael R. Anderson

A Jazz School BLOOMS

A dream comes true as The University of Wisconsin–Madison works toward a new jazz degree program

WEEKDAY AFTERNOONS ARE SELDOM QUIET ON THE UNIVERSITY OF WISCONSIN'S SPRAWLING MADISON CAMPUS. On a Friday in early July—long before the school's 42,000 students begin fall classes—it's as close as UW comes to serene. Sitting in his office with music department colleague Les Thimmig, professor Johannes Wallmann has time to take a deep breath and reflect on everything that has transpired over the past year. Soon, the school's new jazz program will make their lives much busier.

Wallmann's presence on campus is key to the university's long-overdue initiative to build an official jazz program. Wisconsin has had a long history of teaching jazz in its music department, but never offered a complete curriculum in jazz studies.

Enter Wallmann. The pianist was hired as its first director of jazz studies in the autumn of 2012. During the past year, he led the UW–Madison Jazz Orchestra and his own small group, the Blue Note Ensemble. In 2014, Wisconsin will introduce its first Bachelor of Music in Jazz Studies program—almost 100 years after the university began offering degrees in music. Meanwhile, the school has benefited from local support, such as a large donation from a local philanthropist earmarked for jazz, and equipment and scholarships provided by local companies like musical instrument retailer Full Compass. New facilities are on the horizon, too, including a \$46 million music building to host the university's concert halls, faculty studios and departmental offices. From all indications, it's a good time for jazz in the state's capital.

"There's a tremendous passion for jazz in Madison," Wallmann said. "People are thrilled that we're moving ahead with this. Musicians, music teachers and fans have come out of the woodwork everywhere saying, 'What can I do to help?'"

It's great—and it's a lot of pressure, because we want to create something that really speaks to all the people who have an interest in it."

A walk around Madison and the university's campus shows why some influential Madisonians have fought for a jazz program. Along with the university's considerable reputation for classical music, Madison itself conveys the open-minded culture that makes jazz as welcome here as the city's organic produce providers and listener-sponsored community radio station (WORT, 89.9 FM). Of course, challenges still abound. This spring the Wisconsin State Journal frequently reported on legislative moves that have cut into funding for public college education. But local partnerships are helping the music department face what could become a formidable budgetary situation.

UW–Madison has developed its approach to jazz studies at a deliberate tempo during the past 40 years. That determined pace evolved into careful consideration and, now, its embrace. Thimmig, a saxophonist, has been on the university's faculty since 1971 and recounts this history. He was hired just to teach composition, but because of his professional background, he also led the university's jazz band (which was established in 1968). Pianist Cecil Taylor, who was a lecturer, started the Black



Longtime
UW professor
Richard Davis

Music History class and Black Music Ensemble, but he left after teaching at UW for three semesters around 1970. By the mid-'70s, Wisconsin's limited jazz offerings became noticeable compared to other large Midwestern educational institutions, such as Indiana University. But UW's dedicated, small-yet-crafty jazz faculty still managed to carve out an identity for the school.

"Aside from the ensemble, there was no small group program at all," Thimmig explained. "Like a lot of places, the department just said, 'That would be nice if we could have a jazz program.'"

While the department continued hiring new faculty for instrumental instruction, Thimmig said he remembers job descriptions that read, 'Anticipating future developments in jazz—background and experience as a jazz musician would be considered a plus.' Pianist Joan Wildman was hired in 1977 to teach theory, but she also added a jazz improvisation class (which Thimmig teaches today). That same year, Richard Davis arrived on campus to teach bass and Black Music History, while Thimmig began teaching jazz composition.

"You could see a noticeable change here in 1977," Thimmig said. "If someone had an interest in jazz, we'd find a way to do it on a case-by-case basis."

Davis was hired primarily to teach classical bass—which remains his ongoing emphasis—but studying with him became a crucial part of any jazz-inclined UW student's education. Recently named a 2014 National Endowment for the Arts Jazz Master, he brings considerable experience as a bandleader, sideman and classical musician to leading the Black Music Ensemble and teaching Black Music History.

"People are dying to get in the class," Davis said with a slight chuckle. "But so far we haven't had any funerals."

The ensemble, which requires an audition, is

open to instrumentalists and vocalists who may or may not be music majors. The group performs the repertoire of African-American composers and performs on campus twice each semester. Davis' Black Music History class (which this writer took 24 years ago), focuses on different instruments over the course of four semesters. For the class on the saxophone, he blends his analysis of Charlie Parker and John Coltrane's work with discussions of the social forces surrounding these musicians.

"Students like the class because it's the first time that most of them have had a black professor who also talks about the history of himself as it relates to white history," Davis said. "So that gives them a clear view of the bigotry and prejudicial things that have existed throughout history."

While Davis is outspoken on these issues—and is quick to rebuke students' mistaken assumptions—his unfailingly positive approach to teaching has just as much of an impact.

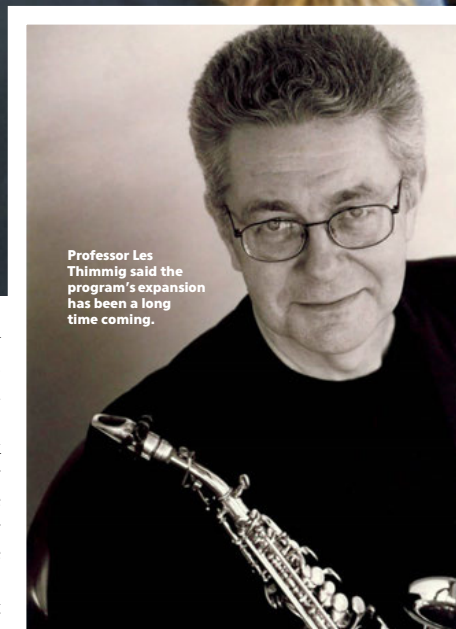
"I am very fond of any student I am teaching, no matter what their talents are," Davis said. "Whatever questions they ask me, when I answer them, it's like they're the only student at the university. This is a big package of my life, and I need them as much as they need me, because they teach me, too."

Even with such a committed faculty, the push to create a jazz-degree program still seemed like a bit of a dream until a happy accident occurred at, of all places, a UW women's basketball game.

"It was a boring game," said Susan Lipp, co-owner of Full Compass. "So, I started talking to this guy sitting next to me. I said, 'Why don't we have a jazz program in Madison?'"

"He got a little excited about it and said, 'You're right. We need a jazz program.' His name was John Peterson."

Peterson was a former audiology professor at



Professor Les
Thimmig said the
program's expansion
has been a long
time coming.

the university, a board member of the Madison Symphony Orchestra and a philanthropist. They set up a meeting with Thimmig and UW music professor John Schaffer. Going into that meeting, Thimmig had no idea about Peterson's deep enthusiasm.

"I drew up a sample four-year jazz program," Thimmig recalled. "But John just said, 'I'm gonna fund this, and you can use the money however you want—I'm not going to say a thing.' At that point, I could feel Schaffer vibrating."

The economic downturn of 2008 caused a delay in that funding, but Peterson was able to donate \$1 million in 2011 to establish the jazz studies director chair. Sadly, he passed away before the program was launched last fall.

Wallmann held a similar post at California State University East Bay, and prior to that had worked as a musician in New York. But he has acclimated to the Midwestern climate and the university's own culture.

"Faculty autonomy is typical Madison," Wallmann said. "It takes some time to reach consensus, but that also makes for strong decisions that have a lot of support behind them. I feel lucky in terms of the complexity of all that."

Wallmann also brought to Madison his Blue Note Ensemble concept, which is a small performance group dedicated to composers and performers affiliated with the historic label. Last March, coursework covered Dexter Gordon's music and included a campus visit by the saxophonist's widow, Maxine, for a discussion on what would have been his 90th birthday.

"My own music is very much informed by those 1960s Blue Note recordings, and I wrote my doctoral dissertation on Herbie Hancock's recordings for Blue Note," Wallmann said. "Every semester we focus on a different musician's music. First was Lee Morgan, then Dexter Gordon, Joe Henderson. Quite a few who took it were freshmen, and some had never heard of Lee Morgan before, but they get an opportunity to dig deeply for a full semester, and there's a lot of jazz history in that. Once you've studied Lee Morgan deeply, you learn about Dizzy Gillespie, Clifford Brown, Hank Mobley and the record industry."

That ensemble will, of course, be part of the university's upcoming jazz-major curriculum. Wallmann said 12 students will be admitted into this program initially. He would like to see that number increase to 50, which would be one-eighth of the roughly 400 students enrolled in the music school.

Coursework will focus on jazz instruction with an individual teacher, performing with the UW Jazz Orchestra and participating in other small groups. Jazz majors will also be encouraged to take advantage of the department's considerable classical strengths. And they can pursue academic interests outside of music.

"We're the only university I'm aware of that actively encourages students to double major," Wallmann said. "[Our students can earn] a music degree as well as a dual degree with nursing, economics or political science—quite unrelated majors—and still graduate in four years. Having a plan B is something that appeals to students and their families during uncertain times. I have no doubt that jazz and music will play a major role in people's lives 20, 30, 40 years from now. But the economic model of how that will work is currently in flux."

Another pragmatic reason for a double major is that jazz musicians have always drawn on such fields as history and literature for artistic inspiration.

"Year in and year out, I think approximately 50 percent of my saxophone students are double majors with everything you can think of," Thimmig said. "Does it detract from the music? Not a bit. It helps the music. People today are more versatile because they want to be. Your versatility takes you out of music sometimes. The idea of having entrepreneurship in a music school—in my day, it was, 'Who would want to do that?!' The University of Wisconsin has that built right in."

Part of that well-rounded education would also include engaging with Madison itself. That process has already begun with Full Compass' donations and the company hosting a "Jazz Junction" last November at its office performance space, which included sets from local musicians. The city may also be reviving its number of jazz performance spaces. The Fountain, a downtown bar and restaurant that opened on State Street in 2011, hosts regular jam sessions. Wallmann brought San Francisco-area bassist Marcus Shelby to perform with the UW Jazz Orchestra at the local Isthmus Jazz Festival, which was held in the campus' Memorial Union in June.

"I want to see our jazz program here be integrated with the community," Wallmann said. "It's important that we collaborate with other organizations, that we bring performing musicians who are active in Madison into our program. Students benefit from their presence, and we should go out and share what we do with the community as well. Being a large institution within a medium-sized city creates wonderful opportunities for that."

Madison's cultural environment would also be an asset for incoming students, according to Wallmann. Pianist Ben Sidran lives in the city, and trumpeter Russ Johnson, who teaches at UW-Parkside in Kenosha, is nearby. Trumpeter and Milwaukee native Brian Lynch will return to his home state to teach a weeklong residency at UW-Madison in May 2014. But along with the musicians who call Wisconsin home, or have roots in the state, Madison has a reputation for openness that could foster a mostly non-commercial music scene. Coffee cooperatives and Laotian restaurants can prosper here alongside the state's copious amounts of beer and brats, so there should be room in Madison for an important musical tradition.

"From all areas, everything meant by the word *diversity* is flowering each year more than the year before," Thimmig said. "Jazz is like the hub of the wheel. Its spokes go out in many directions. One goes into world music, while another goes into popular culture. You can make the wheel go wherever you want it to go."

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- Student Body:** 4,447 students.
- Tuition:** \$18,257/semester.
- Jazz Degrees:** Bachelor of Music, professional diploma.
- Faculty:** Terri Lyne Carrington, Joe Lovano, Danilo Pérez, John Patitucci.
- Alumni:** Quincy Jones, Esperanza Spalding, Branford Marsalis, Gary Burton.
- Jazz Bands:** Thelonious Monk Ensemble, Wayne Shorter Ensemble, Yellowjackets Ensemble.
- Auditions:** Live audition and interview. Sites and dates are listed at berklee.edu/admissions.
- Financial Aid:** Available. Contact financialaid@berklee.edu, (617) 747-2274.
- Scholarships:** Need- and merit-based available. Contact scholarships@berklee.edu, (617) 747-8681.
- Apply by:** Nov. 1 (early action), Jan. 15 (regular decision).
- Contact:** Berklee Office of Admissions, (617) 747-2221 or 800-BERKLEE.

Carnegie Mellon University

Pittsburgh, Pennsylvania

- Student Body:** 315 music students.
- Tuition:** Undergraduate: \$46,670; graduate: \$33,500; certificate: \$9,900.
- Faculty:** 34 full-time, 52 part-time including members of the Pittsburgh Symphony Orchestra.
- Alumni:** Liam Bonner, Dale Clevenger, Valerie Debaele, Brian Del Signore, Jan Fiser, Cristian Ganicenco, Emma McGrath.
- Jazz Bands:** Yes.
- Auditions:** Live audition preferred for classical programs during January and February.
- Financial Aid:** Need-based available. Visit cmu.edu/finaid.
- Scholarships:** Competitive graduate fellowship and assistantships.
- Apply by:** Visit music.cmu.edu.
- Contact:** music-admissions@andrew.cmu.edu, (412) 268-4118.

Castleton State College

Castleton, Vermont

- Student Body:** 2,000 students.
- Tuition:** \$9,000/\$22,000.
- Jazz Degrees:** Bachelor of Music (Jazz Studies concentration proposed start August 2014).
- Jazz Bands:** Big band and jazz combos.
- Auditions:** Required on acceptance to the college, two pieces of varying styles.
- Financial Aid:** Visit castleton.edu.
- Scholarships:** Available.



Bruce Johnstone leads rehearsal for the SUNY Fredonia Jazz Ensemble.

- Apply by:** Rolling admissions.
- Contact:** Glenn E. Giles, music department chair, (802) 468-1261, glenn.giles@castleton.edu.

undergraduate. Audition application for Undergraduate Jazz Students: Scott Reeves, sreeves@ccny.cuny.edu. Audition application for Graduate Students: Chadwick Jenkins, musicgrad@ccny.cuny.edu.

City College of New York

New York, New York

- Student Body:** 12,000 students, 300 music majors, 150 jazz majors.
- Tuition:** Undergraduate, in-state: \$2,300/semester, out-of-state: \$4,980/semester; graduate in-state: \$3,680/semester; out-of-state: \$6,900/semester.
- Jazz Degrees:** Bachelor of Fine Arts in Jazz Studies, Master in Jazz Studies.
- Faculty:** Steve Wilson, Dan Carillo, Scott Reeves, Mike Holoher, Suzanne Pittson, Ray Gallon, Adam Cruz, Jason Rigby, Jon Gordon, Rich Perry, Steve Wilson, Tim Ries, Joe Magnarelli, Ingrid Jensen.
- Alumni:** John Benitez, Arturo O'Farrill, Eliot Zigmund, Tom Varner, Adam Nussbaum, Deanna Witkowski, Pedro Giraudo.
- Jazz Bands:** Big Band, Latin Band, various small ensembles such as World Music Ensemble, Hard Bop Ensemble, Free Jazz Ensemble, Brazilian Music Ensemble.
- Auditions:** October (spring), February and March (fall). Live or by CD. Contact sreeves@ccny.cuny.edu.
- Financial Aid:** Pell and other grants available.
- Scholarships:** Academic Scholarships: Honors College and Kaye Scholarships, visit ccny.edu; Music Scholarships awarded at BFA auditions.
- Apply by:** November (spring) and March (fall). International students: apply six to nine months prior to start of semester.
- Contact:** Applications to the university: ccny.edu/admissions/

The Collective School of Music

New York, New York

- Student Body:** Approximately 75 full-time students, 200-plus part-time.
- Tuition:** \$60,500 for two-year program, \$7,150 single-semester elective program, \$9,570 advanced performance program, \$4,620 advanced independent study.
- Jazz Degrees:** None.
- Faculty:** Ian Froman, Peter Retzlaff, Joe Fitzgerald, Hill Greene, Chris Biesterfeldt, Fernando Hernandez, Steve Marks, Bob Quaranta, Steve Count, Sheryl Bailey, Vince Cherico, Mark Flynn, Adriano Santos, Kim Plainfield, Jason Gianni.
- Alumni:** Billy Martin, Will Calhoun, Zach Danziger, Tal Bergman, Tony Thompson, Anton Fig, Fred Curry, Larry Aberman, Shawn Pelton, Chris Wink, Frank Katz, Tobias Ralph, Tal Wilkenfeld, Chris Coleman.
- Jazz Bands:** Student Performance, Advanced Performance Program group.
- Auditions:** In-person or taped auditions.
- Financial Aid:** Available. Contact John Castellano, johnc@thecollective.edu.
- Scholarships:** Merit-based scholarships available for drums, guitar, bass, keyboard, and vocal divisions. Contact John Castellano, johnc@thecollective.edu.
- Apply by:** Two months prior to each semester.
- Contact:** John Castellano, (212) 741-0091, johnc@thecollective.edu; thecollective.edu.



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College of Saint Rose Albany, New York

Student Body: 300 music majors.

Tuition: \$25,722.

Jazz Degrees: Bachelor of Science in Music Industry, minor in Jazz Performance.

Faculty: Cliff Brucker, Paul Evoskevich, Matthew Finck, Sean McClowry, Mary Anne Nelson.

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

Auditions: Required.

Financial Aid: Merit and music talent scholarships available.

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

Contact: Justin Hadley, (518) 454-5186, hadleyj@strose.edu.

Columbia University New York, New York

Student Body: Approx. 125 in the Louis Armstrong Jazz Performance Program.

Tuition: \$41,160/year.

Jazz Degrees: Jazz Studies special concentration, Music major.

Faculty: Paul Bollenback, Christine Correa, David Gibson, Brad Jones, Ole

Mathisen, Tony Moreno, Don Sickler, Leo Traversa, Victor Lin.

Alumni: Cameron Brown, Peter Cincotti, Bobby Porcelli, Sam Reider.

Jazz Bands: Combos, Big Band, Afro-Latin Ensemble, Free-Jazz Ensemble, Vocal Jazz Ensemble.

Auditions: Beginning of the fall semester after acceptance to Columbia College or General Studies.

Financial Aid: Need-based available.

Scholarships: None.

Apply by: Early November (early decision), early January (regular decision).

Contact: Prof. Chris Washburne, cjw5@columbia.edu; music.columbia.edu.

Duquesne University Mary Pappert School of Music Pittsburgh, Pennsylvania

Student Body: 250 undergraduate, 40 jazz undergraduate; 85 graduate, 10 jazz graduate.

Tuition: Undergraduate: \$35,823/year; graduate: \$1,218/credit.

Jazz Degrees: Bachelor of Music with jazz emphasis and a Master of Music with jazz emphasis.

Faculty: Michael Tomaro, Sean Jones, Joe Negri, Ronald E. Bickel, Maureen Budway, Jeff Bush, Kenneth Karsh.

Alumni: Marty Ashby, Jay Ashby, David

Budway, Sammy Nestico.

Jazz Bands: Big band and 10 combos.

Auditions: Oct. 18, Nov. 15, Dec. 6, Jan. 10 and 24, Feb. 7 and 21, Mar. 14 and 21.

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

Scholarships: Talent and academic scholarships.

Apply by: Feb. 7 (undergraduate), April 1 (graduate).

Contact: Troy Centofanto, director of music admissions, (412) 396-5064, musicadmissions@duq.edu.

Eastman School of Music Rochester, New York

Student Body: 60 Jazz Studies students.

Tuition: Undergraduate: \$44,580/year; graduate: \$1,350/credit hour.

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

Faculty: Harold Danko, Bill Dobbins, Jeff Campbell, Clay Jenkins, Mark Kellogg, Charles Pillow, Dave Rivello, Bob Sneider, Dariusz Terefenko, Rich Thompson.

Jazz Bands: Eastman Jazz Ensemble, New Jazz Ensemble, Jazz Lab Band, Chamber Jazz, Studio Orchestra, seven jazz performance workshops.

Alumni: Ron Carter, Maria Schneider, Steve Gadd, Tom Christensen, John Hollenbeck, Gary Versace.

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Auditions: Last Friday in January, Fridays in February.
Financial Aid: (585) 274-1070.
Scholarships: (585) 274-1070.
Apply by: Dec. 1.
Contact: Sheryle Charles, Department Secretary, (585) 274-1440, scharles@esm.rochester.edu.

Auditions: Conducted by appointment only. Prepare two pieces to be performed with sheet music. Also, be prepared to be evaluated on sight reading, ear training, scales, chords and technique.
Financial Aid: Available. Contact Financial Aid, (631) 656-2164, financialaid@ftc.edu.
Scholarships: Need- and merit-based available. Contact Financial Aid Office, (631) 656-2164, financialaid@ftc.edu.
Apply by: Rolling admissions.
Contact: Admissions Office, (631) 656-2109.

Alumni: Victor Provost. Many alumni members perform with DC Military Service Bands.
Jazz Bands: Jazz Ensemble, Jazz Workshop, Jazz Combos, Jazz Vocal Combo, Traditional Jazz Ensemble, Jazz Vocal Ensemble, Latin Jazz Ensemble.
Auditions: Visit music.gmu.edu/node/404.
Financial Aid: Contact (703) 993-2353.
Scholarships: Scholarships awarded based on scholarship application and entrance audition. Students must submit their scholarship application by March 1. Awards are distributed April 1. Contact music@gmu.edu.
Apply by: Nov. 1 (early action), Jan. 15 (regular decision).
Contact: Dr. Darden Purcell, dpurcel2@gmu.edu.

Five Towns College Dix Hills, New York

Student Body: 950 students total, 225 Jazz/Commercial Music students.
Tuition: \$20,400/year.
Jazz Degrees: Associate of Applied Science in Jazz/Commercial Music, Bachelor of Music in Jazz/Commercial Music, Master of Music, Doctorate of Musical Arts.
Faculty: 122 total faculty, Jeffrey Lipton, Peter Rogine, Gerry Saulter, Greg Bobulinski in Jazz/Commercial Music.
Alumni: Chrisette Michelle, Nina Sky, Samantha Cole, Jesse Carmichael.
Jazz Bands: 17 ensembles, 4 jazz-specific ensembles.

George Mason University Fairfax, Virginia

Student Body: 33,000 students.
Tuition: Undergraduate in-state: \$9,708/year; undergraduate out-of-state: \$28,392/year; graduate in-state: \$493.25/credit; graduate out-of-state: \$1,176.75/credit.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, minor in Jazz Studies.
Faculty: Jim Carroll, Dr. Darden Purcell, Wade Beach, Glenn Dewey, Dr. Tyler Kuebler, Anthony Maiello, Joe McCarthy, Matt Niess, Rick Parrell, Kenneth Rittenhouse, Dave Robinson, Harold Summey, Rick Whitehead.

The Hartt School, University of Hartford West Hartford, Connecticut

Student Body: 4,500 students, 400 music students, 40 jazz majors.
Tuition: \$31,804.
Jazz Degrees: Bachelor of Music, Jazz Studies, and 12 other music-related degrees.
Faculty: Kris Allen, Abraham Burton, Chris Casey, Matthew Chasen, Steve Davis, Rich Goldstein, Andy LaVerne,

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- Alumni:** Abraham Burton, Steve Davis, Mike DiRubbo, Wayne Escoffery, Jimmy Greene, Eric McPherson.
- Jazz Bands:** Concert Jazz Ensemble, Jazz Combos, Vocal Jazz Ensemble, Jazz Guitar Ensemble, Jazz Trombone Ensemble, Jazz Trumpet Ensemble, Jazz Saxophone Ensemble.
- Auditions:** Dec. 7, Jan. 25 and 26, Feb. 14 and 15.
- Financial Aid:** Based on FAFSA results.
- Scholarships:** Audition-based.
- Apply by:** Jan. 2.
- Contact:** Megan Abernathy, (860) 768-4465, harttadm@hartford.edu.

Howard University Washington, D.C.

- Student Body:** 8,500 students.
- Tuition:** Undergraduate: \$21,450/year; graduate: \$29,000/year.
- Jazz Degrees:** Jazz Studies: Instrumental, Piano, Voice; Bachelor of Music with Electives in Business (Jazz): Instrumental, Piano, Voice; Jazz Studies/Music Technology: Instrumental, Piano, Voice; Music Therapy (Jazz): Instrumental, Piano, Voice.
- Faculty:** Charles Covington, Bert Cross II, Kehembe Eichelberger, Fred Irby III, Sais Kamalidiin, Gerry Kunkel, John Mercer, Connaitre Miller, Steve Novosel, Chris Royal, Will Smith, Harold Summey, Charlie Young III.
- Alumni:** Geri Allen, Shelton Becton, Cora Coleman, Roberta Flack, Benny Golson, Donny Hathaway, Bill Hughes, William Knowles, Wallace Roney, Harold Wheeler, Andrew White, Sherry Winston.
- Jazz Bands:** Howard University Jazz Ensemble; Vocal Jazz Ensembles: Afro Blue, SaaSy, A Whole Lotta Jazz Singers; Howard University Jazztet.
- Auditions:** Visit humusic.org.
- Financial Aid:** Available. Visit howard.edu/financialaid/contacts.
- Scholarships:** Need- and merit-based available. Contact Fred Irby (instrumental), firby@howard.edu; Connaitre Miller (vocal), conmiller@howard.edu.
- Apply by:** Nov. 15 (early action), Feb. 15.
- Contact:** Fred Irby (instrumental), firby@howard.edu; Connaitre Miller (vocal), conmiller@howard.edu; Music main office, (202) 806-7084.

Ithaca College School of Music Ithaca, New York

- Student Body:** 550 undergraduate music majors, 10–20 jazz studies majors.
- Tuition:** Undergraduate: \$38,400/year; graduate: \$729/credit hour.
- Jazz Degrees:** Bachelor of Music in Jazz Studies.
- Faculty:** Mike Titlebaum, Gregory Evans, Nicholas Walker, Frank Campos, Hal Reynolds, Catherine Gale, Bill Tiberio, Nick Weiser, Peter Chwazik.
- Alumni:** Jay Ashby, Marty Ashby, David Berger, Nick Brignola, Les Brown, Steve Brown, Tony DeSare, Peter Eldridge, Jim Hynes.
- Jazz Bands:** Four full-size big bands and multiple small, faculty-coached jazz combos.
- Auditions:** Four auditions on Saturday mornings and afternoons in December through February. Requirements include performing a blues, a standard, and a ballad from a list of songs. A separate classical audition is also required. Visit ithaca.edu/music/admissions/auditions.
- Financial Aid:** Available.
- Scholarships:** Available.
- Apply by:** Feb. 3.
- Contact:** Thomas Kline, (607) 274-3366, ithaca.edu/music.

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MMO 6843 Gold Standards for Trumpet Vol. 3

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Jazz Bands: Jazz Improvisation and Standards electives, Jazz Combo, Jazz Ensemble.

Auditions: Required for Jazz Institute Performance track only. Visit ithaca.edu/sma.

Financial Aid: Available.

Scholarships: Available.

Apply by: May 14 (earlier deadlines for International Division).

Contact: Thomas Kline, (607) 274-3366, tkline@ithaca.edu.



City College Of New York Faculty Jazz Ensemble, from left: Aidan O'Donnell, Scott Reeves, Mike Holober, Ray Gallon, Dan Carillo, Suzanne Pittson, Steve Wilson and Adam Cruz

Faculty: Gary Thomas, Nasar Abadey, Paul Bollenback, Jay Clayton, Alan Ferber, Michael Formanek, Blake Meister, Timothy Murphy, Alexander Norris.

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Jazz Bands: Peabody Jazz Orchestra, Peabody Improvisation & Multimedia Ensemble, Peabody Latin Jazz Ensemble.

Auditions: Visit peabody.jhu.edu/conservatory/admissions/auditions.

Financial Aid: Visit peabody.jhu.edu/finaid, (410) 234-4900, finaid@peabody.jhu.edu.

Scholarships: Visit peabody.jhu.edu/finaid, (410) 234-4900, finaid@peabody.

Apply by: Dec. 1.

Contact: admissions@peabody.jhu.edu, (410) 234-4848.

Faculty: jhu.edu.

The Johns Hopkins University Peabody Conservatory

Washington, D.C.

Student Body: 769 students.

Tuition: \$39,796.

Jazz Degrees: Bachelor of Music, Master of Music, Doctorate of Musical Arts.

The Juilliard School

New York, New York

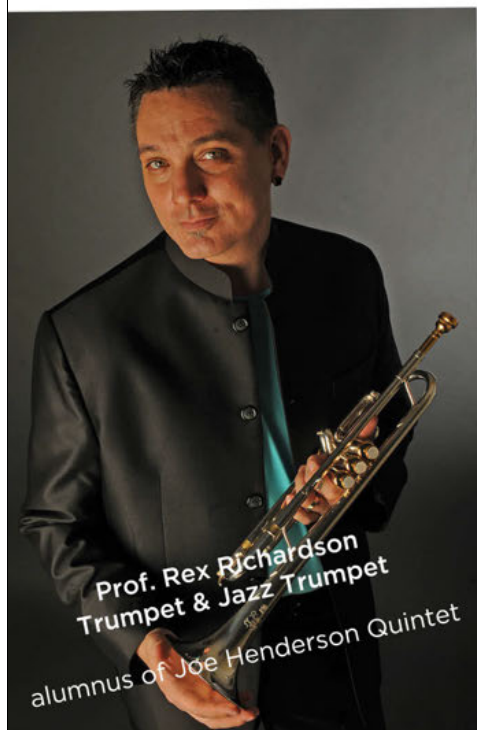
Student Body: 40 students.

Tuition: juilliard.edu/apply-audition/tuition-fees-and-expenses.

Jazz Degrees: Bachelor of Music, Master of Music, Artist Diploma.

Faculty: Approximately 25.

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Alumni: Christian McBride, Miles Davis, Wynton Marsalis, Chick Corea, Ben Williams, Kris Bowers, Lage Lund, Aaron Diehl, Jon Batiste.

Jazz Bands: Juilliard Jazz Orchestra, Juilliard Jazz Ensembles, Artist Diploma Ensemble.

Auditions: Prescreening required. Live auditions in March.

Financial Aid: Available. Contact financial aid.

Scholarships: Need-based available. Contact financial aid.

Apply by: Dec. 1.

Contact: Admissions, (212) 799-5000 ext. 223.

Kutztown University Kutztown, Pennsylvania

Student Body: 100+ music students.

Tuition: In-state: \$4,297.90; out-of-state: \$9,210.90.

Jazz Degrees: Bachelor of Arts in Music.

Faculty: Dr. Kevin Kjos, Scott Lee, Allison Miller, Adam Kolker, David Cullen, Neal Kirkwood, Cathy Chemi, Dan Neuenschwander.

Alumni: Marques Walls, Marybeth Kern, Jim Cargill, Ryan Wise, Christine McGeehan (Ryat), Bruno Catrambone.

Jazz Bands: Three large ensembles, two directed combos and several ad hoc.

Auditions: Four audition dates between December and March.

Financial Aid: Available. Contact Financial Aid Office.

Scholarships: Available. Contact KU Jazz Studies.

Apply by: Rolling admissions.

Contact: KU Admissions, (610) 683-4000, kjos@kutztown.edu

Long Island University – Brooklyn Campus Brooklyn, New York

Student Body: 7,025 overall, contact Music Department for music students.

Tuition: In-state: \$16,185.

Jazz Degrees: Bachelor of Fine Arts in Jazz Studies.

Faculty: Eddie Allen, Dwayne Broadnax, Gloria Cooper, Carlo DeRosa, Greg Lewis, Sam Newsome, JC Sanford, Ken Wessel.

Auditions: Fall and spring auditions, recorded auditions accepted for students outside New York City.

Financial Aid: Available. Contact Financial Aid Office.

Scholarships: Available. Contact liu.edu/Brooklyn/Financial-Services.

Apply by: Contact Music Department.

Contact: Dr. Gloria Cooper, gloria.cooper@liu.edu; Sam Newsome, samuel.newsome@liu.edu.

Manhattan School of Music New York, New York

Student Body: 900 students, 115 jazz majors.

Tuition: \$36,000.

Jazz Degrees: Bachelor of Music, Master of Music, Doctorate of Musical Arts in Jazz Arts Advancement.

Faculty: Justin DiCioccio, Dave Liebman, Jay Anderson, Jamie Baum, Theo Bleckmann, Rogerio Boccato, Luis Bonilla, Cecil Bridgewater, Gerard D'Angelo, Garry Dial, Wycliffe Gordon, Vijay Iyer, Donny McCaslin.

Alumni: Ambrose Akinmusire, Fabian Almazan, Obed Calvaire, Hilary Cole, John Gordon, Stefon Harris, John Irabagon, Ryan Kisor, Jane Monheit, Jason Moran, Linda Oh, Chris Potter, Charenee Wade, Dan Weiss, Miguel Zenón.

Jazz Bands: MSM Jazz Philharmonic Orchestra, MSM Concert Jazz Band, MSM Jazz Orchestra, MSM Chamber Jazz Ensemble, MSM Afro-Cuban Jazz Orchestra, 25 combos.

Auditions: Prescreening material due Dec. 1. Final auditions March 2–7.

Financial Aid: Available. Visit msmnyc.edu.

Scholarships: Available. Visit msmnyc.edu.

Apply by: Dec. 1.

Contact: Christan Cassidy, (917) 493-4446, admission@msmnyc.edu.



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Boston, Massachusetts

Student Body: 831 total, 116 Jazz.
Tuition: \$39,500.
Jazz Degrees: Jazz Performance, Jazz Composition.
Faculty: Ken Schaphorst, Jerry Bergonzi, Ran Blake, Luis Bonilla, Frank Carlberg, Dominique Eade, Billy Hart, Fred Hersch, Cecil McBee, Donny McCaslin, John McNeil.
Alumni: Don Byron, Anton Fig, Harvey Mason, John Medeski, Chris Speed, Luciana Souza, Cecil Taylor, Cuong Vu, Rachel Z.
Jazz Bands: NEC Jazz Orchestra, NEC Jazz Composers Workshop Orchestra, 30 small ensembles coached by faculty.
Auditions: Prescreening and live audition.
Financial Aid: Need-based available.
Scholarships: Need- and merit-based available.
Apply by: Dec. 1.
Contact: Timothy Lienhard, (617) 585-1105, timothy.lienhard@necmusic.edu.

New Jersey City University

Jersey City, New Jersey

Student Body: 30 jazz majors, 50 students participating.
Tuition: Visit njcu.edu.
Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance, Master of Music in Woodwind Doubling.
Faculty: Tim Horner, Bob Malach, Scott Wendholt, Joel Weiskopf, Paul Meyers, Allen Farnham, Andy Eulau, Mark Sherman, Tim Sessions, Joe Mosello, Roseanna Vitro.
Alumni: Freddie Hendrix, Nathan Eklund, Dave Schumacher, Joe Elefante, Greg Murphy, Jason Teborek.
Jazz Bands: NJCU Jazz Ensemble, Lab Band, Vocal Ensemble, Afro-Cuban Ensemble, Brazilian Ensemble, Singers Combo, Guitar Ensemble.
Auditions: December, February, March, April. Visit njcu.edu/mdt.
Financial Aid: Need- and merit-based available.
Scholarships: Graduate assistantships, presidential scholarships.
Apply by: March 1.
Contact: Dr. Edward Joffe, (201) 200-3091, ejoffe@njcu.edu.

The New School for Jazz and Contemporary Music

New York, New York

Student Body: 270 students.
Tuition: \$36,660/year.
Jazz Degrees: Bachelor of Fine Arts in Jazz and Contemporary Music.
Faculty: Five full-time, 70 core adjunct faculty, 300-plus private-lesson instructors.
Alumni: Avishai Cohen, Robert Glasper, Larry Goldings, Mary Halvorson, Grégoire

Maret, Brad Mehldau, Marcus Strickland, E.J. Strickland.

Jazz Bands: 55-plus.
Auditions: Live auditions in February and March. Recorded final auditions accepted.
Financial Aid: Available.
Scholarships: Audition-based merit scholarships.
Apply by: Jan. 1.
Contact: Kevin Smith, (212) 229-5896, jazzadm@newschool.edu.

New York Jazz Academy

New York, New York

Student Body: 450 students.
Tuition: \$200 to \$3,000/semester.
Jazz Degrees: Non-degree granting institution.
Faculty: Carolyn Leonhart, Wayne Escoffery, Oscar Feldman, Javier Arau, Dan Blankinship, Joe Beaty, Tom Dempsey, Dave Allen, Adam Birnbaum, Deanna Witkowski, Dave Ambrosio, Linda Oh, Aaron Scott, Pete Zimmer.
Alumni: Carly Rose Sonenclar, Svetlana Shmulyian, various recording artists and NYC professionals.
Jazz Bands: Combos, improv workshops and ensembles, big bands, theme bands, vocal ensembles.
Auditions: Audition submissions accepted at any time.
Financial Aid: Contact nyja@nyjazzacademy.com.
Scholarships: Some need- and merit-based available. Contact nyja@nyjazzacademy.com.
Apply by: Rolling admissions.
Contact: Javier Arau, program director, (718) 426-0633, nyja@nyjazzacademy.com.

New York University

New York, New York

Student Body: 150 students in Jazz Program.
Tuition: Undergraduate: \$43,384/year; graduate: \$1,486/credit.
Jazz Degrees: Bachelor of Arts in Music, Master of Arts in Music, Doctorate of Music.
Faculty: Chris Potter, Joe Lovano, Lenny Pickett, Kenny Werner, Jean-Michel Pilc, Mike Richmond, Martin Wind, Ralph Alessi, Michael Rodriguez, Alan Ferber, Elliot Mason, Stefon Harris, Billy Drummond, Tony Moreno, John Scofield, Peter Bernstein, Wayne Krantz.
Alumni: Wayne Shorter, Todd Coolman, Brian Lynch, Dave Pietro, Dave Lalama, Brad Shepik.
Auditions: In-person undergraduate auditions as well as DVD and YouTube auditions for undergraduate and graduate programs.
Jazz Bands: More than 40 small-group ensembles, Jazz Orchestra, Bebop Big Band, Latin Jazz Ensemble, World Percussion Ensemble, NYU Jazz Composers Ensemble, Joe Lovano Ensemble, John Scofield Ensemble, Stefon Harris Ensemble, Kenny

Werner Ensemble, Chris Potter Ensemble.

- Financial Aid:** Office of Financial Aid, (212) 998-4444, financial.aid@nyu.edu.
- Scholarships:** Need- and merit-based available. Contact New York University Office of Undergraduate Admissions, (212) 998-4500; Office of Graduate Admissions, (212) 998-5030.
- Apply by:** Fall: Jan. 1 (Bachelor's degree), Jan. 6 (Master's degree), Dec. 15 (Doctorate); Spring: Nov. 1 (Master's only).
- Contact:** Dr. Gabriel Alegria, (212) 998-5442, nyujazzstudies@gmail.com.

Princeton University Princeton, New Jersey

- Student Body:** 45 jazz students.
- Tuition:** \$56,750/year.
- Jazz Degrees:** Bachelor of Arts in Music, Certificate in Jazz Studies, Certificate in Musical Performance concentration in Jazz.
- Faculty:** Dr. Anthony Branker, Ralph Bowen, Mark Gross, Jim Ridl, Michael Cochrane, Bruce Arnold, Brian Glassman, Vince Ector, Trineice Robinson-Martin.
- Alumni:** Stanley Jordan, Scott DeVaux, Barry Miles, Terry Silverlight, Jonny King.
- Jazz Bands:** Concert Jazz Ensemble (big band), Jazz Composers Collective, Jazz Vocal Collective, Free to Be Ensemble, Crossing Borders Improvisational Music Ensemble, Monk/Mingus Ensemble, Herbie Hancock Ensemble, Joe Henderson Ensemble, Sounds of Brazil Ensemble, Birth of the Cool Ensemble, Afro-Latin Ensemble.
- Auditions:** Supplemental CD in support of application.
- Financial Aid:** Available. Call (609) 258-3330.
- Scholarships:** Available. No separate audition or application. Contact financial aid office.
- Apply by:** Jan. 1.
- Contact:** Greg Smith, (609) 258-6078, gsmith@princeton.edu.

Purchase College Purchase, New York

- Student Body:** 60 undergraduates, 20 graduate students.
- Tuition:** Undergraduate, in-state: \$5,270, out-of-state: \$14,320; graduate, in-state: \$8,870, out of state: \$15,160.
- Jazz Degrees:** Bachelor of Music in Jazz Studies Performance, Master of Music in Jazz Studies Performance.
- Faculty:** Jon Faddis, John Riley, Kenny Washington, Richie Morales, Todd Coolman, Scott Colley, Doug Weiss, John Abercrombie, Doug Munro, Steve Wilson, Ralph Lalama, Eric Alexander, Jon Gordon, John Fedchock, Pete Malinverni, Hal Galper, David Hazeltine, Kevin Hays.



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Alumni: Cyrille Aimée, Jo Lawry, Jon Gordon, Bobby Avey, Dave DeJesus, Spencer Murphy, Spike Wilner, Quentin Angus.

Jazz Bands: Purchase Jazz Orchestra, Purchase Latin Jazz Orchestra, Purchase Soul Voices Choir.

Auditions: Pre-screening via Slideroom, live auditions to follow.

Financial Aid: Visit purchase.edu/financialservices.

Scholarships: Some, by merit. Determinations made at audition.

Apply by: Dec. 1.

Contact: Pete Malinverni, director of Jazz Studies, peter.malinverni@purchase.edu.

Queens College/CUNY Aaron Copeland School of Music Flushing (Queens), New York

Student Body: 75 music students.

Tuition: Subsidized by New York City and New York state.

Jazz Degrees: Master of Music in Jazz Performance and Jazz Composition.

Faculty: Michael Mossman, David Berkman, Gene Jackson, Vince Chericco, Lonnie Plaxico, Johannes Weidemuller, Michael Dease, Luis Bonilla, JD Walter.

Alumni: Antonio Hart, David Berkman, Conrad Herwig, George Colligan,

Jeb Patton, Diego Urcola, Darren Barrett, Arturo O'Farrill Jr.

Jazz Bands: Big Band, combos, repertoire ensemble.

Auditions: Send video link to michael.mossman@qc.cuny.edu for pre-screening.

Financial Aid: Contact (718) 997-5000.

Scholarships: All tuition subsidized by New York City and New York state. Limited merit-based available.

Apply by: June 15.

Contact: Michael Mossman, michael.mossman@qc.cuny.edu.

Rowan University Glassboro, New Jersey

Student Body: 25

Tuition: Visit rowan.edu/adminfinance/bursar/tuitionfeesandrates.html.

Jazz Degrees: Undergraduate, graduate degrees.

Faculty: Eight.

Alumni: Denis DiBlasio, George Rabbai, Bob Sheppard.

Jazz Bands: Two bands and five groups.

Auditions: Visit rowan.edu/colleges/cpa/music/auditions.

Financial Aid: Visit rowan.edu/provost/financialaid/.

Scholarships: Need- and merit-based available. Contact Rowan Music Department, rowan.edu/colleges/cpa/music.

Contact: Denis DiBlasio, (856) 256-3528, diblasio@rowan.edu; rowan.edu/colleges/cpa/music.

Rutgers University, Mason Gross School of the Arts New Brunswick, New Jersey

Student Body: 1,071 students. 194 undergraduates, 229 graduates in the Music Department.

Tuition: In-state, commuter: \$13,073, with on-campus housing: \$24,485; out-of-state commuter: \$26,393, out-of-state with on-campus housing: \$37,805.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Music Education and Jazz Studies Double Major, Master of Music in Jazz Studies.

Faculty: Ralph Bowen, Kenny Davis, Mark Gross, Fred Hersch, Conrad Herwig, Vic Juris, Victor Lewis, Joe Magnarelli, Bill O'Connell, Eddie Palmieri.

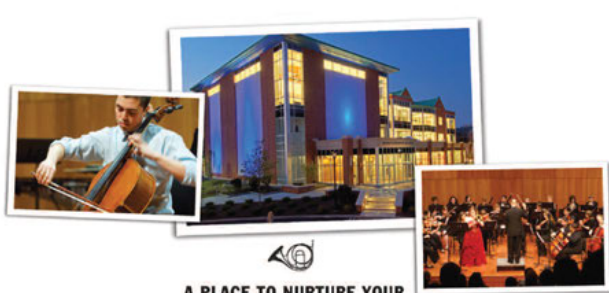
Alumni: Sean Jones, Terell Stafford.

Jazz Bands: Rutgers Jazz Ensembles, Jazz Chamber Ensembles.

Auditions: Auditions take place in February. Visit rutgers.edu/admissions/auditions-and-portfolio-reviews/music-audition-requirements.

Financial Aid: Available. Contact the university office of financial aid, (848) 932-7057, studentaid.rutgers.edu.

Scholarships: Academic and talent scholarships available. Contact Mason Gross,



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Apply by: Priority deadline Dec. 1.

Contact: Mandy Feiler, director of admissions, (848) 932-5208.

Rutgers University at Newark Newark, New Jersey

Student Body: 25 jazz students.

Tuition: In-state: \$600/credit, out-of-state: \$900/credit.

Jazz Degrees: Master in Jazz History and Research.

Faculty: Lewis Porter, Henry Martin.

Alumni: Vincent Gardner, Rhoda Scott, Melba Joyce, Alan Simon, Dan Faulk.

Jazz Bands: Enrollment in bands at nearby schools.

Auditions: No in-person. MP3s required.

Financial Aid: Loans and work-study. Visit grad-study.rutgers.edu.

Scholarships: Scholarships and teaching positions.

Apply by: Rolling admissions. Contact Jennifer Nyeste, nyeste@ugadm.rutgers.edu.

Contact: Professor Lewis Porter, lporter@andromeda.rutgers.edu.

out-of-state: \$12,685.

Jazz Degrees: Bachelor of Music in Music Education, Bachelor of Arts in Music, Master of Music in Music Education.

Faculty: Kurtis Adams, Mark Cook, Nathan Lincoln-DeCusatis, David Marsh, Ronnie Shaw.

Jazz Bands: Two big bands, two or three combos, vocal octet.

Auditions: Jan. 25, Feb. 22, March 22. Visit shepherd.edu/musicweb/audition_requirements.

Financial Aid: Available. Visit shepherd.edu/faoweb.

Scholarships: Merit-based available. Contact Esperanza Alzona, ealzona@shepherd.edu.

Contact: Kurtis Adams, (304) 876-5126, kadams02@shepherd.edu.

Skidmore Jazz Institute Saratoga Springs, New York

Student Body: Approx. 50 to 60 students.

Tuition: \$2,521 includes tuition, room and board.

Jazz Degrees: Undergraduate credit available.

Faculty: Todd Coolman, Bill Cunliffe, Curtis Fuller, John LaBarbera, Pat LaBarbera, Dennis Mackrel, Hal Miller, Mike Rodriguez, Bobby Shew.

Alumni: Kendrick Scott, Walter Smith, Richie Barshay, Jonathan Batiste, Brandon

Lee, Christian Scott, Troy "Trombone Shorty" Andrews, Ryan Cohan, Myron Waldron.

Jazz Bands: Combos.

Auditions: Visit skidmore.edu/summerjazz.

Scholarships: Limited need-based scholarships available. Contact Wendy Kercull, (518) 580-5546, summerjazz@skidmore.edu.

Apply by: March 1. (Application for summer 2014 will be available January 2014.)

Contact: Wendy Kercull, (518) 580-5546, summerjazz@skidmore.edu.

SUNY Fredonia Fredonia, New York

Student Body: 70 jazz studies students.

Tuition: In-state: \$5,570, out-of-state: \$9,370.

Jazz Degrees: Bachelor of Arts in Music with a Jazz Studies Concentration.

Faculty: Bruce Johnstone, John Bacon Linda Phillips, Harry Jacobson.

Alumni: Bob McChesney, Gary Keller, Joe Magnarelli, Don Menza, Onaje Allen Gumbs, Bill Heller.

Jazz Bands: Four big bands (two student-run), Latin Jazz Ensemble, jazz strings with rhythm section, multiple combos, jazz vocalists.

Auditions: First week of the semester. Incoming students may submit recordings prior.

Shepherd University Shepherdstown, West Virginia

Student Body: 4,000 students; 125 music students.

Tuition: In-state: \$7,893.

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Artist Faculty in 2013-2014: saxophonist Mark Gross (jazz performance seminar); saxophonist Ralph Bowen (jazz theory through improvisation & composition; jazz small groups); pianist Jim Ridl (jazz small groups), scholar Dean Reynolds (evolution of jazz styles); composer Anthony Branker (seminar in jazz composition; big band; jazz small groups)

Visiting Artists in 2013-2014: saxophonist/composer David Binney, trumpeter Freddie Hendrix; flautist/composer Jamie Baum; trumpeter Valery Ponomarev; pianist/composer Omar Sosa; and the Respect Sextet

Private Instruction Faculty: Ralph Bowen (saxophone), Michael Cochrane (jazz piano), Bruce Arnold (guitar), Brian Glassman (bass), and Vince Ector (drums)

Financial Aid: Available.
Scholarships: Available, academic.
Apply by: March 1.
Contact: Professor Barry Kilpatrick,
 (716) 673-4635,
 barry.kilpatrick@fredonia.edu.

SUNY New Paltz
New Paltz, New York

Student Body: 130 students in music major, 20 students in music minor, 30–50 jazz performance majors, 15–30 contemporary music studies majors with jazz repertoire.
Tuition: Current information available at newpaltz.edu/student_accounts/tuition.cfm.
Jazz Degrees: Bachelor of Science degree with a major in Music and a concentration in Jazz Studies, Bachelor of Art degree with a major in Music and a concentration in Jazz Studies, Bachelor of Science degree in Music with a concentration in Contemporary Music Studies.
Faculty: Mark Dziuba, Vincent Martucci, John Menegon, Teri Roiger, Jeff Siegel, Rebecca Coupe-Franks, David Savitsky, Steve Raleigh.
Jazz Bands: Chamber Jazz Ensembles.
Auditions: Provided by department every fall, spring and summer. Applicants to the music program must complete

an audition. Before auditioning for the program, students must first be accepted by the university through Undergraduate Admissions. For more information, visit newpaltz.edu/admissions/. Once the application for admissions has been received, apply for a music audition at newpaltz.edu/music/admissions.html.

Financial Aid: Visit newpaltz.edu/financialaid/.
Scholarships: Visit newpaltz.edu/financialaid/foundation.html.
Apply by: Varies. For admissions, visit newpaltz.edu/admissions/. For music, visit newpaltz.edu/music/admissions.html.
Contact: Mark Dziuba, director of Jazz Performance, (845) 257-2711, dziubam@newpaltz.edu.

The Crane School of Music,
SUNY Potsdam
Potsdam, New York

Student Body: 4,000 (SUNY Potsdam), 585 students in the Crane School of Music.
Tuition: In-state: \$5,870, out-of-state: \$15,320.
Jazz Degrees: Jazz minor (for music majors only), Bachelor of Music in Music Performance, Music Business, Music Education, or Musical Studies (Composition or Music Theory/



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Anthony Maiello | *arranging*
Joe McCarthy | Latin Jazz, *percussion*
Matt Niess | *trombone*
Rick Parrell | Jazz Workshop, *saxophone*
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History), Bachelor of Arts in Music.
Faculty: Approximately 70 music faculty.
Alumni: Renée Fleming, Stephanie Blythe, Lisa Vroman.
Jazz Bands: Jazz Ensemble, Jazz Band, Latin Ensemble, small jazz groups.
Auditions: Students must audition for a degree program at the Crane School as well as be accepted to SUNY Potsdam. Visit potsdam.edu/crane.
Financial Aid: Call (315) 267-2162 or visit potsdam.edu/financial.
Scholarships: Available. Music Scholarships are awarded through the SUNY Potsdam application, potsdam.edu/scholarships.
Apply by: Rolling admissions. The last Crane School audition is March 1.

Jeff Welcher, Rick Montalbano, Darryl Pugh, Michael Dubaniewicz, William DiCosimo.
Alumni: Joyce DiCamillo, Andy Fusco, Billy VanDuzor, Allan Ward, Joe Colombo.
Jazz Bands: Morton Schiff Jazz Ensemble, Windjammer various instrumental and vocal jazz combos.
Auditions: Visit vpa.syr.edu/music/performing-ensembles/instrumental/morton-schiff-jazz.
Financial Aid: Need-based available.
Scholarships: Setnor Music Talent Scholarships and Academic Merit (all applicants, based on academic record).
Apply by: Nov. 15 (early decision), Jan. 1 (regular decision).
Contact: Setnor Admissions, Amy Mertz, (315) 443-2192, ammertz@syr.edu; Jazz Studies, John Coggiola and Matt Barlow, (315) 443-4309, mbarlow@syr.edu, jcoggio@syr.edu.

Jazz Voice Performance, Jazz Composition/Arranging, Music Education with Jazz Component, Music Therapy with Jazz Component.
Faculty: Terell Stafford, Norm David, Greg Kettinger, Dan Monaghan, Joanna Pascale, Bruce Barth, Mike Frank, Tom Lawton, Josh Richman, Elio Villafranca, Mike Boone, Madison Rast, Craig Ebner, Ed Flanagan, Greg Kettinger.
Alumni: Luke Brandon, Danny Janklow, Joe McDonough, Joanna Pascale, Jeff Pedraz, John Swana.
Jazz Bands: Fusion Ensemble, Jazz Brass Band, Jazz Guitar Ensemble, Jazz Lab Band, Jazz Percussion Ensemble, Jazz Vocal Ensemble, New Music Ensemble by Temple Jazz Composers, Temple Jazz Ensemble,

**Syracuse University,
 Setnor School of Music
 Syracuse, New York**

Student Body: 21,000 total, 330 total Setnor students.
Tuition: \$38,970/year.
Jazz Degrees: Bachelor of Art in Music, Bachelor of Music in Composition, Bachelor of Music in Music Education, Bachelor of Music in Music Industry, Bachelor of Music in Performance, minor in Jazz Studies.
Faculty: Dr. John Coggiola, Josh Dekaney,

**Temple University
 Philadelphia, Pennsylvania**
Student Body: 750 Boyer College of Music and Dance students.
Tuition: In-state: \$15,042, out-of-state: \$25,678.
Jazz Degrees: Bachelor of Music in Jazz Instrumental Performance,

Temple University Big Band, Jazz Band Number Three, various small jazz ensembles.
Auditions: Visit temple.edu/boyer/admissions/index.asp.
Financial Aid: Need- and merit-based available. Visit temple.edu/boyer/admissions/index.asp
Scholarships: Music and academic scholarships available. Visit temple.edu/boyer/admissions/index.asp.
Apply by: March 1.
Contact: Kristi Morgridge, (215) 204-6810, music@temple.edu.

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Towson University Towson, Maryland

Student Body: 280 music majors,
39 Jazz majors.

Tuition: Undergraduate, in-state: \$8,132,
out-of-state: \$19,754.

Jazz Degrees: Bachelor of Music in Jazz/
Commercial Performance or Jazz/
Commercial Composition.

Faculty: Dave Ballou, Jim McFalls.

Alumni: Drew Gress, Ellery Eskelin.

Jazz Bands: Jazz Orchestra, Popular Music
Ensemble, Latin Jazz Ensemble,
combos, Improvisation Ensemble,
Jazz Guitar Ensemble, Vocal
Jazz Ensemble.

Auditions: Visit towson.edu/music.

Financial Aid: Visit towson.edu/main/finaid.

Scholarships: Department merit-based
scholarships available.

Apply by: Dec. 1.

Contact: Mary Ann Criss,
mcriss@towson.edu.

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Technology.**

Faculty: Gerald Veasley, Joel Frahm, Chris
Farr, Don Glanden, John Swana,
Rick Lawn, Matt Gallagher, Evan
Solot, Gerry Brown, John Blake.

Alumni: Stanley Clarke, Gerry Brown, Kenny
Barron, Lew Tabackin.

Jazz Bands: Three big bands, one "small" big
band, 18 small ensembles, Brazilian
jazz, Afro-Cuban jazz, Salsa, five
jazz vocal ensembles including
Jazz Singers, laptop computer
ensemble.

Auditions: Monthly throughout the year,
requirements at uarts.edu.

Financial Aid: Visit uarts.edu/admissions/
tuition-financial-aid.

Scholarships: Need- and merit-based available.

Apply by: March 15.

Contact: Liz Boyd, (215) 717-6342,
admissions@uarts.edu.

Alumni: Mark Small (Michael Bubl , Darcy
James Argue), Jim Oblon (Paul
Simon), Alex Eckhardt, Gary Versace.

Jazz Bands: UCONN Jazz 10tet, Lab Band,
approximately four combos.

Auditions: Information, requirements and
dates are posted at music.uconn.
edu/applications-and-auditions.

Financial Aid: Visit financialaid.uconn.edu.

Scholarships: Visit admissions.uconn.edu/content/
scholarships.

Apply by: Jan. 15.

Contact: Deb Trahan, administrative assist-
tant, (860) 486-3731, deborah.
trahan@uconn.edu.

The University of the Arts Philadelphia, Pennsylvania

Student Body: 265 undergraduate and graduate
jazz studies majors.

Tuition: \$34,840/year.

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

University of Connecticut Storrs, Connecticut

Student Body: 200 music students, 15 jazz
students.

Tuition: In-state: \$9,256, out-of-state: \$28,204.

Jazz Degrees: Bachelor of Arts with a Jazz Studies
emphasis.

Faculty: Ingrid Jensen, John Mastroianni,
Tim Albright, Earl MacDonald,
Gregg August, EJ Strickland.

University of Maine at Augusta Augusta, Maine

Student Body: 5,000 total, 55 music students.

Tuition: Approximately \$7,500/year.

Jazz Degrees: Bachelor of Music with four concentra-
tions: Performance, Music Education,
Sonic Arts and Composition, Audio
Recording; Associate of Science in Jazz
and Contemporary Music.

Faculty: Dr. Richard Nelson, William
Moseley, David Wells, Steve Grover,
Marcia Gallagher, Pam Jenkins,
Anita Jerosch, Andres Espinoza,
Gary Clancy, Scott Hughes, Matt
Fogg, Greg Loughman, Trond
Saeverud, Timothy Johnson, Sean
Morin, Noah Cole.

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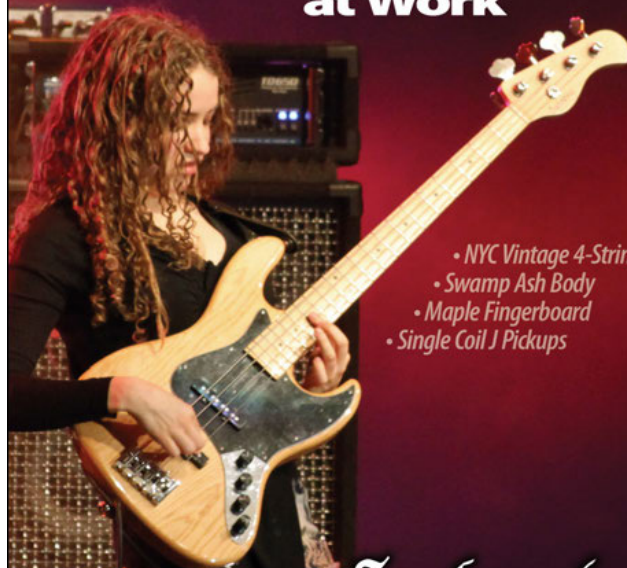
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Alumni: Marc Ribot, Suzanne Dean, Will Bartlett, Terry Eisen, Chris Neville, Melissa Hamilton.

Jazz Bands: 14 total including Large Jazz Ensemble, Jazz Combos, Latin Jazz Ensemble, Fusion Ensemble, Vocal Ensembles, Freshman Ensemble, Contemporary Sounds Ensemble, Prog Rock Ensemble, Sonic Explorations.

Auditions: Visit uma.edu/jazz.

Financial Aid: Available. Visit umafa@maine.edu.

Scholarships: Need- and merit-based available. Contact Anita Jerosch, Program Coordinator, anitaann.jerosch@maine.edu.

Apply by: Rolling admissions.

Contact: Anita Jerosch, Program Coordinator, anitaann.jerosch@maine.edu.

University of Maryland College Park, Maryland

Student Body: 450 in the School of Music.

Tuition: In-state: \$8,900/year, out-of-state: \$27,300/year.

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

Faculty: Approximately 100 total.

Alumni: Steve Fidyk, Jon Ozment, Kevin Pace, Russell Wilson.

Jazz Bands: Three big bands, four combos.

Auditions: Regular auditions in January. All students must apply to the School of Music and the

University of Maryland.

Financial Aid: financialaid.umd.edu.

Scholarships: All students who audition are automatically considered for merit-based scholarship.

Apply by: Nov. 1. (undergraduate), Dec. 1. (graduate).

Contact: Jenny Lang, (301) 405-8435, musicadmissions@umd.edu.

University of Massachusetts at Amherst Amherst, Massachusetts

Student Body: 300 music students, 45 jazz majors.

Tuition: umass.edu/bursar/tuition-and-fees/.

Jazz Degrees: Bachelor of Music, Bachelor of Arts in performance, Master of Music in Jazz Composition and Arranging.

Faculty: Jeff Holmes, Felipe Salles, Catherine Jensen-Hole, Tom Giampietro, Sal Macchia, Bob Ferrier, Jim Argiro, T. Dennis Brown.

Alumni: Chris Merz, Kate McGarry, John Ramsay, Royal Hartigan, Geoff Vidal, Steve Lajoie, Beata Hvlenskova.

Jazz Bands: Jazz Ensemble I/Studio Orchestra, Chapel Jazz Ensemble, Jazz Lab Ensemble, six combos (two themed) and Graduate Chamber Jazz Ensemble.

Auditions: umass.edu/music/admissions_undergradauditionreqs.php.

Financial Aid: Contact umass.edu/umfa for information.

Scholarships: Departmental merit-based Scholarships and teaching assistantships.

Apply by: umass.edu.

Contact: Jeffrey W. Holmes, director Jazz & African-American Music Studies, (413) 545-2227, jwholmes@music.umass.edu.

University of Massachusetts at Lowell Lowell, Massachusetts

Student Body: 16,000 students total, 325 music majors.

Tuition: In-State: \$11,847, out-of-state: \$24,896.

Jazz Degrees: Bachelor of Music in Sound Recording Technology.

Faculty: 15 full-time faculty, 45 adjunct faculty.

Jazz Bands: 23.

Auditions: Auditions required, visit uml.edu/music.

Financial Aid: Visit uml.edu/financialaid.

Scholarships: Some need- and merit-based scholarships available.

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Charles Pillow, *saxophone*
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University of Pittsburgh Pittsburgh, Pennsylvania

- Student Body:** 50 undergrad music majors and 40 graduate students.
- Tuition:** Undergraduate, in-state: \$16,240, out-of-state: \$26,246; graduate, in-state: \$19,964, out-of-state: \$32,686.
- Jazz Degrees:** Bachelor of Arts, Master of Arts and Ph.D. with concentration in Jazz Studies.
- Faculty:** Nathan Davis.
- Alumni:** Geri Allen, Mark Sunkett, Emmett Price, Kent Engelhardt, Kenneth Prouty, Gary Fineberg, E. Ron Horton, James H. Moore, Doretta Whalen, Dwayne Dolphin, Mokoto Kyria, Dave Detwiler.
- Jazz Bands:** Pitt Jazz Ensemble.
- Financial Aid:** Available.
- Scholarships:** Available.
- Apply by:** Rolling admissions.
- Contact:** music.pitt.edu.

University of Rhode Island Kingston, Rhode Island

- Student Body:** 150 music majors.
- Tuition:** Undergraduate, in-state: \$10,878, out-of-state \$26,444; graduate, in-state: \$11,532, out-of-state: \$23,606.
- Jazz Degrees:** Bachelor of Arts in Music with Jazz Studies option, Bachelor of Music in Jazz Performance.
- Faculty:** Joe Parillo, Mark Berney, Eric Hofbauer, Steve Langone, Jared Sims, Dave Zinno.
- Jazz Bands:** Two big bands, Monk & Mingus Ensemble, Super Sax Ensemble, Standards Combo,

Afro-Cuban Ensemble.

- Auditions:** Dec. 14, Jan. 25, Feb. 15. Visit uri.edu/music for audition requirements.
- Financial Aid:** Visit uri.edu/admission.
- Scholarships:** Available through admission application (Dec. 1 deadline) and Music Department based on audition.
- Apply by:** Dec. 1 (early action/merit scholarship), Feb. 1 (regular decision).
- Contact:** Joseph Parillo, (401) 874-5955, jparillo@uri.edu.

Western Connecticut State University Danbury, Connecticut

- Student Body:** Approximately 5,200 undergraduates, 200 music majors, 30 undergraduate jazz majors.
- Tuition:** In-state: \$10,251, Northeast regional: \$12,506, out-of-state: \$21,756.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Audio and Music Production, Bachelor of Science in Music Education with Jazz concentration, Bachelor of Arts in Music with Jazz concentration.
- Faculty:** Jamie Begian, Jimmy Greene, Dave Scott, Andrew Beals, Deborah Weisz, Chris Morrison, Lee Metcalf, Peter Tomlinson, David Ruffels, Chris DeAngelis, Jeff Siegel.
- Alumni:** Ed Sarath, John Blount, Chris Morrison, Chris Parker, Martin Sather, Nick Biello, Darren Litzie, Jon Blanck, Mike Rood, Ted Morcaldi, Collin Wade, Eric Zeiser, Jason Fitch, Henry Lugo, Jared Dubin.
- Jazz Bands:** Jazz Orchestra, Jazz Ensemble, Frankensax, Jazz Guitar Ensemble and 10 jazz combos each semester.
- Auditions:** Auditions held December through

March. Visit wcsu.edu/music.

- Financial Aid:** Available. Contact Susan Wolf (wolfs@wcsu.edu) in the Office of Institutional Advancement, (203) 837-8279, or (203) 837-8580, wcsufinancialaid@wcsu.edu.
- Scholarships:** Need- and merit-based available. Contact Jamie Begian, (203) 837-8637, begianj@wcsu.edu.
- Apply by:** Dec. 1 (for scholarship consideration); March 15 (regular decision).
- Contact:** Debbie Pontelandolfo, Department of Music Secretary, (203) 837-8350, pontelandolfod@wcsu.edu, or Jamie Begian, Department of Music Chair, (203) 837-8637, begianj@wcsu.edu.

Westfield State University Westfield, Massachusetts

- Student Body:** 4,700 students.
- Tuition:** In-state: \$970 plus fees, New England Regional Student Program: \$1,455 plus fees, out-of-state/inter-national: \$7,050 plus fees.
- Jazz Degrees:** Bachelor of Arts in Music with a concentration in Jazz Studies.
- Faculty:** Dr. Edward Orgill, James Argiro, Dr. Peter Coutsouridis, Ted Levine, Tim Atherton, Steve Sonntag, Jeff Dostal.
- Jazz Bands:** WSU Big Band, Small Jazz Ensemble, Vocal Jazz Ensemble.
- Auditions:** Visit westfield.ma.edu/dept/music/auditioninfo.htm
- Financial Aid:** Contact (413) 572-5218, financialaid@westfield.ma.edu.
- Scholarships:** Available for incoming music majors meeting certain audition requirements, or through the College Foundation. Contact Brent Bean, bb@westfield.ma.edu.

Apply by: March 1.
Contact: Dr. Karen LaVoie, Chair, (413) 572-5356, klavoie@westfield.ma.edu.

West Chester University of Pennsylvania

West Chester, Pennsylvania

Student Body: 500.
Tuition: wcupa.edu/cvpa.
Jazz Degrees: Jazz Performance, Jazz Minor.
Faculty: David Cullen, Chris Hanning, Marc Jacoby, Terry Klinefelter, Peter Paulsen, Greg Riley, John Swana.
Alumni: Bob Curnow.
Jazz Bands: Two Big Bands, Latin Jazz Ensemble, Combos.
Auditions: wcupa.edu.
Financial Aid: wcupa.edu.
Scholarships: wcupa.edu.
Apply by: wcupa.edu
Contact: Dr. Marc Jacoby, (610) 738-0539, mjacoby@wcupa.edu.

William Paterson University

Wayne, New Jersey

Student Body: 65 undergraduate jazz majors, 18 graduate students.
Tuition: Undergraduate, in-state including fees: \$11,694/year, out-of-state including fees: \$19,000/year; graduate, in-state including fees: \$621/credit hour, out-of-state including fees: \$964/credit hour.
Jazz Degrees: Bachelor of Music in Jazz Studies with concentrations in Performance, Sound Engineering Arts, Music Management, Music Education and Jazz/Classical Performance, Master of Music in Jazz Studies with tracks in Performance and Composition/Arranging.
Jazz Bands: 24 small jazz groups from trios to septets, Jazz Orchestra, Latin Jazz Ensemble, Jazz Vocal Workshop.
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Auditions: Online file upload only. Requirements vary. Visit wpunj.edu/coac/departments/music/audition.
Financial Aid: Available for undergrads. Visit wpunj.edu/admissions or contact (973) 720-2901. Full tuition graduate assistantships available for graduate students.
Scholarships: Undergraduate: major academic and talent scholarships available, most jazz students receive scholarship awards. Graduate: full-tuition graduate assistantships available.
Apply by: Feb. 1.
Contact: David Demsey, Director, (973) 720-3466, musicadmissions@wpunj.edu.

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Prepare to Nail Your Auditions

By Geoffrey Himes

WHEN A HIGH SCHOOL STUDENT AUDITIONS for a college or conservatory jazz program, the stakes are enormous. The next four years of the student's life may well depend on what happens during that one-day visit to campus. Nervousness is almost inevitable, and preparation is the best possible antidote.

"We know students are going to be nervous after coming a long way by plane or car, checking into a hotel and then walking into a strange room full of people they don't know," said Jeff Campbell, an associate professor at the Eastman School of Music. "We're parents; we get it. You learn to hear through the nerves. If you can hear someone has good content and good phrasing, but their articulation is stiff for a minute or two or they may be sharp on the first song, you can attribute that to nerves."

"It's really scary," confessed Michael Orenstein, who auditioned for eight different college jazz programs before he graduated from California's Berkeley High School in June. "I knew I needed a pretty good scholarship to get in somewhere, so I wasn't auditioning just to get in but also to get a scholarship. When I'm nervous, I tend to want to put in a lot of notes, and that alters the swing feel and I start to rush. My first audition was at the University of Michigan, and it affected how I played. But after doing it a few times, it got a lot easier."

His preparation helped. The first thing Orenstein did when he decided to apply to music schools was buy the biggest piece of poster board he could find. He took a marker and wrote across the top of the board the categories of audition tunes that many colleges and conservatories ask for: blues, ballad, uptempo swing and Latin. Down the left-hand side, he wrote the names of all the schools he was interested in. He checked off the categories each school required—and if they asked for a specific song, he wrote that in, too.

Orenstein had sent out pre-screening applications and DVDs to 10 different schools and was invited to audition at all 10. He was an attractive candidate; he had won 2012 DownBeat Student Music Awards as the pianist in the Best Jazz Group/Combo in two different categories: High School (Berkeley High's Combo A) and Performing Arts School (the Jazzschool's Advanced Jazz Workshop). Nonetheless, he wasn't leaving anything to chance. He narrowed the 10 schools down to eight actual visits, but he didn't want to spread himself thin by learning 24 different audition numbers. By studying his poster board, he was able to figure which tunes would satisfy more than one school and was thus able to narrow it down to 11 tunes.

"I had a core set of three songs: 'It Could Happen To You' as the swing tune, 'Mambo Influenciado' as the Latin number and 'Body And Soul' as the ballad," he recalled. "Some schools asked for specific songs. For example, Oberlin required four different songs: 'Au Privave,' 'Ladybird,' 'Body And Soul' and 'Anthropology.' My private teachers would listen to me play the songs, and then suggest ideas that I would take home to make an arrangement. It's best to have the songs memorized, which is another reason to not have too many songs. If you memorize a song, you can focus more on the feeling and the creativity. Also it's more impressive to the educators."

"The biggest mistake high school students make in an audition is not being prepared," said Stephen Zegree, a jazz professor at Indiana University who has sat through countless auditions. "Not having a piece memorized, not nailing it the first time. You have to play the piece not only with compe-

Tim Lefebvre (left) and Donny McCaslin perform in a master class at Indiana University's Jacobs School of Music on Feb. 7.



TOM WALSH

tence but also confidence. You have to give the impression that 'I've played this piece a thousand times and the thousand-and-first time is no different than it will be the thousand-and-second.' If you didn't practice your audition piece enough, I have to ask myself, 'How badly does this student want to get into this school?'"

"You don't want students who are waiting till September to become jazz musicians," said bassist Michael Formanek, who teaches at Maryland's Peabody Conservatory. "You want to hear some evidence that they've already started the process by listening to records and learning tunes. If we say, 'Play a blues like 'Billie's Bounce,'" you can tell if someone really knows Charlie Parker's version or if they've just taken it from a book. You can tell very quickly if someone knows what their instrument should sound like. If they play a series of eighth notes, does it sound like scales or are the notes grouped into phrasing? Do they have the idea that there's more to the sound than just playing the changes? Are they anticipating the chord change before it actually comes around?"

Each college or conservatory runs its auditions a little differently, but there are basic similarities. All schools ask for a recording, either audio or video, with the submitted application to determine who should be asked to audition in person. The student is usually asked to play scales and/or sight-read unaccompanied and then to play the three or four prepared pieces with an undergraduate rhythm section. The question-and-answer part of the process usually takes place during the performance part, but sometimes it's separate. Often all of the auditioners on a particular day are brought back later for a group jam session. At some schools, the auditioners have a chance to sit in on classes, talk to current students and hear a student ensemble. At each stage of the process, the faculty is hunting for clues as to which students they want to work with over the next four years.

"I gain more from two or three choruses of 'Billie's Bounce,'" Campbell said, "than I can from an obscure Wayne Shorter tune that the rhythm section may not know very well. You can hear when a student is rambling or



Ryan Truesdell (left) conducts jazz students at Eastman School of Music.

when they're just playing pitches rather than developing the melody. Another factor is, does the musician play with a volume appropriate for the room? Do they connect with the rhythm section, so they become musical collaborators rather than neutral accompaniment? Does their improvisation have punctuation or is it just a run-on stream of notes?"

"Play the repertoire that you usually play," said James Gasior, who runs the high school jazz program at Miami's New World School of the Arts. "If you want to play 'Epistrophy' or something more challenging, that's fine, but don't decide to do that a week before the audition. I don't believe in mock auditions. I take the philosophy that if you're going to play 'All The Things You Are' for your audition and you've already played it a hundred times, why should you think about it differently on the hundred-and-first time? I've found in my own auditions with students that if a student dresses sloppily, it doesn't really matter to me. From what I've gathered from faculty I know at colleges, they don't put a lot of stock in those things. If the student comes across as a complete jerk, of course, that's going to be a problem. There's a certain sense that whatever you've got, you want to show. So if you compose or double on another instrument, you should show that. On the other hand, it doesn't help to show some mediocre clarinet playing if you're a good saxophonist."

"When they improvise," Formanek said, "I want to hear a sense of basic jazz vocabulary, which comes from listening to great performances, so you know what it sounds like to play a bebop tune, maybe from transcriptions. We want to hear the beginning of improvisation on tunes that has the *characteristics* of jazz improvisation; they've heard other people do it; they've played along with recordings. They don't have to come in and sound like Clifford Brown when they're 17, but they should be familiar with Clifford Brown."

"Given the compressed time of this process," Campbell explained, "it's hard to do something complicated during the in-person audition. We do a pre-screening, so we hear tapes [beforehand]. That's where we like to hear [original] compositions or more challenging music, where they have their

own band and the time to do it right."

While faculty members are sizing up the auditioners, the students should be checking out the schools. Is this really the right college or conservatory? Orenstein, for example, finally decided on Oberlin, but he was glad he had visited eight different schools.

"My advice would be to audition at as many schools as you can," he said. "Because when you go to the campus, you learn things you can never learn from the website. I was really impressed by some programs that I hadn't heard a lot about. I didn't look for big names on the faculty, but I asked piano students how they liked working with their teacher. What was really good about the Oberlin audition was seeing a jazz performance by the students there. That was very appealing. I also sat in on a class, and I liked that. I almost ended up going to the New School in New York, but because Oberlin is in the middle of nowhere, I felt like I could practice a lot there and be ready for New York later."

Zegree has written a book, *The Wow Factor* (Hal Leonard), that devotes an entire chapter to auditions. The book offers some useful advice. "When I am auditioning someone and hear potential in his or her musicianship," he writes, "I will always ask a few seemingly innocuous questions: 'Do you know who wrote that song?' 'Who is the lyricist?' 'What key did you sing that in?' ... Answers to these questions can help determine the musical intellect of the person and how well the person auditioning expresses himself."

At the end of the book, Zegree interviews veteran performers and educators and asks them for audition tips. "There are TV shows that show people auditioning," Bobby McFerrin told him, "and these people have invested so much of their time thinking, 'This is my one opportunity, my one chance,' and if they don't make it they go away despondent, thinking that they've blown it and that they will never get the chance to be what they want to be. ... Sometimes I just want to meet those singers and shake them and say, 'Wake up. This is just a single opportunity, and there will be many down the road, and maybe this isn't the right one for you.'" **DB**

SOUTH

East Carolina University

Greenville, North Carolina

- Student Body:** 27,000 total, 350 in the School of Music, 40 in the jazz program.
- Tuition:** In-state: \$5,869, out-of-state: \$19,683.
- Jazz Degrees:** Bachelor of Music in Music performance with emphasis in Jazz.
- Jazz Bands:** ECU Jazz Ensembles A and B.
- Faculty:** Jeff Bair, Carroll V. Dashiell Jr., Ryan Hansler, Scott Sawyer.
- Auditions:** Nov. 30, Feb. 8, Feb. 22 and March 22. Live audition is strongly recommended. CDs are accepted.
- Financial Aid:** Visit ecu.edu/financial.
- Scholarships:** Available. Music Scholarships awarded on the basis of performance ability and potential displayed at the time of audition.
- Apply by:** Freshman encouraged to apply by March 1. Transfer students apply by April 1. Separate applications with the School of Music and the University Admissions Office required. Visit ecu.edu/admissions.
- Contact:** Christopher Ulfers, Associate Director, (252) 328-6851, ulfersj@ecu.edu; ecu.edu/music.

Florida International University

Miami, Florida

- Student Body:** 30 Jazz majors.
- Tuition:** Visit music.fiu.edu.
- Jazz Degrees:** Bachelor of Music, Master of Music in Jazz Performance.
- Faculty:** Gary Campbell, Mike Orta, Jamie Ousley, Rodolfo Zuniga, Tom Lippincott, Jim Hacker.
- Jazz Bands:** Big Band, Latin Jazz, Jazz Guitar Ensemble, Combos.
- Auditions:** music.fiu.edu.
- Financial Aid:** Available. Visit music.fiu.edu.
- Scholarships:** Need- and merit-based available.
- Apply by:** music.fiu.edu.
- Contact:** Prof. Gary Campbell, gary.campbell@fiu.edu.

The Florida State University

Tallahassee, Florida

- Student Body:** 41,000 total, 1,150 in the College of Music.
- Tuition:** Undergraduate, in-state: \$212.09/credit, out-of-state: \$717.64/credit; graduate, in-state \$477.70/credit, out-of-state: \$1,109.10/credit.
- Jazz Degrees:** Bachelor of Arts in Jazz, Master of Music in Jazz Studies.
- Faculty:** Leon Anderson, William Kennedy, Rodney Jordan, William Peterson, Paul Mcke, Marcus Roberts.
- Alumni:** Marcus Roberts.
- Jazz Bands:** Three full jazz bands.
- Auditions:** January and February. Live auditions preferred.

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- Financial Aid:** Available, visit financialaid.fsu.edu or call (850) 644-0539.
- Scholarships:** Available, contact musicadmissions@fsu.edu or (850) 644-6102.
- Apply by:** Dec. 1.
- Contact:** Jeff Hoh, (850) 644-6102, musicadmissions@fsu.edu; music.fsu.edu.

- Tuition:** ju.edu/financialaid/pages/tuition-and-costs.aspx
- Jazz Degrees:** Jazz Emphasis that can be applied to any of the degree offerings, soon to offer a Bachelor of Music in Jazz and Commercial Music (Fall 2014).
- Faculty:** John Ricci, Gary Starling, Scott Giddens, Billy Thornton.
- Jazz Bands:** Three jazz combos, chamber jazz ensemble approach.
- Auditions:** One short-form, one longer-form (at least 32 bars). Melody and improvisation required.
- Financial Aid:** Available. Contact (904) 256-7000.
- Scholarships:** Up to full tuition discounting, merit and talent combined.
- Apply by:** Open enrollment.
- Contact:** John Ricci, Director of Jazz Studies, (904) 256-7457, jricci@ju.edu.

Georgia State University School of Music

Atlanta, Georgia

- Student Body:** Approx. 490 students in the School of Music.
- Tuition:** Undergraduate, in-state: \$9,664/year, out-of-state: \$127,874/year; graduate, in-state: \$10,192/year, out-of-state: \$30,928/year.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.
- Faculty:** Gordon Vernick, Kevin Bales, Robert Dickson, Dave Frackenpohl, Wes Funderburk, Geoff Haydon, Mace Hibbard, Audrey Shakir.
- Alumni:** Sonny Emory, Sam Skelton, Che Marshall, James Cage, Kinah Boto, Justin Varnes, Joe Gransden.
- Jazz Bands:** Two big bands, 10 jazz combos.
- Auditions:** Nov. 8, Feb. 17, March 7.
- Financial Aid:** Available. Visit music.gsu.edu/undergradfinancialaid.aspx. Graduate assistantships available.
- Scholarships:** Available. Prospective students are automatically considered during audition. Visit music.gsu.edu/undergradfinancialaid.aspx.
- Apply by:** March 1.
- Contact:** Gordon Vernick, Coordinator of Jazz Studies, (404) 413-5913, gvernick@gsu.edu.

Loyola University – New Orleans

New Orleans, Louisiana

- Student Body:** 5,082 students
- Tuition:** \$35,504; fees: \$1,416; residence hall \$7,190; board plan: \$4,672.
- Jazz Degrees:** Bachelor of Music in Jazz Studies.
- Faculty:** Tony Dagradi, Roland Guerin, Don Vappie, John Vidacovich and Wayne Maureau, Larry Sieberth, Nick Volz, John Mahoney.
- Alumni:** Jon Cowherd, Stanton Moore, Antonio Garcia, Chuck Bergeron, Charles Pillow, Rick Margitza, Mark Mullins, Ellis Marsalis.
- Jazz Bands:** Three big bands, several combos.
- Auditions:** Demonstrate classical and jazz.
- Financial Aid:** Call (504) 865-3231.
- Scholarships:** Need- and merit-based available.
- Apply by:** Rolling admissions, Dec 1. (priority deadline for scholarships).
- Contact:** John Mahoney, (504) 865-2164, mahoney@loyno.edu.

Jacksonville University

Jacksonville, Florida

- Student Body:** Approx. 3,000.

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Donald Coffman, *bass*
John Daversa, *department chair, Frost Concert Jazz Band*
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John Hart, *guitar, ensembles*
Stephen Guerra, *arranging, composition, Frost Studio Jazz Band*
Gary Keller, *saxophone improvisation*
Rachel Lebon, *voice, vocal health*

Gary Lindsay, *studio jazz writing, composition, technology*
Dante Luciani, *trombone*
Brian Lynch, *trumpet, ensembles*
Lisanne Lyons, *voice*
Nicky Orta, *bass*
Kate Reid, *voice, Frost Jazz Vocal 1 Ensemble*
Stephen Rucker, *drum set, Funk Fusion Ensemble*
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Miami, Florida

- Student Body:** 27,000 students on Wolfson Campus, 100 music students, 23 jazz students.
- Tuition:** In-state: \$1,346.64/12 credits, out-of-state: \$4,758.12/12 credits.
- Jazz Degrees:** Associate of Arts with an emphasis in Jazz Studies.
- Faculty:** Dr. Michael Di Liddo, Dr. Peter Francis, Rodolfo Zuniga, Rupert Ziawinski, Mike Gerber, Devon Arne, Rick Doll.
- Alumni:** Hery Paz, Kemuel Roig, Kiki Sanchez, Richard Padrón, Aaron Lebos, Leo Brooks, Omar Tavarez, David Fernandez.
- Jazz Bands:** Horace Silver Ensemble, Blue Note Ensemble, Hard Bop Ensemble, Jazz Workshop, Big Band.
- Financial Aid:** Available. Call (305) 237-3244.
- Scholarships:** Merit-based fine arts grants available.
- Apply by:** Prospective students should allow two days prior to class beginning for application and registration. Check website for Fall 2014 term.
- Contact:** Dr. Michael Di Liddo, (305) 237-3930, mdiliddo@mdc.edu; mdc.edu/wolfson; mdc.edu/main/jazzatwolfsonpresents.



- Scholarships:** Connie Bowrey, (615) 898.2469, connie.bowrey@mtsu.edu; mtsu.edu/music/scholarships.php.
- Apply by:** July 1 (Fall), Dec. 15 (Spring).
- Contact:** Jazz Studies, james.simmons@mtsu.edu; Music Industry: cedric.dent@mtsu.edu; General Information: connie.bowrey@mtsu.edu.

Middle Tennessee State University

Murfreesboro, Tennessee

- Student Body:** 400 music majors, 26 jazz studies majors, 50 music industry majors, 125 ensemble participants.
- Tuition:** Undergraduate, in-state: \$4,214, out-of-state: \$13,103; graduate, in-state: \$5,449, out-of-state: \$13,647.
- Jazz Degrees:** Bachelor of Music Performance in Jazz Studies, Master of Arts in Jazz Studies, Bachelor of Music in Music Industry, degrees in Music Recording through Mass Communications.
- Faculty:** Jamey Simmons, Don Aliquo, Cedric Dent, David Loucky, Pat Coil, Paul Abrams, Pat Coil, Jim Ferguson, Derrek Phillips, Lalo Davila.
- Alumni:** Rich Adams, Matt Lund, Tyler Warren, Jonathan Wires, Jim White, Mark Douthit, Shawn Purcell, Reggie Grisham, Marcus Finnie, Socrates Garcia, Chris West.
- Jazz Bands:** Jazz Ensembles I & II, six combos, Salsa Band, Steel Drum Band, Commercial Music Ensemble, MTSU Singers (jazz choir).
- Auditions:** Feb. 1, Feb. 14, March 1 or by appointment. Contact Jamey Simmons, james.simmons@mtsu.edu, or Connie Bowrey, connie.bowrey@mtsu.edu.
- Financial Aid:** Connie Bowrey, (615) 898-2469, connie.bowrey@mtsu.edu; mtsu.edu/financialaid.

North Carolina Central University

Durham, North Carolina

- Student Body:** 38 undergraduate students, 23 graduate students in the music program.
- Tuition:** Undergraduate, in-state: \$14,324/year, out-of-state \$24,896; graduate, in-state: \$5,788, out-of-state: \$15,520.
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance and Composition.
- Faculty:** Robert Trowers, Damon Brown, Brian Horton, Thomas Taylor.
- Jazz Bands:** Jazz Ensemble I, Jazz Ensemble II, Jazz Combos I-IV, Vocal Jazz Ensemble, Guitar Ensemble.
- Auditions:** nccu.edu/music.
- Financial Aid:** Contact Sharon Oliver, Director of Scholarships & Financial Aid.
- Scholarships:** Contact Ira Wiggins, (919) 530-7214, iwiggins@nccu.edu.
- Apply by:** Nov.1 (Spring), July 1 (Fall).
- Contact:** Ira Wiggins, (919) 530-7214, iwiggins@nccu.edu.

Northern Kentucky University

Highland Heights, Kentucky

- Student Body:** 16,000 students, 140 in Music school, 26 in Jazz Department.
- Tuition:** In-state: \$17,056/year,

out-of-state: \$27,586.

- Jazz Degrees:** Bachelor of Music in Performance with a Jazz Studies Emphasis.
- Faculty:** William Brian Hogg, John Zappa, Alyssa Mehnart, Phillip Burkhead, Bill Jackson, Dan Dorff, Max Gise, Ted Karas, Chris Barrick.
- Jazz Bands:** One large jazz ensemble, one chamber jazz ensemble, four jazz combos, two Latin jazz combos, one vocal jazz ensemble, two r&b combos.
- Auditions:** Visit arts.science.nku.edu/departments/music.
- Financial Aid:** Visit nku.edu.
- Scholarships:** Merit-based.
- Apply by:** July 1.
- Contact:** William Brian Hogg, (859) 572-5885.

Oklahoma State University

Stillwater, Oklahoma

- Student Body:** 25,000 students, 250 music majors.
- Tuition:** In-state, \$4,700-\$6,000/year.
- Jazz Degrees:** No jazz degrees. Undergraduate in Music Performance, Music Education, Music Business. Graduate in Performance, Conducting.
- Faculty:** Ryan Gardner, Paul Compton, Jeff Loeffert, Todd Mallicoate, Igor Karaca.
- Alumni:** Ashley Alexander.
- Jazz Bands:** Two jazz ensembles, two combos.
- Auditions:** Auditions can be scheduled by appointment. Call (405) 744-6135.
- Financial Aid:** Contact OSU Financial Aid office, (405) 744-6604.
- Scholarships:** Merit-based music scholarships are available. Contact (405) 744-6135.
- Apply by:** Rolling admissions.
- Contact:** Ryan Gardner, (405) 744-8991, ryan.gardner@okstate.edu.

Shenandoah Conservatory

Winchester, Virginia

- Student Body:** 3,500 students.
- Tuition:** \$27,550.
- Jazz Degrees:** Bachelor of Music in Jazz Studies. Jazz track in Music Education (beginning 2014).
- Faculty:** Alan Baylock, Craig Fraedrich, Matt Niess, Tyler Kuebler, Robert Larson, Rick Whitehead, Alphonso Young.
- Alumni:** Alan Baylock, Corcoran Holt, Billy Drummond, Ashlin Parker, Ashley Baker, Timothy Young, Alphonso Young, Laurence Elder.
- Jazz Bands:** One jazz ensemble, three to five combos.
- Auditions:** Dec. 7, Jan. 18, Feb. 1, 8. Visit su.edu.
- Financial Aid:** Available. Contact (540) 665-4538, finaid@su.edu.
- Scholarships:** Need- and merit-based available.
- Apply by:** Rolling admissions.
- Contact:** Robert Larson, (540) 665-4557, rlarsen@su.edu.

Texas Christian University Fort Worth, Texas

Student Body: 95,000 students, 300 music majors, 75 in Jazz Program.
Tuition: \$36,500.
Jazz Degrees: None at this time.
Faculty: Joe Eckert, Joey Carter, Dr. Brian West, Kyp Green, Tom Burchill.
Jazz Bands: Two big bands, numerous combos.
Auditions: music.tcu.edu.
Financial Aid: (817) 257-7640.
Scholarships: Need- and merit-based available. Call (817) 257-7640.
Apply by: Dec. 15 for scholarship consideration.
Contact: Joe Eckert, (817) 257-5576, j.eckert@tcu.edu; music.tcu.edu.

Alumni: Joe Sample, Wilton Felder, Wayne Henderson, Nesbert "Stix" Hooper, Hubert Laws, Kirk Whalum, Bobbi Humphrey, Anita Moore, Frank Lacy, Horace Alexander Young.
Jazz Bands: The Jazz Experience Big Band, V. Jazz (vocal jazz ensemble), Compdres de Ritmo (Latin Jazz), The Joe Sample Jazz Orchestra/JSJO (intercollegiate and community based ensemble) and two combos: Evidence and Milestones.
Auditions: August to participation during school year. DVD, Skype option for out-of-state students.
Financial Aid: Available for students who qualify. A FAFSA portfolio must be on file.
Scholarships: Need- and merit-based available.
Apply by: April 1.
Contact: Horace Alexander Young, Interim Director of Jazz Studies, (713) 313-7337, youngha@tsu.edu; tsu.edu.

Financial Aid: Contact (806) 742-2270 ext. 233.
Scholarships: Available.
Apply by: Auditions in February.
Contact: Visit music.ttu.edu.

Tulane University New Orleans, Louisiana

Student Body: 6,500 undergraduates.
Tuition: \$46,930.
Jazz Degrees: Bachelor of Fine Arts in Jazz Studies.
Faculty: John Dobry, Adam Benjamin, Jesse McBride, James Markway, Doug Walsh, Delfeayo Marsalis.
Jazz Bands: Big band, four to six others.
Auditions: Individual auditions throughout the academic year, video also accepted.
Financial Aid: Need- and merit-based available.
Scholarships: Academic scholarships and small musicianship awards available. Contact Andrew Farrier, afarrier@tulane.edu.
Apply by: Nov. 15 (early action), Jan. 15 (regular decision).
Contact: Andrew Farrier, (504) 314-2640, afarrier@tulane.edu; tulane.edu/liberal-arts/music.

Texas Southern University Houston, Texas

Student Body: 10,000+.
Tuition: Approximately \$7,200/year.
Jazz Degrees: Bachelor of Arts in Music Education and Bachelors of Arts in Music (Performance, Jazz Studies, Composition).
Faculty: Dr. Howard C. Harris, Horace Alexander Young, Dr. Joseph "Joe" Sample, Bobby Lyle, Marvin Sparks Jr., Dr. Lex Valk, Charles Davis.

Texas Tech University Lubbock, Texas

Student Body: Approximately 35,000 students.
Tuition: In-state: \$24,344, out-of-state: \$34,874.
Jazz Degrees: Jazz concentration only.
Faculty: More than 50 music faculty.
Alumni: Arlington Julius Jones.
Jazz Bands: Jazz I, II and III, combos.
Auditions: Visit music.ttu.edu.

University of Alabama Tuscaloosa, Alabama

Student Body: Over 350 Music Majors, 15 Bachelor

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FALL DATE

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Oct. 12, 2013

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Feb. 7, 2014

Friday
Feb. 21, 2014

Saturday
Mar. 1, 2014

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 Lynne Arriale, piano
 Todd DelGiudice, saxophone
 Dr. Marc Dickman, low brass
 Barry Greene, guitar
 Danny Gottlieb, drumset
 Dr. Clarence Hines, trombone
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 J.B. Scott, trumpet/Artistic Director GAJS
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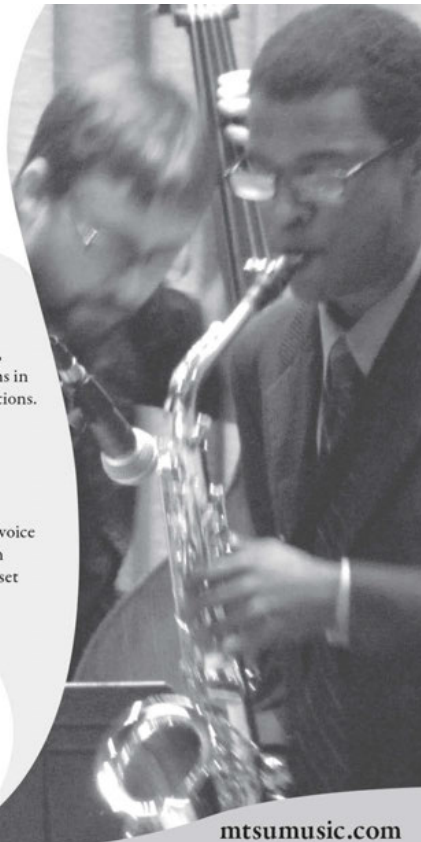
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- Don Aliquo, saxophone
- David Loucky, trombone
- Pat Coil, piano
- Paul Abrams, guitar
- Jim Ferguson, bass and voice
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- Derrek Phillips, drum set



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- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Arranging.
- Faculty:** Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Jon Whitaker, Eric Yates, Andrew Dewar, Rob Alley, Matt Wiley.
- Jazz Bands:** UA Jazz Ensemble, UA Two O'Clock Jazz Band, UA, Chamber Jazz, UA Jazz Standards Combo, Crimson Slides, UA Jazz Combo.
- Auditions:** Call (205) 348-7112, (205) 348-6333 or visit jazz.ua.edu, music.ua.edu, or music.ua.edu/departments/jazz-studies/jazz-audition-info/.
- Financial Aid:** Contact Laurie Smith, (205) 348-7112, lesmith@music.ua.edu.
- Scholarships:** Available, Merit-based. Contact Laurie Smith, (205) 348-7112, lesmith@music.ua.edu.
- Apply by:** Rolling admissions.
- Contact:** Chris Kozak, (205) 348-6333, ckozak@music.ua.edu.

University of Central Florida

Orlando, Florida

- Student Body:** 59,785 students (includes main campus and nine regional campuses).
- Tuition:** In-state: \$208.23/credit hour, out-of-state: \$744.84/credit hour.
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Master of Arts with Jazz Emphasis.
- Faculty:** Jeff Rupert, Michael Wilkinson, Per Danielsson, Bobby Koelble, Richard Drexler, Marty Morell.
- Alumni:** Richard Drexler, Robbie Schaer, Travis Heath, James Navan.
- Jazz Bands:** Two big bands, five chamber ensembles.
- Auditions:** One in January, two in February and one in April. Visit music.cah.ucf.edu/jazz.php and music.cah.ucf.edu/process.php for admissions and audition information. Contact John Parker, (407) 823-2869.
- Financial Aid:** Available. Contact John Parker, (407) 823-2869, john.parker@ucf.edu.
- Scholarships:** Merit-based available.
- Apply by:** May 1.
- Contact:** Jeff Rupert, (407) 823-5411.

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School of Music

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University of Central Oklahoma

Edmond, Oklahoma

- Students:** 85 undergraduate jazz students, 25 graduate jazz students.
- Tuition:** Undergraduate, in-state: \$169.70/credit hour, out-of-state: \$425.55.
- Jazz Degrees:** Undergraduate Minor in Jazz Studies, Master of Music in Jazz Studies with a Performance or Music Production Emphasis.
- Faculty:** Brian Gorrell, Lee Rucker, Jeff Kidwell, Danny Vaughan, Clint Rohr, David Hardman, Michael Geib.

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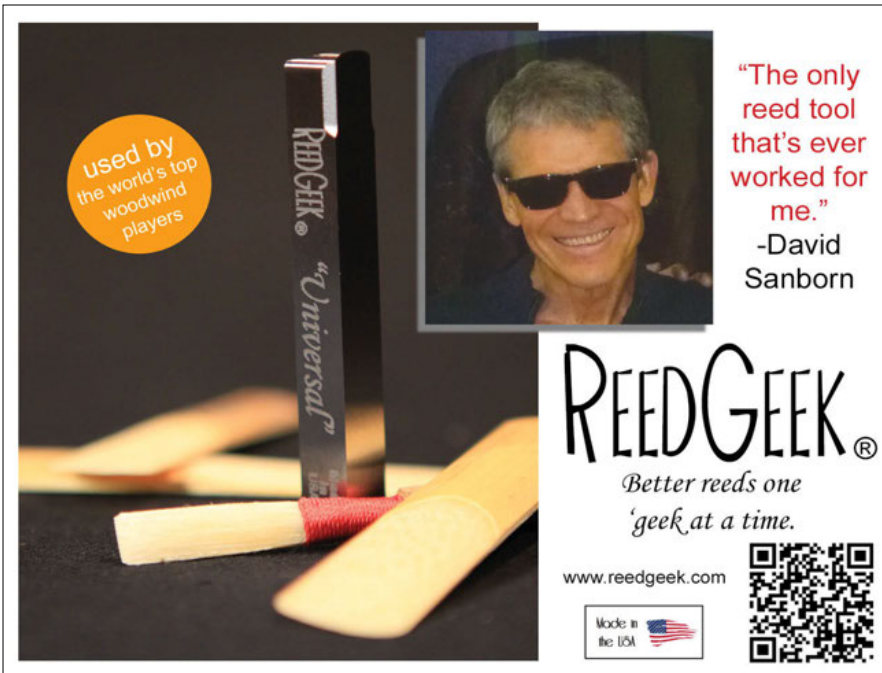
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Jazz Bands: Jazz Ensembles I, 2, 3 and 4, Jazz Guitar Ensemble, Chamber Swingers Vocal Jazz Ensemble, Jazz Composers Combo, 5th Street Strutters Dixieland Combo, Conjunto de Jazz Latin Combo, Jazz Repertory Combos 1, 2 and 3.

Auditions: February and March, by appointment.

Financial Aid: Available. Call Financial Aid Office, (405) 974-3334.

Scholarships: Available. Contact Brian Gorrell, Jazz Studies Division Head, (405) 359-7989.

Apply by: Aug. 1 (Fall), Nov. 17 (Spring).

Contact: Brian Gorrell, (405) 359-7989, bgorrell@uco.edu.

University of Kentucky
Lexington, Kentucky

Student Body: 25,000 students.

Tuition: In-state: \$7,500, out-of-state: \$18,000.

Jazz Degrees: No degree, classes only.

Faculty: Miles Osland, Raleigh Dailey.

Alumni: Rob Parton, Bryan Murray.

Jazz Bands: Two jazz bands, four combos.

Financial Aid: Available. Contact Miles Osland, (859) 257-8173.

Scholarships: Merit-based scholarships available.

Apply by: Feb. 1.

Contact: Miles Osland, (859) 257-8173.

University of Louisville,
Jamey Aebersold Jazz
Studies Program
Louisville, Kentucky

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

Tuition: Undergraduate, in-state: \$9,750, out-of-state: \$23,638; graduate, in-state: \$10,788, out-of-state: \$22,446.

Jazz Degrees: Master of Music with Concentration in Jazz Performance, Master of Music with Concentration in Jazz Composition and Arranging, Bachelor of Music in Jazz Performance, Bachelor of Music in Music Therapy with Concentration in Jazz, Bachelor of Arts with Jazz Emphasis.

Faculty: John La Barbera, Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Craig Wagner, Tyrone Wheeler, Mike Hyman, Mike Tracy

Alumni: Delfeayo Marsalis, Jim Lewis, Colby Inzer, Chris Fitzgerald, Jimmy Walker, Renato Vasconcellos, Mike Tracy.

Jazz Bands: Jazz Ensembles I and II; Contemporary, Hard Bop and Brazilian/Latin Ensembles, six to seven Combos; Jazz Guitar Ensemble.

Auditions: Live auditions preferred, especially for scholarship/GTA consideration. YouTube and recorded auditions accepted for foreign students.

Financial Aid: Admissions Counselor, (502) 852-1623, gomusic@louisville.edu.



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Scholarships: Admissions Counselor, (502) 852-1623, gomusic@louisville.edu.
Apply by: March 1.
Contact: Admissions Counselor or Mike Tracy, (502) 852-6032, miketracy@louisville.edu; louisville.edu/music/jazz.

University of Memphis Memphis, Tennessee

Student Body: 650 school of music students, 30 jazz majors.
Tuition: In-state, approximately \$7,800/year, out-of-state: \$19,400/year.
Jazz Degrees: Bachelor of Music, Jazz and Studio Music in Performance or Composition/Arranging, Master of Music in Jazz and Studio Music, Doctorate of Musical Arts in Composition.
Faculty: Jack Cooper, Tim Goodwin, Gerald Stephens, Michael Assad, Joyce Cobb, Jeff Huddleston.
Jazz Bands: Southern Comfort Jazz Orchestra, Jazz Ensemble II, Jazz Singers I and II, Jazz Combos, Jazz 'Bones.
Auditions: memphis.edu/music.
Financial Aid: memphis.edu/music.
Scholarships: memphis.edu/music.
Apply by: memphis.edu/music.
Contact: Kay Yager, (901) 678-3766, kayyager@memphis.edu.

University of Miami, Frost School of Music Coral Gables, Florida

Student Body: 430 (undergraduate), 220 (graduate) music students.
Tuition: Undergraduate: \$41,580; graduate: \$31,140/18 credits.
Jazz Degrees: Bachelor of Music in Jazz Performance and Composition (instrumental or vocal), Music Education with a Jazz emphasis, Music Industry (jazz principal), Music technology (jazz principal), Bruce Hornsby Creative American Music Program, Master of Music in Jazz Performance (instrumental/vocal), Master of Music in Jazz Pedagogy, Master of Music in Studio Jazz Writing, Doctorate of Musical Arts in Performance (instrumental/vocal), Doctorate of Musical Arts in Jazz Composition.
Faculty: Terence Blanchard, Shelly Berg, Gary Lindsay, Brian Lynch, John Hart, Martin Bejerano, Gary Keller, Chuck Bergeron, Steve Rucker, Don Coffman, Steven Guerra.
Alumni: Pat Metheny, Maria Schneider, Will Lee, John Secada, Paul Bollenback, Troy Roberts, Jonathan Kreisberg, Joel McNeely, Randy Johnston, Emmet Cohen, Danny Gottlieb, Austin McMahan, Tivon Pennicott, Mike Rodriguez, Robert Rodriguez.
Jazz Bands: Concert Jazz Band, Studio Jazz Band,

Repertoire Jazz Band, Rhythm and Blues Ensemble, Salsa Orchestra, Jazz Vocal Ensembles, Terence Blanchard Artist Ensemble, Brian Lynch Artist Ensemble. Theme ensembles: Miles Davis, Monk/Mingus, Horace Silver, Art Blakey, Classic Jazz, Post Bop, Blues, New Music, Avant Garde, ECM, World Music.

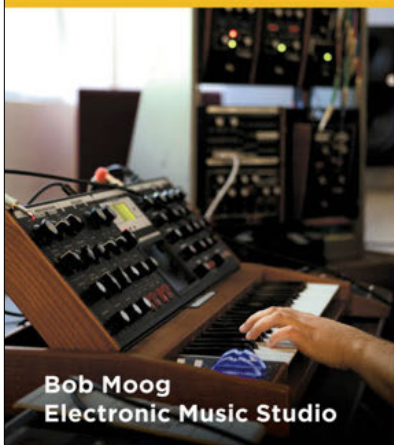
Auditions: Preliminary audition by Dec. 1. Visit music.miami.edu.
Financial Aid: miami.edu/admission/index.php/undergraduate_admission/costsandfinancialresources.
Scholarships: Merit-based available.
Apply by: Dec. 1.
Contact: Gary Keller, gkeller@miami.edu.

University of New Orleans New Orleans, Louisiana

Student Body: 65 jazz students.
Tuition: Visit uno.edu/admissions.
Jazz Degrees: Bachelor of Arts in Music (Jazz Studies emphasis), Master of Music in Jazz Studies.
Faculty: Ed Petersen, Victor Atkins III, Brian Seeger, Leah Chase-Kamata, Jason Marsalis, Hank Mackie.
Jazz Bands: UNO Jazz Orchestra, Ensembles: Jazz Guitar, Hot Club, Traditional Jazz, Jazz Voices, Fusion Ensemble.
Auditions: Video audition, music.uno.edu/.
Financial Aid: finaid.uno.edu/.



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University of North Carolina at Asheville

Asheville, North Carolina

Student Body: 3,700.
Tuition: In-state: \$3,120.50, out-of-state: \$10,031.50.
Jazz Degrees: Bachelor of Fine Arts in Jazz & Contemporary Music, Bachelor of Science in Music Technology.
Faculty: William Bares, Brian Felix, Melodie G. Galloway, Wayne J. Kirby, Charles McKnight, Matthew Richmond, Charles Jude Weinberg.
Jazz Bands: Jazz Big Band, Jazz Quintet, Antonio Carlos Jobim Ensemble, Saxophone Quintet, Duke Ellington Ensemble, ECM Ensemble, Frank Zappa Ensemble, Horace Silver Ensemble, Beatles Ensemble, Studio 18 Vocal Jazz Ensemble, Thelonious Monk Ensemble, Rhythm & Blues Ensemble, Standards Ensemble, Funk/Fusion Ensemble.
Auditions: Summer/spring/fall applications at music.unca.edu/auditions.
Financial Aid: Available. Visit music.unca.edu.
Scholarships: Available. Visit music.unca.edu.
Apply by: March 1.
Contact: Dr. Brian Felix, (828) 250-2311, bfelix@unca.edu; music.unca.edu.

University of North Carolina at Greensboro

Greensboro, North Carolina

Student Body: Six, seven jazz majors per year.
Tuition: In-state: \$3,950, out-of-state: \$17,750.
Jazz Degrees: Bachelor of Music in Performance Jazz Studies.
Faculty: Chad Eby, Steve Haines, Greg Hyslop, Brandon Lee.
Jazz Bands: Two big bands, six small combos.
Auditions: performingarts.uncg.edu/prospective/apply.
Financial Aid: Available. Contact financial aid office, (336) 334-5702.
Scholarships: Merit-based. Contact Amanda Hughes, (336) 334-3839.
Apply by: Feb. 21.
Contact: Steve Haines, sjhaines@uncg.edu; jazz.uncg.edu.

University of North Carolina at Wilmington

Wilmington, North Carolina

Student Body: 100 music students, 30 in jazz.
Tuition: In-state: \$6,200, out-of-state: \$18,000.
Jazz Degrees: Bachelor of Music in Performance/Jazz.
Faculty: Frank Bongiorno, Michael D'Angelo,



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Alumni: Jason Foureman, Jerald Shynett, Bob Russell, Andy Whittington.
Jazz Bands: Big Band, Saxtet, Combos, Jazz Percussion, Jazz Guitar Ensemble.
Auditions: Auditions by appointment.
Financial Aid: Contact Financial Aid Office, (910) 962-3177, uncw.edu/finaid/.
Scholarships: Cape Fear Jazz Scholarships, Talent Award.
Apply by: March 15.
Contact: Dr. Frank Bongiorno, (910) 962-3395, bongiornof@uncw.edu.

University of North Florida

Jacksonville, Florida

Student Body: Approx. 125 jazz students.
Tuition: In-state, visit: unf.edu/anf/controller/cashiers/tuition_and_fees.aspx.
Jazz Degrees: Bachelor of Music in Jazz Studies.
Faculty: Lynne Arriale, Todd Delgiudice, Dr. Marc Dickman, Danny Gottlieb, Barry Greene, Dr. Clarence Hines, Dennis Marks, J.B. Scott.
Alumni: Marcus Printup, Vincent Gardner, Doug Wamble.
Jazz Bands: UNF Jazz Ensembles I, II and III, jazz combos, jazz guitar ensemble.
Auditions: Live auditions preferred. Visit: unf.edu/coas/music/auditions.aspx.
Financial Aid: unf.edu/es/onestop/finaid.
Scholarships: unf.edu/admissions/scholarships.
Apply by: unf.edu.
Contact: (904) 620-2961, unf.edu/coas/music.

University of North Texas

Denton, Texas

Student Body: 244 Jazz Studies majors.
Tuition: Undergraduate, in-state: \$8,716/year, out-of-state: \$19,246/year; graduate, in-state: \$6,700/year, out-of-state: \$13,018/year.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music In Jazz Studies, Doctor of Musical Arts in Performance with concentration in

Jazz Studies.
Faculty: Jennifer Barnes, Richard DeRosa, Fred Hamilton, Stefan Karlsson, Brad Leali, Lynn Seaton, Ed Soph, Mike Steinel, Steve Wiest.
Alumni: Norah Jones, Ari Hoenig, Jeff Coffin, Frank Greene, Ross Pederson, Jim Rotondi, Conrad Herwig.
Jazz Bands: Nine big bands, 25 small groups, four vocal jazz ensembles, two guitar ensembles, jazz repertory ensemble, contemporary jazz ensemble, Latin jazz ensemble, trombone ensemble.
Auditions: On-campus and by recording. Visit jazz.unt.edu and music.unt.edu.
Financial Aid: Available. Visit jazz.unt.edu.
Scholarships: Available. Visit jazz.unt.edu and music.unt.edu.
Apply by: For full consideration, first Monday in December; Visit music.unt.edu for more information.
Contact: John Murphy, Chair, Division of Jazz Studies, (940) 565-3743, jazz@unt.edu; jazz.unt.edu.

University of South Carolina

Columbia, South Carolina

Student Body: 31,288.
Tuition: In-state: \$10,088, out-of-state: \$27,244.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies.
Faculty: 66.
Alumni: Joseph Henson, Hans Teuber.
Jazz Bands: Big band, combos, jazz strings.
Auditions: Auditions run from December to March. Visit sc.edu/music.
Financial Aid: Available. Visit: sc.edu/financialaid.
Scholarships: Call (803) 777-6614 for music undergraduate scholarship information. Graduate information at (803) 777-4106.
Apply by: Dec. 1.
Contact: Jennifer Jablonski, Director of Music Admissions (undergraduate), (803) 777-6614. Traci Hair, Assistant to Graduate Director (graduate), (803) 777-4106; sc.edu/music.

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University of South Florida

Tampa, Florida

Student Body: Approx. 40 Jazz Studies majors.
Tuition: In-state: \$5,800, out-of-state: \$14,990.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies with concentrations in Jazz Performance and Jazz Composition.
Faculty: Jack Wilkins, Chuck Owen, Tom Brantley, LaRue Nickelson, Ian Goodman, Dr. Jay Coble.
Alumni: Corey Christiansen, Barry Greene.
Jazz Bands: Two big bands, numerous combos.
Auditions: music.arts.usf.edu.
Financial Aid: music.arts.usf.edu.
Scholarships: Auditions in January and February. Visit music.arts.usf.edu.
Apply by: Jan. 1. Final scholarship audition date in February.
Contact: music.arts.usf.edu.

University of Tennessee

Knoxville, Tennessee

Student Body: 28,000 students, 450 music majors, 50 jazz majors.
Tuition: Undergraduate, in-state: \$11,194, out-of-state: \$30,594; graduate, in-state: \$10,854, out-of-state: \$30,252.
Jazz Degrees: Bachelor of Music in Studio Music and Jazz, Master of Music in Jazz Studies.

Faculty: Mark Boling, Donald Brown, Gregory Tardy, Keith Brown, Rusty Holloway, Vance Thomson.
Jazz Bands: 12 small jazz ensembles, Big Band, Studio Orchestra.
Auditions: Live audition required. Undergraduate: Feb. 25, Jan. 1; graduate: Jan. 8. Visit music.utk.edu/jazz/jazzaudition.html.
Financial Aid: Available. Visit finaid.utk.edu/apply/costs.shtml.
Scholarships: Available. Visit music.utk.edu/jazz/.
Apply by: Dec. 1 (undergraduate).
Contact: Lori Thomas Brown, lthoma16@utk.edu; music.utk.edu/jazz.

University of Texas at

Arlington

Arlington, Texas

Student Body: 34,000.
Tuition: Approx. \$4,400/14 hours (flat rate).
Jazz Degrees: Bachelor of Music in Jazz Studies (performance).
Faculty: Tim Ishii, Dan Cavanagh, Ken Edwards, Mike Drake, Brian Mulholland, Sam Walker.
Alumni: Ken Edwards, Alan Morrissey, Brian Piper, Caroline Davis, Hashem Assadullahi, Sam Garner.
Jazz Bands: Jazz Orchestra, Ensemble, Combos.
Auditions: uta.edu/music/jazz.
Financial Aid: uta.edu.

Scholarships: uta.edu/music/jazz.
Apply by: Accepting applications and auditions through July.
Contact: Tim Ishii, Director of Jazz Studies, (817) 272-1205, tishii@uta.edu; uta.edu/music/jazz.

University of Texas at Austin,

Butler School of Music

Austin, Texas

Student Body: 700.
Tuition: Undergraduate, in-state: \$10,010/year, out-of-state: \$34,562/year; graduate, in-state: \$9,390/year, out-of-state: \$17,406/year.
Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music in Jazz Composition, Master of Music in Jazz Performance, Master of Music in Jazz Composition, Doctorate of Musical Arts in Jazz Performance, Doctorate of Musical Arts in Jazz Composition, Doctorate of Musical Arts in Jazz Piano, Doctorate of Musical Arts in Music and Human Learning Jazz Emphasis.
Faculty: Dennis Dotson, John Fremgen, Jeffrey Hellmer, John Mills.
Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos, AIME.
Auditions: Live and recorded auditions available. Visit music.utexas.edu.
Financial Aid: Available. Visit finaid.utexas.edu.
Scholarships: Merit-based scholarships available.

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Apply by: Dec. 1.

Contact: Sarah Borshard, (512) 471-0504, uga@mail.music.utexas.edu (undergraduate), Daniel Seriff, (512) 471-0799, mga@mail.music.utexas.edu (graduate); music.utexas.edu.

Virginia Commonwealth University

Richmond, Virginia

Student Body: 55 students.
Tuition: In-state: \$12,000, out-of-state: \$29,500.
Jazz Degrees: Bachelor of Music in Jazz Studies.
Faculty: Victor Dvoskin, Michael Ess, Skip Gailes, Antonio Garcia, Wells Hanley, Darryl Harper, Bryan Hooten, J.C. Kuhl, Tony Martucci, Randall Pharr, Doug Richards, Rex Richardson.
Jazz Bands: Two jazz orchestras, six small jazz ensembles.
Auditions: January, February dates are available. Visit jazz.vcu.edu.
Financial Aid: (804) 828-6669.
Scholarships: (804) 828-1167.
Apply by: Dec. 1 (for university scholarship), Jan. 15.
Contact: Amy Hutton, (804) 828-1167, achutton@vcu.edu; jazz.vcu.edu.

West Virginia University

Morgantown, West Virginia

Student Body: 30,000 students.
Tuition: In-state: \$6,730/year, out-of-state: \$19,842/year.
Faculty: Bachelor of Music in Jazz Studies, Master of Music in Jazz Pedagogy.
Jazz Bands: 8–12 small and large ensembles.
Scholarships: Available.
Contact: Paul Scea, paul.scea@mail.wvu.edu; community.wvu.edu/~pes002/.

Xavier University of Louisiana

New Orleans, Louisiana

Student Body: 3,862.
Tuition: \$19,000/year.
Jazz Degrees: None.
Faculty: Dr. Tim R. Turner, Dr. Marcus Ballard, Charles James.
Jazz Bands: Xavier University Jazz Ensemble, Traditional Jazz Combo, Mainstream Jazz Combo, Fusion Combo.
Auditions: Call for information.
Financial Aid: Call for information.
Scholarships: Available upon audition.
Apply by: March 15.
Contact: Dr. Timothy R. Turner, (504) 520-7597 or (504) 520-6738, kacharbo@xula.edu, tturner5@xula.edu; xula.edu.

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ARTISTIC ADVISOR FOR JAZZ

2013-2014 SEASON

BETTY CARTER'S JAZZ AHEAD

Feb. 24–Mar. 7, 2014



Under the direction of Jason Moran, the John F. Kennedy Center for the Performing Arts, Washington, DC, presents *Betty Carter's Jazz Ahead*, an international jazz residency, performance and composition project discovering and presenting the next generation of jazz greats.

The two-week program, Feb. 24–Mar. 7, 2014, identifies outstanding, emerging jazz artist-composers in their mid-teens to age 25, and brings them together under the tutelage of experienced artist-instructors who coach and counsel them, helping to polish their performance, composing, and arranging skills. Daily workshops and rehearsals culminate in three concerts on the Kennedy Center Millennium Stage, broadcast live over the internet.



Application deadline: October 18, 2013

For application information, go to kennedy-center.org/jazzahead.

Betty Carter's Jazz Ahead is made possible through the generous support of The King-White Family Foundation and Dr. J. Douglas White and the U.S. Department of Education.

Major support for educational programs at the Kennedy Center is provided by David and Alice Rubenstein through the Rubenstein Arts Access Program.

Education and related artistic programs are made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

The Kennedy Center



Cool Courses

By Kathleen Costanza

PURSUING A MUSIC DEGREE

means playing long rehearsals, studying music theory and lugging your instrument around campus. But it also means enrolling in fascinating courses and learning from professors who are the best in the world at what they do. Here's a look at some great courses offered during the 2013–'14 academic year.

Afro-Cuban Jazz Orchestra

The New School for Jazz and Contemporary Music (New York City)

This ensemble explores the legacy of the Afro-Cuban tradition under the instruction of Bobby Sanabria. The ensemble performs monthly at the Nuyorican Poets Café, and a renowned guest soloist is featured at a school concert once a semester.

Sound Art I

Stanford University (Stanford, Calif.)

Taught by sound art pioneer Paul DeMarinis, this course presents techniques for listening, recording, processing and producing sound art. Acoustic, digital and analog approaches are all covered, along with the history and modern practice of sound art through required listening and reading.

History of Jazz

Northwestern University (Evanston, Ill.)

Scholar and DownBeat contributor John McDonough covers jazz from 1917 through the '70s in this two-quarter survey. The course emphasizes the genre's early development in New Orleans and Chicago, through swing, bebop and other movements. Students explore jazz history in the context of the larger American popular culture and race using original source material and early audio technologies.

Audio Post-Production

Georgia State University (Atlanta)

Part of the Music Technology concentration, this course serves as an introduction to the digital audio workstation as the central tool for audio post-production. Digital filter theory, time-frequency manipulations and software for audio post-production are covered. Audio forensics, digital signal processing and CD mastering are also discussed.



Music Technology student Megan Thomas works in an all-digital recording studio at Georgia State University.

CAROLYN RICHARDSON/GEORGIA STATE UNIVERSITY

Creative Music Technology

University of Sydney, Sydney Conservatorium of Music (Sydney, Australia)

Composer Matthew Hindson introduces a range of audio technologies to teach students a basic proficiency in sound recording, editing and mixing. Students work in the Conservatorium sound studios and learn how to make quality recordings with portable recording devices.

Business of Jazz

The Juilliard School (New York City)

Taught by industry veterans Laurie Carter and Gregory Knowles, this nuts-and-bolts course explores how music publishers, managers, concert promoters, producers, record labels, agents, lawyers and publicists interact with musicians. Students learn standard industry practices and what their roles will be in performing, recording or composing careers. Understanding contracts and how to create a financial plan for the independent musician are taught as well.

NYU Jazz Repertory Big Band

New York University (New York City)

Sight-reading is the emphasis in this ensemble, directed by Alan Ferber, which pulls from a vast big band library. The big band plays everything from classic charts of the bands of Count Basie, Thad Jones and Duke Ellington to contemporary charts from today's best composers.

Basic Arranging/Composition Techniques

Oberlin College, Conservatory of Music (Oberlin, Ohio)

Five-time Grammy winner and trombonist Jay Ashby teaches arranging 101 for instrumental and vocal combinations. Basic voicings and scoring methods for brass, reeds and rhythm instruments are introduced, as well as jazz chord symbology and terminology.

Jazz Strings Chamber Ensemble

Jazzschool (Berkeley, Calif.)

This four-semester class devoted to playing jazz and improvised music on violins, violas, cellos and double basses is instructed by Grammy winner Mads Tolling. Material covered comes from top composers in the jazz string world—Turtle Island Quartet, Darol Anger, Jean-Luc Ponty, Edgar Meyer and Evan Price.

The Dynamic Body

University of Denver, Lamont School of Music (Denver)

Designed for vocal performance majors, this course introduces fundamental body awareness principles that support long-term vocal training and health. Methods for heightening kinesthetic awareness are taught through movement explorations, improvisations, structures and learned phrases.

Alexander Technique for Musicians

McNally Smith College of Music (St. Paul, Minn.)

This course instructs musicians in the Alexander Technique, a century-old method used to remedy performance problems by addressing how daily habits such as sitting, standing and walking affect seemingly unrelated problems like stage fright, muscular-skeletal pain and playing-induced injuries. The course gives performers the tools to enhance coordination, improve performance and tone production, and reduce chronic pain.

Danilo Pérez Performance Lab

Berklee College of Music (Boston)

Grammy-winning pianist Danilo Pérez instructs this advanced lab. Along with technique, improvisation and ensemble playing, the lab also focuses on creativity and helping students discover their own voices. The class presents a recital as a final project.

DB



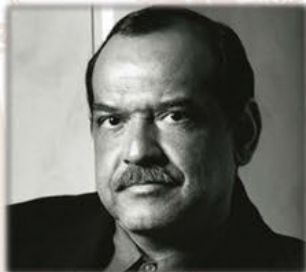
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3 finalists will be chosen to perform live in Chicago.
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Augustana College

Rock Island, Illinois

Student Body: 2,500 students.
Tuition: \$43,000/year.
Jazz Degrees: Jazz minor.
Faculty: Joe Ott, Steve Grismore.
Jazz Bands: Big band and several combos.
Auditions: January, February and March.
Financial Aid: Available.
Scholarships: Available.
Apply by: Rolling admissions.
Contact: Margaret Ellis, margaretellis@augustana.edu.

Benedictine University

Lisle, Illinois

Student Body: 15 music students.
Tuition: Visit ben.edu.
Jazz Degrees: Bachelor of Arts in Music, Bachelor of Arts in Music Education.
Faculty: John Moulder, Patrick Infusino, Kevin Fort.
Jazz Bands: One jazz band.
Auditions: Visit ben.edu.
Financial Aid: Available.
Scholarships: Available.
Apply by: Visit ben.edu.
Contact: Visit ben.edu.

Bowling Green State University

Bowling Green, Ohio

Student Body: 20,000 total, 500 in the College of Musical Arts.
Tuition: Undergraduate, in-state: \$18,457, out-of-state: \$25,765; graduate, in-state: \$9,160, out-of-state: \$14,650.
Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Performance, Jazz minor.
Faculty: Visit bgsu.edu.
Alumni: Tim Hagans, Rich Perry.
Jazz Bands: Two Lab Bands, small groups.
Auditions: Visit bgsu.edu/music.
Financial Aid: Available. Visit bgsu.edu/music.
Scholarships: Academic and music scholarships available. Visit bgsu.edu/music.
Apply by: April 6 (undergraduate).
Contact: David Bixler, (419) 372-2181, dbixler@bgsu.edu; bgsu.edu/music.

Capital University

Columbus, Ohio

Student Body: 3,600 students.
Tuition: \$31,990.
Jazz Degrees: Bachelor of Music in American Music with a Jazz Studies Emphasis, Bachelor of Music in Performance, Master of Music in Music Education



The Oberlin Jazz Ensemble performs.

KEVIN REEVES

with a Jazz Pedagogy Emphasis.
Faculty: Lou Fischer, Bob Breithaupt, Rob Parton, Michael Cox, Ryan Hamilton, Stan Smith, Mark Flugge.
Alumni: Cozy Cole, Matt Billingslea, Brian Fullen, Eric Paton, Ryan Hamilton.
Jazz Bands: Big Band, Fusion Band, Jazz Guitar Ensemble, Guitar Workshop, MIDI Band, Rock Ensemble, World Music Ensemble, Savoy Nonet, Jazz Consort, Birdland Combo, Jazz Percussion Ensemble.
Auditions: Feb. 1, Feb. 15, March 8. Visit capital.edu/conservatory-admission.
Financial Aid: Available. Contact Susanna Mayo, (614) 236-6101, smayo@capital.edu (undergraduate); Anne Callahan, (614) 236-6996, acallahan@capital.edu (graduate).
Scholarships: Need- and merit-based available. Contact Susanna Mayo, (614) 236-6101, smayo@capital.edu.
Apply by: Dec. 1.
Contact: Susanna Mayo, (614) 236-6101 (undergraduate), Anne Callahan, (614) 236-6996 (graduate).

Cardinal Stritch University

Milwaukee, Wisconsin

Student Body: 1,200 students.
Tuition: Visit stritch.edu.
Jazz Degrees: Bachelor of Arts with a concentration in Jazz Studies.
Faculty: Dennis King, Eun-Joo Kwak, Scott Wenzel.
Jazz Bands: Jazz ensembles.
Auditions: Required for admission, music reading and improv ability.
Financial Aid: Available, stritch.edu/financialaid.
Scholarships: Available, merit-based.
Apply by: No application deadline.
Contact: Dennis King, (414) 410-4349, dwking@stritch.edu.

Columbia College Chicago

Chicago, Illinois

Student Body: 650 music majors, 175 Contemporary Urban Popular and Jazz students.
Tuition: \$22,132.
Jazz Degrees: Bachelor of Music and Bachelor of Arts, both in Jazz and Contemporary Urban Popular.
Faculty: Richard Dunscomb, Scott Hall, Gary Yerkins, Peter Saxe, Martez Rucker, Dan Anderson, Chuck Webb, Frank Donaldson, Tom Hipskind, Diane Delin, Raphael Crawford, Larry Kohut, Scott Burns, Ruben Alvarez.
Alumni: Aaron Koppel, Sarah Marie Young, Martez Rucker, Sam Trump.
Jazz Bands: 20-piece jazz ensemble, small ensembles for vocal jazz, jazz guitar, jazz combos, Latin jazz, r&b, blues, gospel choir.
Auditions: By appointment only. Contact Mary Blinn, (312) 369-6149, mblinn@colum.edu.
Financial Aid: Available. Contact Student Financial Services, (312) 369-7140, or visit colum.edu/sfs.
Scholarships: Need- and merit-based available. Visit colum.edu/sfs.
Apply by: May 1. Contact for an extension.
Contact: Scott Hall, shall@colum.edu or Gary Yerkins, gyerkins@colum.edu; colum.edu/columbiajazz.

Cuyahoga Community College

Cleveland, Ohio

Student Body: 30–35 jazz students.
Tuition: In-county: \$81.86/credit hour.
Jazz Degrees: Full articulation with Berklee College of Music, Associate of Arts Degree with Music Emphasis.
Faculty: Steve Enos, Ernie Krivda, Dave Sterner,



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Geof Bradfield, *saxophone*
Ron Carter, *director of jazz studies*
Art Davis, *trumpet*
Tom Garling, *trombone*
Fareed Haque, *guitar*
Willie Pickens, *piano*
Kelly Sill, *bass*
Rodrigo Villanueva, *drumset*
Michael Mixtacki, *Latin Jazz*

Lynn Slater
Coordinator of Admissions,
815-753-1546, lslater@niu.edu

Graduate Assistantships Available



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

Alumni: Joe Hunter, Jackie Warren, LaFayette Carthon, Dan Wilson, Brian Kozak, Demetrius Steinmetz.

Alumni: Sean Jones, Dominick Farinacci, Curtis Taylor, Jerome Jennings and Devin Starks.

Jazz Bands: Big Band, Jazz Workshop, Vocal Jazz, Commercial Pop, Brazilian.

Auditions: Contact Steve Enos, stephen.enos@tri-c.edu.

Financial Aid: Visit tri-c.edu.

Scholarships: Need- and merit-based available. Visit tri-c.edu.

Apply by: Aug. 2.

Contact: Steve Enos, Tri-C Jazz Studies Director, (216) 987-4256, stephen.enos@tri-c.edu.

DePaul University School of Music Chicago, Illinois

Student Body: 385 music students.

Tuition: Undergraduate: \$33,440; graduate/certificate: \$750/credit hour.

Jazz Degrees: Bachelor in Jazz Studies, Master in Jazz Studies—Performance, Master in Jazz Studies—Composition.

Faculty: Bob Lark, Timothy Coffman, Mark Colby, Kirk Garrison, Dana Hall, Thomas Matta, Bob Palmieri, Ron Perillo, Bob Rummage, Dennis Carroll.

Alumni: Orbert Davis, Rudresh Mahanthappa, John Chudoba.

Jazz Bands: Jazz Ensemble, Jazz Orchestra, Jazz Workshop, about a dozen combos.

Auditions: Required. Auditions in February. Visit music.depaul.edu/admissions.

Financial Aid: Available. Contact Ross Beacraft, musicadmissions@depaul.edu.

Scholarships: Need- and merit-based available. Contact Ross Beacraft (see above).

Apply by: Dec. 1.

Contact: Ross Beacraft, (773) 325-7444, musicadmissions@depaul.edu; music.depaul.edu.

DePauw University Greencastle, Indiana

Student Body: 2,310 students.

Tuition: \$40,150.

Jazz Degrees: Bachelor of Music and Bachelor of Musical Arts degrees in Music Performance, minors in Jazz Studies.

Faculty: Leonard Foy, Jack Helsley, Randy Salman, John Spicknall.

Jazz Bands: DePauw Jazz Ensemble.

Auditions: Dec. 9, Jan. 20, Feb. 2–3, March 2–3.

Financial Aid: Available. Contact Craig Slaughter, (765) 658-4030.

Scholarships: Available. Contact Craig Slaughter, (765) 658-4030.

Apply by: Nov. 1. (early decision), Dec. 1. (early action), Feb. 1 (regular decision).

Contact: Daniel Meyer, (765) 658-4108, danmeyer@depauw.edu; depauw.edu/music/beheard.

Elmhurst College Elmhurst, Illinois

Student Body: 3,000 students.

Tuition: \$31,450/year.

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

Faculty: Doug Beach, Gayle Bisesi, Frank Caruso, Mark Colby, Carey Deadman, Tom Garling, Gerhard Guter, Ken Haebich, Susan Moninger, Mike Pinto, Frank Portolese, Bob Rummage.

Jazz Bands: Two big bands, two vocal jazz, two guitar ensembles, 10 combos.

Auditions: On-campus throughout the year.

Financial Aid: Available. Contact Office of Financial Aid.

Scholarships: Talent scholarships available.

Apply by: May 1.

Contact: Gayle Bisesi, (630) 617-3524.

Indiana University Jacobs School of Music Bloomington, Indiana

Student Body: 60 jazz students, 1,600 music students.

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GUEST ARTISTS IN 2012-2013

Denis DiBlasio
Dave Douglas Quintet
John Fedchock
Bobby Floyd
Ryan Kisor
Dennis Mackrel
Maria Schneider Orchestra
Simone
Byron Stripling
Jim Trompeter

JAZZ STUDIES FACULTY

DOUG BEACH, director of jazz studies, large jazz ensemble, arranging
GAYLE BISESI, vocal ensemble, voice
FRANK CARUSO, piano, combo
MARK COLBY, saxophone, combo
CAREY DEADMAN, trumpet
TOM GARLING, trombone, combo
GERHARD GUTER, jazz arranging, jazz history
KEN HAEBICH, bass, combo
SUSAN MONINGER, vocal ensemble
MIKE PINTO, guitar ensemble, guitar, combo
FRANK PORTOLESE, guitar, jazz fundamentals, combo
BOB RUMMAGE, drums, combo
MARK STREDER, piano, combo, MIDI

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(630) 617-3400
www.elmhurst.edu/admission

Tuition:	Undergraduate: in-state: \$5,959/semester, out-of-state: \$16,684/semester; graduate, in-state: \$535/credit hour, out-of-state: \$1,558/credit hour. Visit: music.indiana.edu/admissions/tuition/index.shtml .	Alumni:	Jamey Aebersold, Chris Botti, Randy Brecker, Peter Erskine, John Clayton, Robert Hurst, Shawn Pelton, Jim Beard, Ralph Bowen, Jeff Hamilton, Scott Wendholt, Alan Pasqua.
Jazz Degrees:	Bachelor and Master of Music in Jazz Studies, Bachelor of Science in Music/Outside Field. Undergraduate and graduate minor in Jazz Studies.	Jazz Bands:	Two big bands, Latin Jazz, two Vocal Jazz, several combos.
Faculty:	Jeremy Allen, David Baker, Luke Gillespie, Pat Harbison, Steve Houghton, Darmon Meader, Michael Spiro, Dave Stryker, Joey Tartell, Brent Wallarab, Tom Walsh, Ly Wilder, Steve Zegree.	Auditions:	Three annual audition weekends; recordings accepted by the application deadline. Pre-screening audition may be necessary. Requirements vary per instrument. Visit music.indiana.edu/admissions .
		Financial Aid:	Available. Contact Office of Student

Scholarships:	Available. All undergraduate applicants automatically considered for merit-based financial aid based on their audition, portfolio or interview. Visit music.indiana.edu/admissions/tuition . Limited merit-based scholarships and assistantships available for graduate students. Contact: musicadm@indiana.edu .
Apply by:	Nov. 1 (undergraduates), Dec. 1 (graduates).
Contact:	Espen Jensen, (812) 855-7998, fax: (812) 856-6086, jazz@indiana.edu ; music.indiana.edu/jazz .

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Freshman Visit Days:
Monday, October 14, 2013
Monday, November 11, 2013
Monday, January 20, 2014
Monday, February 17, 2014

Transfer Visit Days:
Saturday, November 2, 2013
Saturday, February 15, 2014

To schedule an individual
campus visit call 630-637-5800
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admission/campus-tour](http://northcentralcollege.edu/admission/campus-tour)

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North Central College
30 N. Brainard Street
Naperville, IL 60540



Lawrence University Appleton, Wisconsin

Student Body:	1,500 total, 350 in Conservatory of Music.
Tuition:	\$40,926.
Jazz Degrees:	Bachelor of Music in Performance with Emphasis in Jazz, Bachelor of Music in Theory/Composition with Emphasis in Jazz.
Faculty:	Fred Sturm, José Encarnación, Bill Carrothers, Mark Urness, Patty Darling, Dane Richeson, John Daniel, Nick Keelan, Marty Erickson, Steve Peplin, Janet Planet.
Alumni:	John Harmon, Fred Sturm, Patty Darling, Matt Turner, Kurt Dietrich, John Carlson, Rob Hudson, Bruce Wermuth, Laura Caviani, Matt Buchman, Marty Robinson, Javier Arau, Mary Louise Knutson, Michael Truesdell, Greg Beyer.
Jazz Bands:	Lawrence University Jazz Ensemble, Lawrence Jazz Band, Lawrence Jazz Workshop, Six Lawrence Jazz Small Groups, Improvisation Group of Lawrence University.
Auditions:	Four on-campus and 13 regional auditions held in January and February.
Financial Aid:	Available. Contact financial.aid@lawrence.edu .
Scholarships:	Available. Contact admissions@lawrence.edu .
Apply by:	Jan. 15.
Contact:	Paris Brown, Director of Conservatory Admissions, brownp@lawrence.edu .

McNally Smith College of Music St. Paul, Minnesota

Student Body:	650.
Tuition:	\$24,310/year.
Jazz Degrees:	Bachelor of Music in Performance, Bachelor of Music in Composition, Master of Music in Performance, Associate of Applied Science in Music Performance, Diploma-Music Performance Course.
Faculty:	80 faculty members.
Alumni:	Studio owners, Grammy winners, songwriters, Broadway musicians,

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Introducing Our New Vocal Jazz Faculty:



Greg Jasperse
Professor of Vocal Jazz
& Director of Gold Company



Peter Eldridge
Arist in Residence
in Vocal Jazz



Duane Davis
Distinguished Senior Advisor
in Vocal Jazz

More Great Reasons

TO CHECK OUT WESTERN MICHIGAN UNIVERSITY JAZZ

Tom Knific, Director of Jazz Studies
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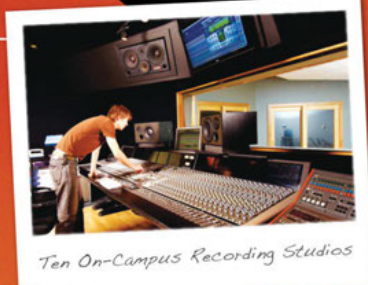
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- Jazz Bands:** Jazz Ensemble, Fusion Ensemble, Latin Ensemble, Indie Ensemble, McNasty Brass Band, Contemporary Vocal Ensemble, Rhythm and Bows, and many creative ensembles that vary by semester.
- Auditions:** Visit mcnallysmith.edu/admissions/auditions.
- Financial Aid:** State and federal grant and loan options. Contact financialaid@mcnallysmith.edu.
- Scholarships:** Need- and merit-based available, up to 100 percent tuition coverage. Contact scholarships@mcnallysmith.edu.
- Apply by:** Rolling admissions. Priority application deadline for fall is Feb. 1.
- Contact:** Admissions Department.

Michigan State University East Lansing, Michigan

- Student Body:** 600 music students, 67 jazz students.
- Tuition:** Undergraduate, in-state: \$457/credit hour, out-of-state: \$1,146/credit hour; graduate, in-state: \$630/credit hour, out-of-state: \$1,228/credit hour.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Bachelor of Music in Performance/Jazz Minor, Bachelor of Music in Music Education/Jazz Minor, Master of Music in Jazz Studies.
- Faculty:** Rodney Whitaker, Etienne Charles, Michael Dease, Randy Gelispie, Perry Hughes, Kenneth Prouty, Diego Rivera, Reginald Thomas.
- Alumni:** Ben Williams.
- Jazz Bands:** Three big bands, four octets, eight combos.
- Auditions:** Recordings accepted. Visit music.msu.edu/admissions.
- Financial Aid:** Available.
- Scholarships:** Audition-based merit scholarship.
- Contact:** Ben Ebener, Director of Admissions, (517) 355-2140, admissions@music.msu.edu.

Millikin University Decatur, Illinois

- Student Body:** 2,400.
- Tuition:** \$27,000.
- Jazz Degrees:** Bachelor of Music in Music Business, Commercial Music, Music Ed., and Performance.
- Faculty:** Randall Reyman, Perry Rask.
- Jazz Bands:** Two big bands, five combos.
- Auditions:** millikin.edu
- Financial Aid:** millikin.edu
- Scholarships:** Merit-based available. Contact the admissions office.
- Apply by:** millikin.edu
- Contact:** Randall Reyman, (217) 424-6319, rreyman@millikin.edu; millikin.edu/academics/cfa/som/departments/jazz.

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North Central College Naperville, Illinois

Student Body: 2,700 undergraduate, 300 graduate.

Tuition: \$30,891.

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

Faculty: 141 full-time (102 tenure track), 29 half-time.

Alumni: JaKub Rojek.

Auditions: Visit northcentralcollege.edu/academics/dept-div-progs/music/music-scholarships-audition-information.

Financial Aid: Visit northcentralcollege.edu/financial-aid.

Scholarships: Visit northcentralcollege.edu/academics/dept-div-progs/music/music-scholarships-audition-information.

Apply by: Visit northcentralcollege.edu/admission/how-apply-freshman.

Contact: northcentralcollege.edu/admission.

Northern Illinois University DeKalb, Illinois

Student Body: 23,000 students, 350 music majors, 50 jazz majors.

Tuition: Undergraduate, in-state: \$8,894/year, out-of-state: \$17,788/year; graduate, in-state: \$336/credit hour,

out-of-state: \$671/credit hour, plus fees. Visit niu.edu/bursar.

Jazz Degrees: Bachelor of Music, Master of Music, Performer's Certificate.

Faculty: Ron Carter, Greg Beyer, Geof Bradfield, Art Davis, Tom Garling, Fareed Haque, Mike Mixtacki, Willie Pickens, Kelly Sill, Rodrigo Villanueva.

Alumni: Greg Ward, Ian Torres, Marquis Hill, Chris Davis.

Jazz Bands: NIU Jazz Ensemble, NIU Jazz Lab Band, University Jazz Band, Latin Jazz Ensemble, Jazz Combos, Graduate Rosebud Foundation Jazztet.

Auditions: Held in February on-campus. Visit niu.edu/music.

Financial Aid: Available. Visit niu.edu/fa.

Scholarships: Talent-based and academic available. Visit niu.edu/apply.

Apply by: Final audition date is Feb. 2. Students should have applied by this date.

Contact: Lynn Slater, Admissions Coordinator, (815) 753-1546, lslater@niu.edu.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Victor Goines, Carlos Henriquez, Willie Jones III, Jeremy Kahn, Christopher Madsen, Brad Mason, Elliot Mason, John Moulder, Marlene Rosenberg.

Alumni: Visit music.northwestern.edu/about/news/alumni.

Jazz Bands: Jazz Orchestra, Jazz Combos.

Auditions: Prescreening required. Visit music.northwestern.edu/admission.

Financial Aid: Available, contact Office of Music Admission, Financial Aid and Enrollment, musiclife@northwestern.edu.

Scholarships: Need- and merit-based available. Contact musiclife@northwestern.edu.

Apply by: Jan. 1 (undergraduate), Dec. 1 (graduate).

Contact: Ryan O'Mealey, Director of Music Admission, Financial Aid and Enrollment, (847) 491-3141.

Oakland University Rochester, Michigan

Student body: 19,379 students, 400 music, theatre and dance students, 35 Jazz students.

Tuition: In-state, freshman/sophomore: \$341/credit hour, out-of-state: \$795.75/credit hour; in-state, junior/senior: \$372.75/credit hour, out-of-state: \$853.25/credit hour.

Northwestern University Evanston, Illinois

Student Body: 19,000 students, 650 music students.

Tuition: \$43,380.

CCM JAZZ



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DEGREES

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 Master of Music in Jazz Studies

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Art Gore, *drums*

Bill Gwynne, *recording techniques*

Thomas Haines, *commercial music production*

Aaron Jacobs, *bass*

Dominic Marino, *jazz studies*

Kim Pensyl, *trumpet*

James E. Smith, *guitar*

Rick VanMatre, *saxophone*

John Von Ohlen, *drums*



Jazz Degrees: Jazz Studies minor.
Faculty: Miles Brown, Sean Dobbins, Scott Gwinnell, Mark Stone.
Alumni: Regina Carter (OU Artist-in-Residence).
Jazz Bands: Big band, jazz singers and jazz combos.
Auditions: Feb. 15, March 8 and 22.
Financial Aid: Available, contact the OU Financial Aid Office, (248) 370-2550, finaid@oakland.edu.
Scholarships: Consideration during February and March audition dates only.
Apply by: Dec. 1. Set up audition by February.

Contact: Miles Brown, (248) 370-2805, brown239@oakland.edu.

Oberlin College Oberlin, Ohio

Student Body: 2,900 students, 600 conservatory students, 80 jazz students.
Tuition: \$46,250/year plus fees.
Jazz Degrees: Bachelor of Music in Jazz Studies in Performance or Composition.
Faculty: Jay Ashby, Gary Bartz, Peter Dominguez, Robin Eubanks, Bobby

Alumni: Ted Baker, Leon Dorsey, Stanley Cowell, James McBride, Jon Jang, Lafayette Harris, Paul Horne.
Jazz Bands: Oberlin Jazz Ensemble, small and large jazz combos.
Auditions: Held on campus Dec. 6, Feb. 14, Feb. 28. Visit new.oberlin.edu/conservatory/admissions/auditions/cmd.dot#jazz.
Financial Aid: Call (800) 693-3173 or visit oberlin.edu/financialaid.
Scholarships: Call (440) 775-8413.
Apply by: Dec. 1
Contact: Michael Manderen, Director of Conservatory Admissions, (440) 775-8413, admissions@oberlin.edu; oberlin.edu/jazz.

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The Ohio State University Columbus, Ohio

Student Body: Approx. 400 undergraduate, 200 graduate in School of Music; approx. 35 Jazz Studies majors.
Tuition: In-state: \$10,037, out-of-state: \$25,445.
Jazz Degrees: Bachelor of Music in Jazz Studies with a concentration in performance or composition.
Faculty: Dr. Ted McDaniel, Shawn Wallace, Kris Johnson, Jim Masters, Kris Keith, Mark Flugge, Dave Powers, Andy Woodson, Tim Cummiskey, Jim Rupp.
Jazz Bands: Three big bands and eight combos.
Auditions: In-person audition and successful completion of the Theory Placement Exam (TPE). Students must also be accepted to the university, which is a separate process. Visit music.osu.edu/admissions.
Financial Aid: Available. Visit sfa.osu.edu.
Scholarships: Available. All prospective students who audition prior to mid-February are automatically considered for music scholarships based on audition. To receive consideration for university administered scholarships, students must apply by Feb. 1 and are encouraged to apply early. Many special-eligibility scholarships are also available and may require a separate application.
Apply by: Jan. 17. Visit music.osu.edu
Contact: Catherine Hope-Cunningham, (614) 292-2870, hope-cunningham.1@osu.edu.

Ohio University Athens, Ohio

Student Body: 250 in the School of Music.
Tuition: Approx. \$10,500/year.
Jazz Degrees: Minor in Jazz.
Faculty: Paul Barte, Gail Berenson, Roger Braun, Dorothy Bryant, Milton Butler, Michael Carrera, Christopher Hayes, Matthew James, Peter Jarjisian,

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Portland	January 3
San Francisco	January 5
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Major Options

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Lawrence Conservatory of Music
lawrence.edu

Jazz Bands: Kamile Geist, Mark Phillips, Allyn Reilly, John Schlabach, Rebecca Rischin, Andrew Trachsel.

Jazz Bands: Jazz Ensembles I and II, two jazz combos, Jazz Percussion Ensemble.

Auditions: Entrance auditions are in January and February. Contact (740) 593-4244.

Financial Aid: Visit ohio.edu/finearts/music.

Scholarships: Jason Smith, smithj10@ohio.edu.

Apply by: Feb. 1.

Contact: Matthew James, (740) 593-4244, jamesm1@ohio.edu; ohio.edu/finearts/music.

Roosevelt University Chicago College of Performing Arts Chicago, Illinois

Student Body: 7,500 students, 350 Music Conservatory students.

Tuition: \$32,950/year.

Jazz Degrees: Bachelor of Music, Jazz & Contemporary Music Studies.

Faculty: Paul Wertico, Ruben Alvarez, Neal Alger, Paulinho Garcia, Henry Johnson, John McLean, John Moulder, Rob Amster, Scott Mason, Marlene Rosenberg, Jim Gailloro, Paul Mertens, Mike Smith, Steve Berry, Tom Garling, Victor Garcia, Roger Ingram, Corey Wilkes, Roger Harris, Fred Simon,

Jazz Bands: Latin Jazz Ensemble, Fusion Combo, Brazilian Combo, Hard Bop Combo, Contemporary Combo, Swing Combo, Avant-Garde Combo, Bebop Combo, ECM Combo, New Deal Vocal Jazz Ensemble.

Auditions: Live auditions on-campus in Chicago. Students residing more than 500 miles from Chicago may audition via recording. Visit roosevelt.edu/admission/ccpa/auditions.

Financial Aid: Available.

Scholarships: Need- and merit-based available.

Apply by: Jan. 15 (priority deadline), Feb. 28 (general admission).

Contact: Amanda Horvath, Admission Counselor, (312) 341-6735, ahorvath@roosevelt.edu, music@roosevelt.edu.

Saint Mary's University of Minnesota

Winona, Minnesota

Student Body: Approx. 1,300 undergraduate, 40 music majors.

Tuition: Approx. \$28,000. Room and board is \$7,500.

Jazz Degrees: Bachelor of Arts in Music, Music Industry, Music Performance, Music Education.

Faculty: A. Eric Heukeshoven, Dr. John Paulson, Brett Huus, James Knutson, Denny McGuire, Dan Driessen

Jazz Bands: Jazz Ensemble, Jazz Combo One, Workshop Jazz Combos.

Auditions: Held in February. Visit smumn.edu/music.

Financial Aid: Call (507) 457-1437.

Scholarships: Visit smumn.edu/music.

Apply by: Rolling admissions.

Contact: A. Eric Heukeshoven, M.S., Director Jazz Studies & Music Industry, (507) 457-7292, eheukesh@smumn.edu; smumn.edu/music.

Southern Illinois University Edwardsville

Edwardsville, Illinois

Student Body: 14,000 students.

Tuition: In-state: \$4,625.45/semester, out-of-state: \$9,836.45/semester.

Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Performance (jazz emphasis), Bachelor of Arts in Music (jazz emphasis), Bachelor of Music in Music Business.

Faculty: Rick Haydon, Jason Swagler, Peter Martin, Brett Stamps, Zeb Briskovich, Miles Vandiver.

Jazz Bands: Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Vocal Jazz Ensemble, Jazz Combos.

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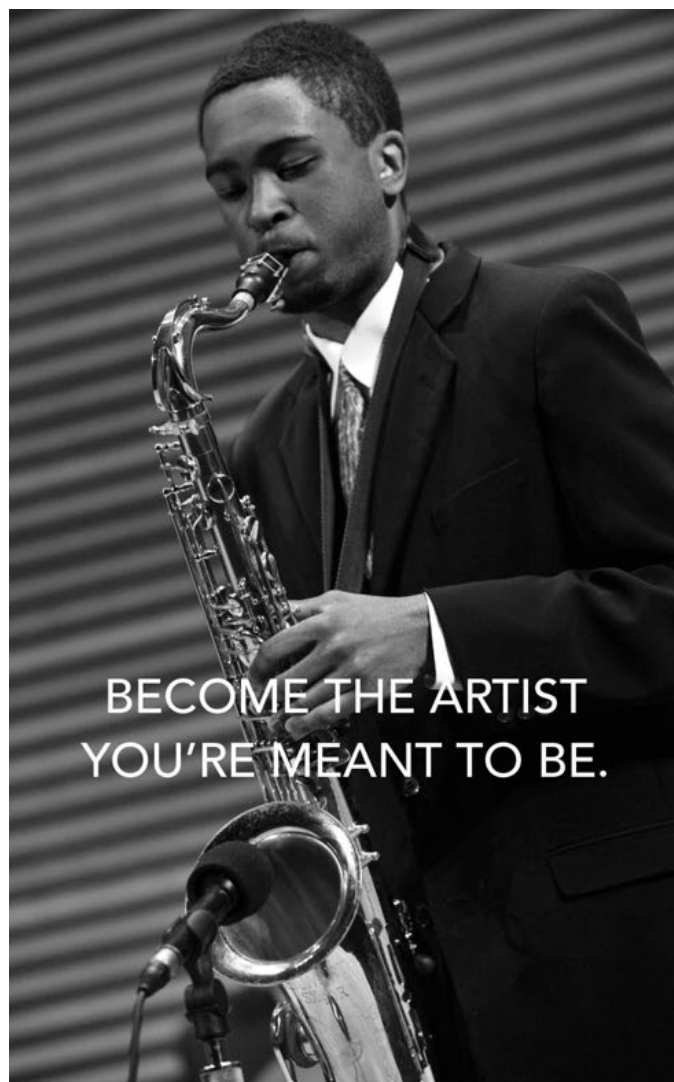
Auditions: Contact Rick Haydon, rhaydon@siue.edu.
Financial Aid: Visit siue.edu/financialaid or call (618) 650-3880.
Scholarships: Contact (618) 650-3900.
Apply by: Dec. 1.
Contact: Rick Haydon, (618) 650-3900, rhaydon@siue.edu.

St. Olaf College Northfield, Minnesota

Student Body: 3,100.
Tuition: \$39,560.
Jazz Degrees: Bachelor of Arts in Music, Bachelor of Music in Performance, Theory/Composition, Church Music, Music Education.
Faculty: Dave Hagedorn, Laura Caviani, Phil Hey.
Alumni: Dan Cavanagh, Ben Baker.
Jazz Bands: Three big bands.
Auditions: Required for admission for music majors and scholarships. Pre-screening deadline Dec. 15. Live auditions by invitation, Feb. 28, March 1. Visit stolaf.edu/depts/music/admissions.
Financial Aid: Need-based available. Visit stolaf.edu/financialaid.
Scholarships: Merit-based scholarships in academics and fine arts. Music scholarships open to non-music majors as well as music majors. Contact music@stolaf.edu.
Apply by: Jan. 15. Music screening recordings due Dec. 15.
Contact: Mary Hakes, Music Admissions Coordinator, music@stolaf.edu or David Hagedorn, Director of Jazz Ensembles, hagedord@stolaf.edu.

University of Akron Akron, Ohio

Student Body: 28,000 students, 300 undergraduates and 100 graduates in the School of Music.
Tuition: In-state, approx.: \$410/credit hour, out-of-state: \$760/credit hour.
Jazz Degrees: Bachelor of Music in Jazz Studies.
Faculty: 30 full-time, 33 part-time.
Alumni: Paul Ferguson.
Jazz Bands: Two full jazz bands and many combos.
Auditions: Required. Visit uakron.edu/music/prospective-students/ or call (330) 972-7590.
Financial Aid: Available. Visit huakron.edu/finaid/.
Scholarships: Merit-based. Visit uakron.edu/music/prospective-students/ or call the School of Music office, (330) 972-7590.
Apply by: The last audition is mid-February. Scholarship auditions are Dec. 6, Feb. 1, Feb. 15, by appointment.
Contact: Dr. Ann Usher, Director, School of Music, (330) 972-7590, usher@uakron.edu; or Jack Schantz, Chair, Jazz Studies, (330) 972-6910, jas62@uakron.edu; uakron.edu/music.



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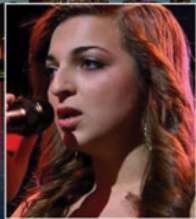
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University of Central Missouri Warrensburg, Missouri

Student Body: 11,800 students, 50 enrolled in jazz classes.

Tuition: Undergraduate, in-state: \$213.15/semester hour, out-of-state, \$426.30/semester hour; graduate, in-state: \$276.25/semester hour, out-of-state: \$552.50/semester hour.

Jazz Degrees: Bachelor of Music in Jazz-Commercial Music.

Faculty: Dr. David Aaberg, James Isaac, Dr. Michael Sekelsky, Dr. Rob Lawrence.

Jazz Bands: Two big bands, three combos, one vocal jazz ensemble.

Auditions: On-campus auditions dates are Nov. 15, Feb. 15 and Feb. 17. Other dates available upon request.

Financial Aid: Available. Call (660) 543-8266.

Scholarships: For music, call (660)543-4530. For academic, call (660) 543-5451. Visit ucmo.edu/sfs/explore/scholarships.

Apply by: Rolling admissions.

Contact: Dr. David Aaberg, (660) 543-4909, aaberg@ucmo.edu; ucmo.edu/music.

University of Cincinnati College – Conservatory of Music Cincinnati, Ohio

Student Body: 1,400.

Tuition: Undergraduate, in-state: \$11,990, out-of-state: \$27,022; graduate, in-state: \$15,388, out-of-state: \$26,902.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Visit ccm.uc.edu/facultycms/.

Jazz Bands: Various big bands, combos, and composer-driven ensembles.

Auditions: On-campus and regional. See CCM Application Handbook, ccm.uc.edu/admissions/application.html.

Financial Aid: Available.

Scholarships: Talent and academic-based scholarships (undergraduate), talent-based scholarships and graduate assistantships (graduate).

Apply by: Dec. 1.

Contact: CCM Admissions, ccmadmis@uc.edu, (513) 556-9479, ccmadmis@uc.edu.

University of Illinois at Urbana-Champaign Urbana-Champaign, Illinois

Student Body: 42,000 students, 800 music students (400 undergraduate, 400 graduate), 90 jazz students.

Tuition: Visit osfa.uiuc.edu.

Jazz Degrees: Bachelor of Music, Bachelor of Music Education with a specialization in Jazz Studies, Master of Music in Jazz Performance, Artist Diploma, and Doctorate of Musical Arts in Jazz Performance.

Faculty: Ron Bridgewater, Tito Carrillo, Larry Gray, Joan Hickey, Chip McNeil, Jim

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Alumni: Cecil Bridgewater, Michael Colgrass, Sheila Johnson, Jim McNeely, Joe Farrell, Jon Burr.

Jazz Bands: Four Jazz Bands, 10 Jazz Combos, Jazz Guitar Ensemble, Jazz Saxophone Ensemble, Jazz Trombone Ensemble, Latin Jazz Ensemble, Student-Faculty Jazz Ensemble, and two Vocal Jazz Ensembles.

Auditions: Visit go.illinois.edu/musicundergrad (undergraduate), go.illinois.edu/musicgrad (graduate).

Financial Aid: Available. Visit osfa.uiuc.edu.

Scholarships: Need- and merit-based available. Visit music.illinois.edu/prospective-students/financial-aid.

Apply by: Jan. 2 (undergraduate), Dec. 1 (graduate).

Contact: Music Admissions Office, (217) 244-7899, musicadmissions@illinois.edu.

Jazz Degrees: Jazz Emphasis for Bachelor of Music, Jazz Track for Master of Arts in Music.

Jazz Bands: Three big bands, Latin Jazz Ensemble, World Beat Ensemble, 6–8 combos.

Alumni: David Sanborn, Al Jarreau, Chris Merz, John DeSalme, Tony Nalcker, Bret Zvacek, Steve Grismore.

Auditions: Screening by email, on-campus auditions for scholarships and teaching assistants.

Financial Aid: uiowa.edu/financial-aid.

Scholarships: Available. Undergraduate music scholarships determined by audition before March 1. Visit admissions.uiowa.edu/finances/scholarships-first-year-students. Four teaching assistantships are available to students accepted into the Jazz Track of the MA in Music.

Apply by: March 1.

Contact: John Rapson, (319) 936-7716, ira-rapson@uiowa.edu.

Faculty: and Jazz Studies. More than 60 music faculty.

Alumni: Gary Foster, Paul Haar, Nate Jorgensen, Todd Wilkinson, Tina Claussen.

Jazz Bands: Jazz ensembles (big bands), jazz combos and vocal jazz ensemble.

Auditions: Dates are usually two Saturdays in February. Other dates may be individually set with faculty. Visit music.ku.edu/prospective/auditions.shtml.

Financial Aid: Visit admissions.ku.edu/affordability/.

Scholarships: Available, based on audition performances. Academic scholarships are available through the KU Office of Financial Aid and Scholarships. Visit affordability.ku.edu/steps/index.shtml.

Apply by: Nov. 1. (priority date for academic scholarships).

Contact: Leslie Jabara, (785) 864-9751.

University of Iowa Iowa City, Iowa

Student Body: 30,000 students.

Tuition: In-state: \$8,061, out-of-state: \$26, 931.

Faculty: John Rapson, Damani Phillips, Brent Sandy, Steve Grismore, James Dreier.

University of Kansas Lawrence, Kansas

Student Body: Approx. 500 graduate and undergraduate music majors.

Tuition: In-state: \$10,100/year, out-of-state: \$24,200/year. Visit admissions.ku.edu/affordability.

Jazz Degrees: Bachelor of Arts in Music

University of Michigan School of Music, Theatre & Dance Ann Arbor, Michigan

Student Body: 1,050 total students in the School of Music, Theatre and Dance, 50 undergraduate jazz majors, 10 graduate improvisation students.

Tuition: Visit finaid.umich.edu/cost.

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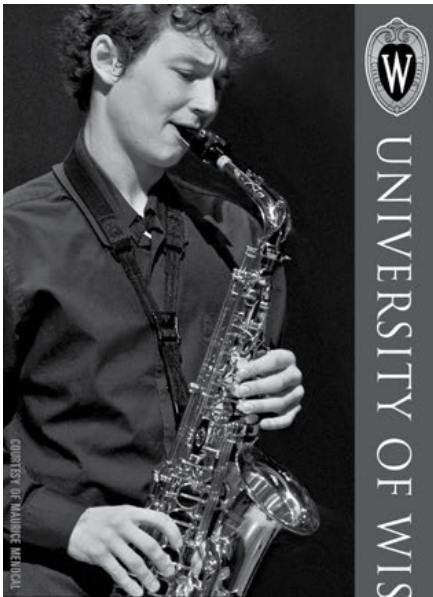
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- Jan. 25, 2014
- Feb. 22, 2014



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Faculty: Geri Allen, Andrew Bishop, Sean Dobbins, Michael Gould, Marion Hayden, Robert Hurst, Ingrid Jensen, Mark Kirschenmann, William Lucas, Ellen Rowe, Ed Sarath, Martha Travers, Dennis Wilson.

Alumni: Gerald Cleaver, Craig Taborn, Andrew Bishop, Randy Napoleon, Sachal Vasandani, Dean Moore, Greg Burke, Jason Stein, David Cook.

Jazz Bands: Jazz Ensemble, Jazz Lab Ensemble, Latin Jazz Ensemble, Campus Jazz Ensemble, Creative Arts Orchestra, Digital Music Ensemble, Jazz Combos.

Auditions: Held in Ann Arbor on Nov. 15, Jan. 24, Jan. 31, Feb. 7, Feb. 14 (undergraduate only) and Feb. 21 (graduate only). Recorded auditions are accepted from students living more than 300 miles from Ann Arbor.

Financial Aid: Available. Visit finaid.umich.edu.

Scholarships: Merit-based available, all students are automatically considered if their application is completed by Dec. 1 and their audition is completed by Feb. 15 (undergraduate) or Feb. 22 (graduate). Visit music.umich.edu/scholarship.

Apply by: Dec. 1.
Contact: Emily Perryman, (734) 763-7558, emilypc@umich.edu.

University of Missouri at Columbia, Missouri

Student Body: Approx. 100 jazz students.

Tuition: Undergraduate, in-state: \$9,272/14 hours, out-of-state: \$22,441/14 hours; graduate, in-state: \$6,338/8 hours, out-of-state: \$14,856/8 hours.

Jazz Degrees: Master of Music in Jazz Performance and Pedagogy, Graduate Certificate in Jazz Studies, Certificate in Jazz Studies (music majors), Minor in Jazz Studies (non-music majors).

Faculty: Arthur White, Tom Andes, Allen Beeson, Kevin Gianino, Sean Hennessy, Kevin Hennessy, Michael Budds.

Alumni: Allen Beeson, Mike Metheny, Tim Aubuchon, Jim Widner.

Jazz Bands: Concert Jazz Band, Studio Jazz Band, Creative Improvisation Ensemble, 10 Combos.

Auditions: missouri.edu.

Financial Aid: Visit financialaid.missouri.edu.

Scholarships: Visit financialaid.missouri.edu.

Apply by: missouri.edu.

Contact: John Slish, (573) 882-4471, music@missouri.edu; music.missouri.edu.



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CONSERVATORY AUDITION DATES

Saturday, Dec. 14, 2013 Saturday, Feb. 8, 2014
Monday, Feb. 17, 2014 Friday, March 7, 2014*

*last date for Conservatory merit award consideration

For full audition/application information, visit
conservatory.umkc.edu

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Relay Missouri: 1-800-735-2966 (TTY) | UMKC is an equal opportunity/affirmative action institution.

University of Missouri at Kansas City

Kansas City, Missouri

- Student Body:** 535 students at the Conservatory of Music and Dance, 30 Jazz majors, more than 80 student jazz participants.
- Tuition:** Undergraduate, in-state: \$8,100, out-of-state: \$20,850; graduate, in-state: \$6,750, out-of-state: \$17,425.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Arts with a concentration in Jazz.
- Faculty:** Bobby Watson, Dan Thomas, Doug Auwarter, Steve Dekker, Rod Fleeman, Stan Kessler, Gerald Spaits, Michael Warren, Bram Wijnands, Roger Wilder.
- Jazz Bands:** Two big bands, numerous small ensembles covering the entire spectrum of the jazz idiom.
- Auditions:** Scheduled only after receipt of the UMKC application and the Conservatory Supplemental application. Deadline date for receipt of all application materials is Dec. 15. Visit conservatory.umkc.edu/application-procedure.cfm
- Financial Aid:** Available. Call (816) 235-1154 or visit sfa.umkc.edu.
- Scholarships:** Conservatory Merit Awards available, call (816) 235-2900 or visit conservatory.umkc.edu.
- Apply by:** Dec. 15. Auditions must be

completed prior to March 7 for fall admission and scholarship consideration.

Contact: Bobby Watson, (816) 235-2905, watsonr@umkc.edu, or Dan Thomas, (816) 235-6078, thomasdana@umkc.edu.

University of Nebraska at Lincoln

Lincoln, Nebraska

- Student Body:** 350 music students.
- Tuition:** In-state: \$7,984, out-of-state: \$20,734.
- Jazz Degrees:** Master of Music, Doctorate of Musical Arts Jazz Studies (Performance and Composition).
- Faculty:** Paul Haar, Eric Richards, Peter Bouffard, Hans Sturm, Darryl White, Tom Larson, Scott Anderson, Dave Hall.
- Alumni:** Victor Lewis, Jeff Newell, Laurie Frink, Matt Wallace.
- Jazz Bands:** Jazz Orchestra, Jazz Band, combos.
- Auditions:** Visit music.unl.edu/auditions-undergraduate.
- Financial Aid:** Visit music.unl.edu/scholarships-financial-aid.
- Scholarships:** Available.
- Apply by:** May 1.
- Contact:** Janet Sievert, (402) 472-6830, jsievert1@unl.edu; music.unl.edu, music.unl.edu/jazzstudies.

University of Nebraska at Omaha

Omaha, Nebraska

- Student Body:** 15,000.
- Tuition:** \$6,500.
- Jazz Degrees:** Bachelor of Arts with Jazz Concentration.
- Faculty:** Pete Madsen, Dana Murray, Andy Hall, Darren Pettit, Jason Johnson, Jeff Scheffler, Mark Misfeldt.
- Alumni:** Karrin Allyson.
- Jazz Bands:** Two big bands and four jazz combos.
- Auditions:** unomaha.edu/music/audition.php
- Financial Aid:** Available. Contact Peter Madsen, petermadsen@unomaha.edu.
- Scholarships:** Available. Contact Peter Madsen, petermadsen@unomaha.edu.
- Apply by:** March 1 (scholarship deadline).
- Contact:** Peter Madsen, petermadsen@unomaha.edu.

University of Northern Iowa

Cedar Falls, Iowa

- Student Body:** Approx. 12,000 students, approx. 300 in the School of Music
- Tuition:** Undergraduate, in-state: \$6,648, out-of-state: \$15,734; graduate, in-state: \$7,756, out-of-state: \$17,026.
- Jazz Degrees:** Master of Music in Jazz Pedagogy, Bachelor of Arts in Music with a Jazz Studies specialization, Bachelor of Music in Music

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 Carlos Henriquez, jazz bass
 Willie Jones III, jazz drums
 Jeremy Kahn, jazz piano
 Christopher Madsen, composition and arranging
 Bradley Mason, jazz trumpet
 Elliot Mason, jazz trombone
 John P. Moulder, jazz guitar

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The Bienen School's new facility will include the Mary B. Galvin Recital Hall (pictured above), the Carol and David McClintock Choral Rehearsal and Recital Room, an opera black box theater, teaching studios, practice rooms, classrooms, and administrative offices.

Education with a Jazz Studies specialization, Music minor (Jazz Studies).

Faculty: Christopher Merz, Dr. Robert Washut, Dr. Christopher Buckholz, Robert Dunn, Tommy Giampietro.

Alumni: Paul McKee, Dave Lisik, Tommy Giampietro, JC Sanford, James Miller.

Jazz Bands: Three big bands, five to seven combos.

Auditions: Visit uni.edu/music/prospective_students/index.html.

Financial Aid: Visit uni.edu/financial.

Scholarships: Need- and merit-based available. Contact Alan Schmitz, alan.schmitz@uni.edu.

Apply by: Call admissions, (319) 273-2281.

Contact: Christopher Merz, (319) 273-3077, merz@uni.edu.

University of Toledo Toledo, Ohio

Student Body: 21,000.

Tuition: Undergraduate, in-state: \$7,598/year; graduate, in-state: \$12,168/year.

Jazz Degrees: Bachelor of Music in Jazz Studies (vocal and instrumental), Bachelor of Music in Jazz Studies with an emphasis in Music Business and Recording Arts, Master of Music in Jazz Studies with additional emphases in instrumental vocal or composition and arranging.

Faculty: Jon Hendricks, Gunnar Mossblad,

Jay Weik, Tad Weed, Norm Damschroder, Olman Piedra, Kim Beuhler, Mark Byerly, Brad Sharp.

Alumni: Gene Perla, Jim Riggs.

Jazz Bands: Jazz Ensemble, Jazz GuitarKistra, Jazz Vocalstra, Latin Jazz Ensemble, combos.

Auditions: Scheduled days as well as by appointment.

Financial Aid: Available.

Scholarships: Undergraduate merit-based, academic and music scholarships; graduate assistantships.

Apply by: Open. April 1 for scholarship consideration.

Contact: Gunnar Mossblad, (419) 530-4555, jazz@utoledo.edu; utoledo.edu/cvpa/music/index.html.

University of Wisconsin at Eau Claire Eau Claire, Wisconsin

Student Body: 11,233 total students, 10,578 undergraduates.

Tuition: In-state: \$9,240/year.

Jazz Degrees: A Jazz Study emphasis available for all degrees, no standalone jazz degree.

Faculty: Approx. 800 faculty members.

Alumni: Dave Whitman, Jamey Simmons, John Raymond, James Yardley, Amy and Todd Schendel, Jamie Andrews, Aaron Doty, Andy Neesley.

Jazz Bands: Four jazz bands, numerous combos.

Auditions: November, January, February, March. Visit uwec.edu/mus-the-students/auditionschedule.htm.

Financial Aid: Visit uwec.edu/financial/index.htm.

Scholarships: Contact the Music and Theatre Department office at (715) 836-4954.

Apply by: Feb. 1. Dec. 1 for priority.

Contact: General information, (715) 836-4954, Professor Baca, (715) 836-1846.

University of Wisconsin at Green Bay Green Bay, Wisconsin

Student Body: 20–30 jazz students and approximately 100 music majors.

Tuition: Visit uwgb.edu/admissions/explore/cost.asp.

Jazz Degrees: Bachelor of Arts with Jazz Emphasis.

Faculty: John Salerno, Adam Gaines, Christine Salerno, Stefan Hall.

Alumni: Carl Allen, Todd Buffa, Ricardo Vogt, Woody Mankowski.

Jazz Bands: Two jazz ensembles, jazz combos, vocal jazz ensemble.

Auditions: Auditions take place during first week of classes and consist of blind auditions with sight-readings, jazz scales, prepared excerpts.

Financial Aid: Visit uwgb.edu/financial-aid or

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Scholarships: Available, determined when applicant auditions for admission into music program.

Apply by: Visit uwgb.edu.

Contact: Kevin Collins, collinsk@uwgb.edu.

University of Wisconsin at Madison Madison, Wisconsin

Student Body: 42,000.

Tuition: In-state: \$10,609, Minnesota resident: \$13,862, out-of-state: \$26,863.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Arts in Music with Jazz Emphasis, Doctorate of Musical Arts, Jazz minor.

Faculty: 48 full-time music faculty, including Johannes Wallmann, Richard Davis, Les Thimmig. Other new jazz faculty to be determined.

Alumni: Chris Washburne, Dave Cooper, Tim Whalen, Hans Sturm, Jackie Allen, Peter Dominguez.

Jazz Bands: UW Jazz Orchestra, Blue Note Ensemble, Contemporary Jazz, Black Music Ensemble, Jazz Composers Septet.

Auditions: Nov. 23, Jan. 25, Feb. 22. Visit music.wisc.edu/admissions.

Financial Aid: Available. Visit finaid.wisc.edu.

Scholarships: Merit-based scholarships available. Visit music.wisc.edu/undergrad/scholarships.

Apply by: Oct. 31, Dec. 31, Jan. 31. Visit music.wisc.edu/admissions.

Contact: Johannes Wallmann, Director of Jazz Studies, (917) 992-9101, jazz@music.wisc.edu; music.wisc.edu.

University of Wisconsin at Milwaukee

Milwaukee, Wisconsin

Student Body: 300 undergraduate music students.

Tuition: In-state: \$8,698/year, out-of-state: \$18,512/year.

Jazz Degrees: Bachelor of Fine Arts Degree in Music Performance—Instrumental Jazz Studies.

Faculty: Curt Hanrahan, Steve Nelson-Raney, Don Linke, Lou Cucunato, Gillian Rodger, Dave Bayles, Carl Storniolo, Tom McGirr, Jaimie Breiwick, Ken Wiele Jr., Pete Billman.

Jazz Bands: Two jazz ensembles, seven jazz lab combos.

Auditions: Five auditions annually.

Financial Aid: Visit uwm.edu.

Scholarships: Scholarship information given at time of audition.

Apply by: Visit uwm.edu.

Contact: Curt Hanrahan, hanraha6@uwm.edu (winds), Steve Nelson-Raney, snraney@uwm.edu (rhythm).



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University of Wisconsin at Oshkosh

Oshkosh, Wisconsin

- Student Body:** 14,000 total, approximately 200 music majors, about 70 involved in jazz activities.
- Tuition:** In-state: approximately \$7,000.
- Jazz Degrees:** No specific jazz degree, but degrees in Recording Technology and Music Business.
- Faculty:** Marty Robinson, Andy Sachen, Rob McWilliams, Alison Shaw, Eric Barnum.
- Jazz Bands:** Two large jazz ensembles, and three to five jazz small groups, also vocal jazz choir.
- Financial Aid:** Call (920) 424-3377.
- Scholarships:** Merit-based music scholarships, contact (920) 424-4224.
- Apply by:** Feb. 1.
- Contact:** Marty Robinson, (920) 424-4224, robinsm@uwosh.edu; uwosh.edu/music/ensembles/jazz-ensembles.

Wayne State University Detroit, Michigan

- Student Body:** 350 music students.
- Tuition:** Undergraduate, in-state, approximate: \$4,000/12-credit semester, out-of-state: \$8,350/12-credit semester; graduate, in-state: \$6,300/12-credit semester, out-of-state: \$13,000/12-credit semester.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Jazz Performance.
- Faculty:** Christopher Collins, Russ Miller, Dennis Tini.
- Jazz Bands:** Big Bands I, II, III, Jazztet, Jazz Combos, Jazz Guitar Ensembles.
- Auditions:** November, February and March. Visit music.wayne.edu for exact dates and requirements.
- Financial Aid:** Available. Visit finaid.wayne.edu.
- Scholarships:** Available. All students are considered for talent-based departmental scholarships (up to \$8,400/year) if they audition on or before the March audition date. Visit music.wayne.edu.
- Apply by:** All university application materials must be submitted by University Admissions deadline. Visit admissions.wayne.edu. Students must be accepted to the university before auditioning for department.
- Contact:** Christopher Collins, Director of Jazz Studies, (313) 577-1780, jazz@wayne.edu.

Webster University St. Louis, Missouri

- Student Body:** 2,200 on-campus population; 125 music majors.
- Tuition:** \$23,700.
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Bachelor of Music in Jazz/Music Technology, Bachelor of Arts in Music with a Jazz emphasis.
- Faculty:** 12 full-time music faculty,



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- Scholarships:** Need- and merit-based available. Visit webster.edu.
- Apply by:** April 1.
- Contact:** Paul DeMarinis, Director of Jazz Studies, (314) 968-7039, demaripa@webster.edu; webster.edu/music.

Western Illinois University Macomb, Illinois

- Student Body:** 12,254 students.
- Tuition:** Undergraduate: \$280.17/credit hour; graduate: \$308.96/credit hour.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies in Performance and Composition, Jazz minor.
- Faculty:** John B. Cooper, Michael Stryker, Matt Hughes, Kevin Nichols, John Vana, John Mindeman, George Turner.
- Alumni:** Reggie Thomas, Bruce Gates, Ben Willis, Tyler Ross, Stephen Hawk, Corey Bell, Brian Zeglis, Jennifer Wallis.
- Jazz Bands:** WIU Jazz Studio Orchestra, WIU Jazz Band, jazz combo program.
- Auditions:** Dates are Dec. 7, Jan. 11, Feb. 8 and Feb. 17. Visit wiu.edu/cofac/music/admission_info.php
- Financial Aid:** Contact Yvonne Oliver, yl-oliver@wiu.edu.
- Scholarships:** Need- and merit-based available. Contact the Scholarship Office at (309) 298-1823.
- Apply by:** March 15, otherwise auditions are

heard by appointment.

Contact: Yvonne Oliver, (309) 298-1087,
yl-oliver@wiu.edu; wiu.edu/jazz.

Western Michigan University Kalamazoo, Michigan

Student Body: 450 in the School of Music, 80 Jazz.
Tuition: In-state: \$9,000/year, out-of-state: \$22,00/year.
Jazz Degrees: Bachelor of Music in Jazz Studies; Master of Music in Performance/Jazz Studies, Artist Diploma.
Faculty: Tom Knific, Andrew Rathbun, Jeremy Siskind, Greg Jasperse, Edward Simon, Keith Hall, Scott Cowan, Peter Eldridge.
Alumni: Xavier Davis, Quincy Davis, Kate Reid, Jennifer Barnes, Greg Jasperse, Andre Mika; Lyman Medeiros.
Jazz Bands: Two Big Bands, Octet, Gold Company; Gold Company II, GC Sextet, Latin Ensemble, numerous combos.
Auditions: Visit wmich.edu/jazz/audition-information/.
Financial Aid: Contact Julie Nemire, julie.nemire@wmich.edu.
Scholarships: Need- and merit-based available. Contact Julie Nemire, julie.nemire@wmich.edu.
Apply by: Feb. 22 (undergraduate), March 15 (graduate).
Contact: Julie Nemire, julle.nemire@wmich.edu (undergrad), Bradley Wong, (269) 387-4672, bradley.wong@wmich.edu (graduate); wmjazz.com, wmich.edu.
Financial Aid: Available.
Scholarships: Available.
Apply by: Rolling admissions.
Contact: Margaret Ellis, margaretellis@augustana.edu.

Youngstown State University Dana School of Music Youngstown, Ohio

Student Body: 13,000.
Tuition: In-state: \$7,899.36, out-of-state: \$13,899.36.
Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Studies.
Faculty: Kent Engelhardt, Ph.D.; David Morgan, D.M.A.; Glenn Schaft, D.M.A., Alton Merrell, Ph.D.
Alumni: Harold Danko, James Weidman, Ralph Lalama, Sean Jones.
Jazz Bands: Three large bands, 4-5 combos.
Auditions: Auditions in Spring Semester. Visit ysu.edu.
Financial Aid: ysu.edu.
Scholarships: Jazz Scholarships, Music Scholarships, Graduate Assistantships, Teaching Assistantships, all by audition.
Apply by: August.
Contact: Kent Engelhardt, Ph.D., (330) 941-3636, kjengelhardt@ysu.edu; ysu.edu.



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By James Hale

Where Jazz THRIVES

Canada's jazz education programs continue to expand, providing multifaceted opportunities for student musicians

SURVEYING THE STATE OF JAZZ EDUCATION IN CANADA

from his position as director of Humber College's music department, veteran bandleader Denny Christianson said, "It couldn't be more robust than it is right now. I think it's operating at the same level as it is in the U.S. There are talented and passionate teachers, and new programs opening up."

The evolution has been rapid; so fast, in fact, that Phil Nimmons—widely recognized as the father of the movement—is still semi-active at the University of Toronto, where he founded the program in 1973.

"There's been nothing but growth," said Joe Sullivan, who directs the jazz program at McGill University in Montreal. "There's more and more competition for good students."

Overall, there are about a dozen programs in place, offering either a Bachelor of Music degree or Bachelor of Arts with a jazz major.



DON LEE

Gord Sheard (far right) of Humber College with students in a Brazilian music workshop



SANJA ANTIC

The most recent addition is also the most westerly, at Vancouver Island University (VIU) in Nanaimo. The institution was established as Malaspina College in 1969, but its roots go back to 1936. As a college, the school's jazz program turned out a number of successful performers, including trumpeter Ingrid Jensen. Today, VIU's degree program is headed by Berklee College of Music graduate Bryan Stovell, whose former students include Jensen and another famous Nanaimo native, Diana Krall.

Stovell lets Berklee principles guide his four-year program. "We put a lot of emphasis on ear training and theory," he explained.

The school continues to offer a two-year diploma in jazz, which students must complete before moving on to a concentration in ensemble performance. "In those first two years, there's a big focus on improvisation and composition," he added. "Our emphasis is on making the most of students' capabilities."

As a small university—total full- and part-time enrollment is about 18,000—VIU prides itself on open access and a strong sense of community. "Students don't get lost here," he said. "We've created a very welcoming environment,



and the relationship between students and our faculty is very close."

About 100 students are currently enrolled, with the program drawing people from as far away as Japan.

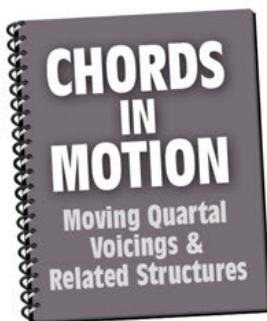
In Edmonton—home to one of North America's longest-running jazz festivals—Grant MacEwan University is going through the same type of metamorphosis. In 2011, MacEwan (where this writer has worked) augmented its

40-year-old diploma program in jazz and contemporary popular music by launching a four-year Bachelor of Music program. Thirty students are admitted to the degree program each year, while 90 students move into the diploma program annually.

MacEwan sets itself apart by combining jazz studies with other genres from around the world, including electronic music and hip-hop. The school's facilities include a full recording studio and computer labs where students can use MIDI technology and composition applications. Co-located with other performing arts disciplines and creative writing classrooms, the music program has access to a 350-seat theater. The school draws its faculty members from the local music community, and uses their experience to help prepare students for a life in music, including specialized courses in marketing and career management.

As the director of the province of Alberta's other major jazz program—the 43-year-old Banff International Workshop in Jazz and Creative Music—pianist Vijay Iyer rejects the concept of studying how to conduct a career in music. "Banff isn't the place to come if you're only looking for a career in music—whatever that even is these

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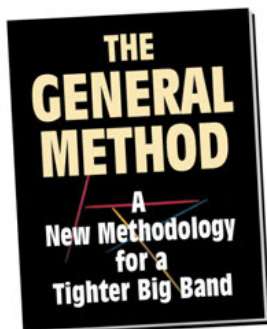


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Joe Sullivan (far right) conducts a student ensemble at McGill University.

days,” he said. “We are about community and collaboration, with a nice mix of workshops and playing opportunities. The word *transformative* gets used a lot about Banff, but what we really do is challenge students about why they are musicians, and what it means to live a life in the arts.”

Located high in the Rocky Mountains, in an “immersive environment” that reminds Iyer of being on an extended tour, the program provides students with the opportunity to play 40 shows in three weeks. “The idea is to absorb and collaborate, work in a range of different ensembles and share ideas with players like Ravi Coltrane, Esperanza Spalding and Wadada Leo Smith.”

Iyer believes that the program is as much about being a musician as playing music: “Everyone who teaches at Banff speaks in human terms, and there are always a lot of emotions on display.”

As an example, he pointed to Coltrane’s opening presentation from this summer’s program. Instead of talking about music, the saxophonist showed students home movies of his father, doing what fathers do when they’re not being jazz icons. “For those students, Ravi completely humanized John Coltrane, making the point that you bring your humanity with you when you create art.”

On the other side of the prairies, at the University of Manitoba in Winnipeg, bassist Steve Kirby emphasizes tradition to the students enrolled in the four- or five-year Bachelor of Jazz Studies programs at the Marcel A. Desautels Faculty of Music. Kirby, who gave up an active career as a bassist for James Carter, Cyrus Chestnut and others in 2003 to build the jazz program, often refers to “rhythm language” as the foundation for the university’s courses. The program has four areas of focus: composition, arrangement, performance and education.

In addition to a core faculty, Kirby has used his New York connections to attract high-pro-

file visiting instructors, including trombonist Wycliffe Gordon, violinist Regina Carter and drummer Herlin Riley.

At Toronto’s Humber, Christianson leads a program that amplifies what Kirby is doing in Winnipeg. The Humber experience, he says, has been completely designed by its faculty members, who include many of Canada’s top players, such as cellist Matt Brubeck, reedist Pat LaBarbera and drummer Barry Romberg.

“The program has a lot of focus on ensemble playing, harmony, theory, and there’s a mandatory piano component,” Christianson explained. “But Sibelius and Pro Tools [software] courses are also mandatory, as are music business courses. Our overall goal is to make students better musicians, but also to help them navigate through the music business, to create a product and to get that product out to an audience.”

During the third year of the program students learn how to structure a live performance, which leads to a final recital. In their fourth year, they work with a peer to create a finished recording, and then sit on the other side of the glass to produce the recording of a different colleague. “Those sessions have resulted in some incredible recordings,” Christianson said. “This year, Humber produced 86 recordings, and they’re all very professional.”

The intangible component, he said, is the networking that occurs between students and faculty. “The level of mentorship is high, and being in Toronto means that students have a number of opportunities to put bands together and perform.”

These elements result in fierce competition for the 400 spots in Humber’s program, with about 240 students coming from 15 countries. Even with that much international interest—and the extra revenue from foreign student tuition, which, at \$13,000, is about 50 percent higher than domestic tuition—Christianson still says he would like to see Humber attract more U.S. students.

At 190-year-old McGill University, Sullivan has no doubt that his program can compete with anything south of the border. “We are still ‘Canada’s jazz program,’” he says confidently. “We feel like we offer a real alternative to the world’s top students.”

Within McGill’s Schulich School of Music (which graduated its first students in 1908), jazz students have a number of options, including a Licentiate in Music, a Bachelor of Music with a jazz major and Master of Music with a specialization in jazz. Beginning in 2014, Sullivan says the school will also offer a master’s degree in jazz performance.

Sullivan credits the province of Quebec’s unique CEGEP system—which offers diploma programs and is a prerequisite for Quebec students who want to pursue studies at the university level—with increasing the quality of incoming students. With just 25 undergraduate slots open each fall, McGill keeps the entry bar very high.

“Our goal is to inspire and challenge students,” he said. For example, McGill puts more emphasis on composition than most of the other jazz programs.

In keeping with its status as Canada’s foremost university, McGill offers four concert halls and a new library that has an extensive collection of jazz-related video material and recordings.

The Canadian options don’t stop there, of course. Other choices include McGill’s crosstown rival, Concordia University, which boasts a state-of-the-art arts campus and a spectacular performance space; in Toronto, the venerable University of Toronto or suburban York University; and in rural Nova Scotia, St. Francis Xavier University.

Looking across the list, Sullivan, who studied classical trumpet—his only Canadian option at the time, before heading south to Berklee to pursue jazz—sounded almost wistful. “For a long time, there were no actual jazz programs at Canadian universities. Now, we may actually be getting close to overload.”

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WEST

American River College**Sacramento, California**

Student Body: 40,000.
Tuition: \$46/unit.
Jazz Degrees: Associate of Arts in Jazz Studies.
Faculty: Dr. Dyne Eifertsen, Dr. Joe Gilman, Dr. Art LaPierre.
Jazz Bands: Studio Jazz Ensemble, Latin Jazz Ensemble, Jazz Collective, Vocal Jazz Ensemble.
Auditions: Live or recorded auditions.
Financial Aid: Call (916) 484-8437.
Scholarships: Available. Call (916) 484-8676.
Apply by: May.
Contact: Dr. Dyne Eifertsen, (916) 484-8676.

Arizona State University**Tempe, Arizona**

Student Body: 750 students in the School of Music, 40 jazz studies majors.
Tuition: In-state: \$9,000/year, out-of-state: \$20,000/year.
Jazz Degrees: Bachelor and Master Degree of Music in Jazz Performance.
Faculty: Christopher Creviston, Ryan Haines, Ben Hedquist, Michael Kocour, Jeff Libman, Dennis Monce, Dom Moio, Clarke Rigsby, Bryon Ruth.
Alumni: Lewis Nash, Tony Malaby, Joey Sellers, Robert Washut, Allan Chase, Ted Hogarth, Phil Strange.
Jazz Bands: Concert Jazz Band, Jazz Repertory Band, Latin Jazz Band, Percussion Jazz Band and seven combos.
Auditions: Nov. 16, Jan. 18, Feb. 8, Feb. 22.
Financial Aid: Available, students.asu.edu/financialaid.
Scholarships: Available. Call (480) 965-5348.
Apply by: Jan. 15.
Contact: Michael Kocour, (480) 965-5348; michael.kocour@asu.edu; music.asu.edu/jazz

Brigham Young University**Provo, Utah**

Student Body: 650 in school of music, 45 in jazz and contemporary music.
Tuition: Undergraduate: \$2,355/fall semester, \$1,178/spring semester (for Mormons), \$4,710/fall semester, \$2,355/spring semester (non-Mormons); graduate: \$2,975/fall semester, \$1,488/spring semester (for Mormons), \$5,950/fall semester, \$2,975/spring semester (non-Mormons).
Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Media Music, Bachelor of Music in Sound Recording Technology, Master of Arts and Master of Music, areas of specialty offered within each.
Faculty: Mark Ammons, Ray Smith, Steve



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Auditions: All entering students must pass a performance audition on their major instrument. Live auditions are held on the last Saturday of January. Visit music.byu.edu.
Financial Aid: scholarships.byu.edu.
Scholarships: scholarships.byu.edu.
Apply by: Jan. 15.
Contact: music.byu.edu.

Brigham Young University**– Idaho****Rexbury, Idaho**

Student Body: Approx. 15,000 students
Tuition: \$3,650 (for Mormons), \$7,300 (for non-Mormons)
Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of the Arts in Music, Bachelor of Music in Performance.
Faculty: Jay Lawrence, Bryce Mecham, Ryan Nielsen, Keith Phillips, Joshua Skinner, Mark Watkins.
Jazz Bands: Jazz Combos, Jazz Lab Band, Sound Alliance, Vocal Union and Out of Nowhere (faculty ensemble).
Auditions: First-year, open-enrollment policy. Acceptance into Department of Music only after successful completion of certain coursework.
Financial Aid: Available.
Scholarships: Merit-based available.
Apply by: Feb. 1
Contact: 208-496-4950, music@byui.edu.

The Brubeck Institute at The University of the Pacific**Stockton, California**

Student Body: Five.
Tuition: None.
Jazz Degrees: Certificate.
Faculty: Simon Rowe, Nicholas Fryer, Patrick Langham, Stefan Harris, Joe Gilman.
Alumni: Fabian Almazan, Joe Sanders, Justin Brown, Glenn Zaleski, Colin Stranahan.
Jazz Bands: Brubeck Institute Jazz Quintet.
Auditions: Online auditions followed by live audition of selected finalists at our Take 5 Jazz Club.
Financial Aid: N/A.
Scholarships: Five scholarships are awarded each year to students participating in the Fellowship program.
Apply by: Jan. 15.
Contact: Melissa Riley, (209) 946-3196, mriley1@pacific.edu; brubeckinstitute.org.

California Institute of the Arts (CalArts)**Valencia, California**

Student Body: 45 in the jazz program.
Tuition: \$39,976.
Jazz Degrees: Bachelor of Fine Arts, Master of Fine Arts.
Faculty: David Roitstein, Larry Koonse, Darek Oles, Joe LaBarbera, John Fumo, Vinny Golia, Alex Iles, Alphonso Johnson, Paul Novros, Aaron Serfaty.
Alumni: Ravi Coltrane, Ralph Alessi, Otmaro Ruiz, Scott Colley, Adam Benjamin, Jim Carney, Peter Epstein.

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January 17, 2014.

Entry deadline for videotaped Next Generation
Jazz Orchestra auditions and for the Composition
Competition is **March 1, 2014.**



We gratefully acknowledge support for the Next Generation Jazz Festival from the Joseph Drown Foundation, Clarence E. Heller Charitable Foundation, The William and Flora Hewlett Foundation, The David and Lucille Packard Foundation, Surdna Foundation, and individual donors. Thanks to our Partners: City of Monterey, DownBeat Magazine, Macy's, and Yamaha Instruments!

Jazz Bands: Faculty and student ensembles.
Auditions: calarts.edu/admissions/portfolio-audition/music/jazz
Financial Aid: Contact financial aid office, (800) 443-0480.
Scholarships: Merit aid is available.
Apply by: Jan. 3.
Contact: David Roitstein, Chair, Jazz Program, (661) 255-1050 ext. 2235.

California State University at East Bay Hayward, California

Student Body: 150 music majors.
Tuition: Undergraduate, in-state: \$6,500/year.
Jazz Degrees: Bachelor of Arts, Master of Arts in Music.
Faculty: Dorsey Mitchell Butler III, Alan Hall, Pat Klobas, Brian Pardo, Saul Sierra-Alonso, Dann Zinn.
Alumni: Ayn Inserto, Mary Fettig, Richard Condit, Jeff Beal, Dann Zinn.
Jazz Bands: Jazz Orchestra, Latin Jazz Ensemble, Jazz Standards Combo, and Jazz Improvisation Ensemble.
Auditions: Held three times per year. Additional information is available on the department website.
Financial Aid: Contact the university office of Financial Aid.
Scholarships: Merit-based scholarships are

available. Contact Dr. Buddy James, buddy.james@csueastbay.edu.
Apply by: Jan. 15.
Contact: Dr. Dorsey M. Butler, Director of Jazz Studies, (510) 885-3135.

California State University – Fullerton Fullerton, California

Student Body: 34,168.
Tuition: In-state: \$2,736/semester, out-of-state: \$372.00/unit.
Jazz Degrees: Bachelor of Music with a concentration in Jazz and Commercial Studies.
Faculty: Dr. Charles Tumlinson, Bill Cunliffe, John Proulx, Barry Perkins, Jeff Ellwood, Ron Escheté, Luther Hughes, Paul Kreibich, Charles Sharp.
Jazz Bands: Fullerton Jazz Orchestra, Fullerton Big Band, Jazz Small Groups (combos) and the Jazz Singers.
Auditions: Scholarship and regular auditions are scheduled in the spring. Visit fullerton.edu/arts/music/prospstudents.html#admissions.
Financial Aid: Visit fullerton.edu/financialaid/.
Scholarships: Visit fullerton.edu/financialaid/scholar/scholarships_default.htm.
Apply by: November.
Contact: Chuck Tumlinson, (657) 278-5523, fullerton.edu.

California State University, Long Beach – Bob Cole Conservatory of Music Long Beach, California

Student Body: 30,936 undergraduate, 5,352 graduate and 620 music students.
Tuition: Undergraduate, in-state: \$6,240/year, out-of-state additional \$372/unit.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Bachelor of Music in Composition, Master of Arts in Composition.
Faculty: Jeff Jarvis, Christine Guter, Ray Briggs, Jimmy Emerzian, Sal Lozano, Jay Mason, Ron Stout, Dan Fornero, Bob McChesney, Bill Reichenbach, Andy Langham, Michael Higgins, Ron Eschete, Bruce Lett.
Alumni: Mark Turner, Chad Wackerman, Stan Martin, John Patitucci, Andy Martin, Bill Liston, Sal Lozano, Basil Poledouris, Tom Kubis, Jay Anderson, Jeff Kashiwa, and Richard and Karen Carpenter.
Jazz Bands: Three Big Bands: Concert Jazz Orchestra, Studio Jazz Band, Jazz Lab Band. Two Vocal Jazz Groups: Pacific Standard Time, Jazz & Tonic. Nine Jazz Combos.
Auditions: Undergraduate: Feb. 1, March 1 (all areas except voice and jazz), March 8 (voice and jazz only); graduate: Feb. 26. Call (562) 985-4781 or email music@csulb.edu to reserve a slot.

2014 Audition Dates:
February 1, 8 & 16
music.colorado.edu/apply

CU College of Music
UNIVERSITY OF COLORADO BOULDER
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Financial Aid: Available.
Scholarships: Cole Scholarships, KKJZ 88.1 Jazz Scholarships, Beau and Jo France Graduate Jazz Studies Scholarships.
Apply by: Call (562) 985-4781, music@csulb.edu.
Contact: Arnel Ignacio, (562) 985-4782.

California State University at Northridge Northridge, California

Student Body: 65 in Jazz program.
Tuition: In-state: \$3,260/semester. Non-residents must add \$372/unit.
Jazz Degrees: Bachelor of Music in Jazz Performance.
Faculty: Gary Pratt, Matt Harris, Rob Lockart, Katisse Buckingham, Howard "Howie" Shear, Wayne Bergeron, Bob McChesney, Josh Nelson, Gary Fukushima, John Pisano, Jamie Rosenn, Larry Koonse, Darek "Oles" Oleszkiewicz, Don Kasper, Nick Mancini, David Joyce, Jerry Steinholtz, Gene Coye, Gregg Bissonette, Richard "Dick" Weller.
Alumni: Gene Burkert, Mike Cain, Brian Coyle, Kim Edmundson, Michael Elizondo, Dennis Farias, Gordon Goodwin, Jennifer Hall, Trey Henry, Jim Hershman, Karl Hunter, Eric Jorgensen, Brian Kilgore, Ann King, Larry Lunetta, Dan Lutz, Glen Marhevka, Brian O'Rourke, Miles Osland, Chuck Owen, Kim Pensyl, Gary Pratt, Eric Rasmussen, Freddie Ravel, Eric Reed, Sherrise Rogers, Kurt Sondergren, George Stone, Brian Swartz, Dave Tull.
Jazz Bands: Jazz "A" Band I, Studio Jazz Ensemble II, Jazz Lab Big Band III, Prime Time Big Band IV, NuVeau Art Ensemble, NuJazz Performance Group, Vocal Jazz Ensemble "Upscale," Latin Jazz Ensemble "Descarga." Multiple Jazz Combos, Trios and independent projects.
Auditions: Live auditions are scheduled in February and March or by appointment. Contact for further information.
Financial Aid: Available. Contact Financial Aid and Scholarship Department, (818) 677-4085, csun.edu/financialaid/.
Scholarships: Need- and merit-based available.
Apply by: Nov. 30.
Contact: Gary Pratt, (816) 677-2743, jazz@csun.edu.

California State University at Los Angeles Los Angeles, California

Student Body: 30 undergraduate jazz majors.
Tuition: Undergraduate, in-state: \$23,726, out-of-state: \$32,654; graduate, in-state: \$8,225.
Jazz Degrees: Bachelor of Arts, Bachelor of Music: Jazz Studies, Master of Music with general concentrations in commercial music, composition and conducting.
Faculty: Jeffrey Benedict, Paul DeCastro, James Ford.
Jazz Bands: Jazz Ensemble, Afro Latin Ensemble, Jazz Combos, Vocal Jazz.
Auditions: Visit calstatela.edu/academic/musictheatredance/audition.php or call (323)-343-4060. DVDs and CDs acceptable.
Financial Aid: calstatela.edu/univ/finaid/.
Scholarships: Need- and merit-based available. Visit calstatela.edu/univ/finaid/.
Apply by: Nov. 30. Visit calstatela.edu.
Contact: Dr. James Ford, (323) 343-4081, jford@calstatela.edu or Dr. Jeffrey Benedict, (323) 343-4099, jbenedi@calstatela.edu.

California State University at Sacramento Sacramento, California

Student Body: 300 music majors, 50 jazz majors.
Tuition: Undergraduate: \$3,301; graduate: \$3,934.
Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Arts in Jazz Studies, Master of Music with Jazz Emphasis.
Faculty: Dr. Steve Roach, Dr. Joe Gilman, Mike McMullen, Gerry Pineda, Gaw Vang, Phil Tulga, Rick Lotter, Larry Lunetta.

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Alumni: Steve Turre.
Jazz Bands: Two Jazz Ensembles, Latin Jazz Ensemble, Two Vocal Jazz Ensembles, Several Jazz Combos.
Auditions: csus.edu/music/jazz.
Financial Aid: Contact Mark Allen, (916) 278-6543, mallen@csus.edu.
Scholarships: Contact Steve Roach, (916) 278-7987, roach@csus.edu.
Apply by: November.
Contact: Steve Roach, Jazz Studies Director, (916) 278-7987, roach@csus.edu.

Cornish College of the Arts Seattle, Washington

Student Body: 135 enrolled in music program.
Tuition: \$33,550/year.
Jazz Degrees: Bachelor of Music in Jazz Instrumental, Jazz Vocal or Jazz Composition.
Faculty: Jovino Santos Neto, Chuck Deardorf, James Knapp, Tom Varner, Julian Priestler, Randy Halberstadt, Johnaye Kendrick, Wayne Horvitz, Jay Thomas.
Alumni: Eyvind Kang, Myra Melford, Dawn Clement, Briggan Krauss, Brad Shepik and Reggie Watts.
Jazz Bands: Jazz Composers Ensemble, Contemporary Big Band, Latin Jazz, Free-Jazz, Tango, Blues, Vocal Jazz.
Auditions: Online pre-screening. Visit cornish.edu.
Financial Aid: Available. Visit admissions@cornish.edu.
Scholarships: Available. Visit admissions@cornish.edu.
Apply by: Jan. 1 is the prescreening submission deadline. Nov. 16 for early decision auditions. March 1-2 for merit scholarship auditions.
Contact: (800) 726-2787, admissions@cornish.edu.

Eastern Washington University Cheney, Washington

Student Body: 11,000.
Tuition: Undergraduate, in-state: \$7,933/year, WUE: \$10,744, out-of-state: \$18,117; graduate: \$9,696 (waivers and stipends are available).
Jazz Degrees: Bachelor of Arts, Bachelor of Art Education, Bachelor of Music and Certificate in Jazz and Commercial Music, Master of Arts in Jazz Pedagogy.
Faculty: Jenny Kellogg, Andy Plamondon, Phillip Doyle, Michael Waldrop, Don Goodwin, Kristina Ploeger, Luke Brockman.
Alumni: Frank DeMiero, Armand Boatman, Jon Hamar.
Jazz Bands: Three jazz bands and three combos.
Auditions: Call to schedule an audition or attend open house auditions, which usually take place during the month of January. Visit ewu.edu/cale/programs/music/prospective-student-information.xml.
Financial Aid: ewu.edu/admissions/financial-aid.xml.
Scholarships: Honors and merit-based scholarships available based on auditions.
Apply by: Mid-February.
Contact: Colleen Hegney, (509) 359-2241, chegney@ewu.edu; ewu.edu/cale/programs/music.xml.

Fullerton College Fullerton, California

Student Body: 18,890.
Tuition: \$45/unit.
Jazz Degrees: Two-year California Community College offering 93 associates degrees and 147 vocational certificates.
Faculty: 315 full-time / 480 part-time.
Alumni: Kai Palmer, Mike Bennett, Serafin Aguilar.
Jazz Bands: Two jazz bands, four jazz combos, four vocal jazz ensembles.



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Dr. Mark Anderman, *Music Department Chair*
manderman@santarosa.edu



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Auditions: Auditions are held the first week of class, fall semester.
Financial Aid: fullcoll.edu.
Apply by: No cut-off for applications.
Contact: Robert Jensen, Fine Arts Dean; Bruce Babad, Instrumental Jazz Studies, Jamie Shew, Vocal Jazz Studies, (714) 992-7000, bbabad@fullcoll.edu; fullcoll.edu.

Jazzschool

Berkeley, California

Student Body: 60-plus jazz students.
Jazz Degrees: Bachelor of Music degree in Jazz Studies.
Tuition: \$500/credit for full-time enrollment (12 or more credits), \$525/credit for part-time enrollment (fewer than 12 credits).
Faculty: Laurie Antonioli, Dr. Anthony Brown, Dr. Jeff Denson, Bill Evans, John Gove, Dr. Mary Ann Koory, John Santos, Marcos Silva, Arjun Verma, Dr. Michael Zilber, Dann Zinn.
Jazz Bands: Instrumental Jazz, Afro-Caribbean, Brazilian, North Indian, Bluegrass, Vocal Jazz Performance.
Auditions: A live audition is required for all freshmen and transfer students. Auditions are approximately 30 minutes in length and may be scheduled throughout the academic year. Pre-recorded performance samples on DVD are accepted in lieu of a live audition for students living more than 150 miles from the Jazzschool Institute. Email josh@jazzschoolinstitute.org or call the Jazzschool Institute at (510) 845-5373 to schedule an audition appointment.
Financial Aid: The Jazzschool Institute does not qualify for government subsidized financial assistance at this time.
Scholarships: Need- and merit-based scholarships are available.
Apply by: Prior to July 1 (Fall semester), prior to Dec. 1 (Spring).
Contact: Susan Muscarella, President and Dean of Instruction, susan@jazzschool.org.

Portland State University School of Music

Portland, Oregon

Student Body: More than 100 Jazz students: Approximately seven Master students, 60 Bachelor of Music students, 16 Jazz minors. Many Bachelor of Arts and Bachelor of Science in Music students, some in jazz.
Tuition: Undergraduate, in-state: \$3,408/year, out-of-state: \$11,520/year. Graduate, in-state: \$8,088/year, out-of-state \$12,648/year.
Jazz Degrees: Master of Music in Jazz Studies, Bachelor of Music in Jazz Studies, Bachelor of Arts and Bachelor of Science in Music, minor in Jazz Studies.



Faculty: Charles Gray, Darrell Grant, George Colligan, Brad Hansen.
Alumni: Esperanza Spalding, Tom Wakeling, Gordon Lee, Mel Brown.
Jazz Bands: Large Ensemble, Sax Ensemble, Trombone Ensemble, Advanced Nonet, five to seven Combos.
Auditions: Required. Unedited audio/video auditions are accepted. Live auditions are held during finals week each term. Scholarship auditions held during the first weekend in February.
Financial Aid: pdx.edu/finaid.
Scholarships: Must audition by the first weekend of February. Visit pdx.edu/music/music-scholarships.
Apply by: April 15.
Contact: George Colligan, (503) 725-3180, ghc@pdx.edu; pdx.edu/music.

San Diego State University San Diego, California

Student Body: 30,000 students, 60 jazz students.
Tuition: Undergraduate: \$5,990/year; graduate: \$7,124/year.
Jazz Degrees: Bachelor and Master of Music in Jazz Studies.
Faculty: Bill Yeager, Rick Helzer, Richard Thompson, Bob Magnusson, Bob Boss, Mike Holguin, John Rekevics, Scott Kyle, Anthony Smith, Derek Cannon.
Jazz Bands: Jazz ensembles, jazz combos, vocal jazz ensemble.
Auditions: February.
Financial Aid: Available.
Scholarships: Available, (619) 594-6031.
Apply by: Nov. 30.
Contact: Shirley Gutierrez, svalenci@mail.sdsu.edu; musicdance.sdsu.edu.

San Francisco State University San Francisco, California

Student Body: 300.
Tuition: \$3,235.
Jazz Degrees: Bachelor of Arts and Bachelor of Music.
Faculty: 50 faculty members.
Jazz Bands: Big Band, Jazz Combo, Vocal Jazz, Improv.
Auditions: Must be admitted to university first. Students may audition before university acceptance. Auditions do not determine university acceptance.
Financial Aid: (415) 338-7000, finaid@sfsu.edu.
Scholarships: Available.
Apply by: Nov. 30. Visit sfsu.edu.
Contact: School of Music and Dance, (415) 338-1431, smd@sfsu.edu; musicdance.sfsu.edu.

San Jose State University San Jose, California

Student Body: 30,000 students, 50 jazz majors.
Tuition: Undergraduate, \$7,600/year; graduate, \$9,000/year.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Arts in Music with an emphasis in Jazz Studies.
Faculty: Aaron Lington, Jeff Lewis, Wayne Wallace, Frank Sumares.
Jazz Bands: Jazz Orchestra, Afro-Latin Jazz Ensemble, Gospel Choir, combos.
Auditions: music.sjsu.edu.
Financial Aid: sjsu.edu/faso.
Scholarships: sjsu.edu/faso.
Apply by: Varies, visit sjsu.edu.
Contact: Aaron Lington, music@email.sjsu.edu.

Santa Rosa Junior College Santa Rosa, California

Student Body: Approximately 30,000.
Tuition: In-state: \$36/unit.
Jazz Degrees: Associate of Arts in Jazz Studies.
Faculty: Bennett Friedman, Mark Anderman, Rudolf Budginas, Jody Benecke, plus 15 part-time instructors.
Alumni: David Balakrishnan (Turtle Island String Quartet), Jeff Carney (Barbra Streisand), Eric Crystal (Boyz n the City), Rub Sudduth (Huey Lewis).
Jazz Bands: Two big bands, three combos.
Auditions: Scholarship auditions in April, performing auditions each semester.
Financial Aid: Call (707) 527-4471; Fax (707) 527-4499.
Scholarships: \$28,600 available in music scholarships, by audition. Contact Jody Benecke, Scholarship Chair, jbenecke@santarosa.edu.
Apply by: Aug. 15.
Contact: Bennett Friedman, Director of Jazz Studies, (707) 527-4255, bfriedman@santarosa.edu, santarosa.edu/music/.

Sonoma State University Rohnert Park, California

Student Body: 9,000 students.
Tuition: In-state: \$7,000.
Jazz Degrees: Bachelor of Music in Jazz Studies.
Faculty: Doug Leibinger, Dave Scott, Kasey Knudsen, Randy Vincent, Ken Cook, Cliff Hugo, George Marsh.
Alumni: Dave McNab, Adam Theis, Liberty Ellman, Humberto Kavee.
Jazz Bands: Three combos, big band, Latin.
Auditions: sonoma.edu/music/apply/.
Financial Aid: Available, sonoma.edu/finaid/.

Scholarships: Merit-based, visit sonoma.edu/music/apply/scholarships.
Apply by: November.
Contact: Doug Leibinger, (707) 664-4149.

Stanford University Stanford, California

Student Body: 7,003 undergraduates, approx. 500 music students, 50 music majors.
Tuition: Undergraduate: \$41,250.
Jazz Degrees: No jazz-specific degree, but possible to do a jazz focus within a performance concentration as part of the

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Jazz Bands: Stanford Jazz Orchestra, Stanford Afro Latin Jazz Ensemble, Jazz combo program.
Auditions: No auditions required for admission, but applicants can submit an optional recorded audition via the arts supplement as part of the common application. Ensemble and lesson auditions happen during the first week of Autumn quarter. Visit music.stanford.edu and admission.stanford.edu.
Financial Aid: No tuition-based financial aid available through Department of Music. Visit the University Financial Aid Office website, stanford.edu/dept/finaid.
Scholarships: The Department of Music offers partial and full scholarships via the Friends of Music donor organization for students enrolled in private lessons. No tuition-based aid.
Apply by: Oct. 15 (Early action with arts supplement), Nov. 1 (early action with no arts supplement), Dec. 1 (regular decision with arts supplement), Jan. 1 (regular decision with no arts supplement).
Contact: Elise Fujimoto, Undergrad Student Services Officer, (650) 725-1932, ugmusicinquiries@stanford.edu; music.stanford.edu, admissions.stanford.edu.

University of California – Los Angeles

Los Angeles, California

Student Body: 27,941 total, 85 in Jazz Studies program.
Tuition: In-state: \$12,692, out-of-state: \$35,570.
Jazz Degrees: Bachelor of Arts in Ethnomusicology, concentration in Jazz Studies.
Faculty: Kenny Burrell, James Newton. Visit ethnomusic.ucla.edu.
Alumni: Gretchen Parlato, Nick DePinna, Hitomi Oba, Keschia Potter.
Jazz Bands: Jazz Orchestra, Latin Jazz Big Band, Jazz Fusion Ensemble and a variety of jazz combos.
Auditions: arts.ucla.edu/prospective-students.
Financial Aid: fao.ucla.edu/.
Scholarships: Need- and merit-based available.
Apply by: Nov. 30.
Contact: UCLA Arts Office of Enrollment Management and Outreach, (310) 825-8981.

University of Colorado at Boulder

Student Body: Approx. 550 total music students.
Tuition: \$26,496.
Jazz Degrees: Bachelor of Music, Master of Music, Doctor of Musical Arts.
Faculty: John Gunther, Brad Goode,



Jessica Dacpano sings with the American River College Jazz Collective.

John Davis, Jeff Jenkins, Bijoux Barbosa, Paul Romaine, Dave Corbus, Art Lande.
Alumni: Dave Grusin, Don Grusin, Tia Fuller.
Jazz Bands: Three ensembles, seven combos.
Auditions: music.colorado.edu/departments/jazz/.
Financial Aid: music.colorado.edu
Scholarships: Available by audition.
Apply by: Feb. 1, 8, 15. Visit ugradmus@colorado.edu (undergraduate), gradmusic@colorado.edu (graduate).
Contact: John Gunther, (303) 735-1492, john.gunther@colorado.edu or Fred Peterbark (303) 492-8468, fredrick.peterbark@colorado.edu; music.colorado.edu.

University of Denver, Lamont School of Music

Denver, Colorado

Student Body: 11,000 total, 300 in the School of Music.
Tuition: Undergraduate and graduate: \$39,744/year.
Jazz Degrees: Bachelor of Music in Jazz Studies.
Faculty: Malcolm Lynn Baker, Thomas Ball, Art Bouton, Eric Gunnison, Dave Hanson, Alan Hood, Alan Joseph, Mike Marlier, Marc Sabatella, Ken Walker, Donna Wickham.
Auditions: du.edu/lamont.
Financial Aid: Available.
Scholarships: Available.
Apply by: January.
Contact: Colby Carson, (303) 871-6973, musicadmissions@du.edu; du.edu/lamont.

University of Idaho, Lionel Hampton School of Music

Moscow, Idaho

Student Body: 240 music undergraduates, 80 in the jazz program.

Tuition: In-state: \$6,212, out-of-state: \$19,000.

Jazz Degrees: Bachelor of Music–Jazz Emphasis.

Faculty: Carol Padgham Albrecht, Pamela G. Bathurst, Daniel J. Bukvich, Barry Bilderback, J. Roger Cole.

Jazz Bands: Four big bands.

Auditions: Audition by Feb. 23 for priority consideration for admission and scholarships. Visit uidaho.edu/class/music/futurestudents.

Financial Aid: Available, contact Financial Aid Services, (208) 885-6312, finaid@uidaho.edu.

Scholarships: Available. See student financial aid contact information above.

Apply by: Feb. 15.

Contact: Susan Hess, (208) 885-6231, music@uidaho.edu.

University of Montana Missoula, Montana

Student Body: 250 music majors, 75 jazz students, 10 jazz majors.

Tuition: In-state: \$6,000, out-of-state: \$20,000. (Western undergraduate exchange available.)

Jazz Degrees: Bachelor of Arts in Instrumental Jazz.

Faculty: Robert LedBetter, Johan Eriksson, Rob Tapper.

Alumni: Clipper Anderson, Gary Herbig, Todd Kelly, Dee Daniels.

Jazz Bands: Three big bands, seven small groups.

Auditions: Visit UM School of Music website. Open house dates in November, February.

Financial Aid: Contact Dr. Maxine Ramey, Director of the School of Music, (406) 243-6880. Financial Aid Office, (406) 243-5373.

Scholarships: Based on academics and musicianship. Contact Rob Tapper, Director of Jazz, (406) 243-6880.

Apply by: March 1.

Contact: Rob Tapper, (406) 243-6880, robert.tapper@umontana.edu; umt.edu/music.

University of Nevada at Las Vegas Las Vegas, Nevada

Student Body: 400 music students, 70 jazz students.

Tuition: In-state: \$7,200/year.

Jazz Degrees: Bachelor and Master of Music with jazz performance or composition Concentration.

Faculty: Dave Loeb, Nathan Tanouye, Tom Warrington, Bernie Dresel, John Abraham, Uli Geissendoerfer, Marc Solis, Gil Kaupp, Jeff Ray, Jobelle Yonely, Alex Clemens, Dave Perrico.

Alumni: Scott Tibbs, Nathan Tanouye, Dennis Mackrel, Curt Miller, Mike Ekcroft, Rachel Eckroth, Kenny Rampton, Paul Taylor, Uli

Geissendoerfer, Nate Kimball, Dave Perrico.

Jazz Bands: Three Jazz ensembles, 10 combos, Contemporary Jazz Ensemble, Latin Jazz Ensemble, Vocal Jazz Combo.

Auditions: Contact Dave Loeb.

Financial Aid: Available.

Scholarships: Undergraduate, graduate assistantships.

Apply by: Feb. 1.

Contact: Dave Loeb, (702) 805-3739, dave.loeb@unlv.edu.

University of Nevada at Reno Reno, Nevada

Student Body: Approx. 200 music majors.

Tuition: Visit unr.edu/tuition-and-fees.

Jazz Degrees: Bachelor and Master of music in jazz performance, Bachelor of Music in applied jazz.

Faculty: Peter Epstein, Ed Corey, Larry Engstrom, Hans Halt.

Jazz Bands: Two big bands, six combos.

Auditions: Visit unr.edu/cla/music. CDs are permitted.

Financial Aid: Available. Visit unr.edu/financial-aid.

Scholarships: Available. Assistantships available for graduate students. Visit unr.edu/cla/music.

Apply by: Jan. 5. Visit unr.edu/admissions.

Contact: Peter Epstein, (775) 784-1501, pepstein@unr.edu.

University of Northern Colorado Greeley, Colorado

Student Body: 500 music majors, 55 jazz majors.

Tuition: Undergraduate, in-state: \$7,500, out-of-state: \$17,000; graduate: in-state: \$9,000, out-of-state: \$18,000; doctoral, in-state: \$10,000, out-of-state: \$20,000.

Jazz Degrees: Bachelor of Music, Jazz Studies (Performance), Bachelor of Music, Business (Jazz Emphasis), Master of Music, Jazz Studies (Composition or Performance), Doctorate of Arts, Jazz Studies.

Faculty: Dana Landry, Jim White, Erik Applegate, Steve Kovalcheck, Andy Dahlke, John Adler, Nat Wickham, David Caffey, Gray Barrier.

Alumni: Bob Washut, Bill Frisell, Steve Owen, Dan Gailey.

Jazz Bands: Five big bands, 10 Combos: Vanguard Combo, Birdland Combo, Smoke Combo, Green Mill Combo, Blue Note Combo, Blue Room Combo, Knitting Factory Combo, Yoshi's Combo, Guitar Ensemble, Trombone Ensemble (Jazz).

Auditions: Visit arts.unco.edu or uncjazz.com.

Financial Aid: Available for students that qualify. (970) 351-2502 or visit unco.edu/ofa.

Scholarships: Merit or talent-based. UNC Foundation or UNC Universal Scholarship Application. Talent-based, contact the



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Contact: Kelsey Shiba or Dana Landry, (970)
351-2577, jazzstudies@unco.edu;
uncjazz.com.

University of Oregon

Eugene, Oregon

Student Body: Approx. 75 in jazz program.
Tuition: Undergraduate, in-state: \$9,388 /15 credit hours, out-of-state: \$29,673 /15 credit hours; graduate, in-state: \$13,977, out-of-state: \$21,723.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies (composition), Master of Music in Jazz Studies (performance), Doctorate of Musical Arts in Supporting Area in Jazz Studies.
Faculty: Steve Owen, Tyler Abbott, Mike Denny, Gary Hobbs, Toby Koenigsberg, Don Latarski, Brian McWhorter, Idit Shner, Carl Woideck.
Jazz Bands: Oregon Jazz Ensemble, Jazz Lab Bands II & III, Jazz Combos I–XIII.
Auditions: Undergraduate applicants may audition in person or by recording. Visit music.uoregon.edu. Graduate applicants: Preliminary screening audition (recorded) and standard live audition required. See website for specific audition requirements, dates, and procedures.
Financial Aid: Available.
Scholarships: Academic and talent-based. Full-tuition waiver Graduate Teaching Fellowships (GTFs) are awarded each year in Jazz Studies (as well as other music disciplines) to top graduate applicants.
Apply by: Jan. 15 (undergraduate), Dec. 10 (graduate).
Contact: School of Music and Dance Admissions Office, (541) 346-5268, somdadmit@uoregon.edu; music.uoregon.edu.

University of the Pacific

Stockton, California

Student Body: 15.
Tuition: \$37,800.
Jazz Degrees: Bachelor of Arts in Jazz Studies, Bachelor of Arts in Jazz Studies Honors (Accelerated).
Faculty: Patrick Langham, Nick Fryer, Joe Gilman, Gerry Pineda, Brian Kendrick.
Alumni: Dave Brubeck.
Jazz Bands: Big band and three combos.
Auditions: Visit pacific.edu/Academics/Schools-and-Colleges/Conservatory-of-Music/Admission.html.
Financial Aid: Available. Contact the Conservatory Student Services Coordinator at (209) 946-2418, astrickland@pacific.edu.
Scholarships: Need- and merit-based. Contact Patrick Langham, (209) 946-3222, plangham@pacific.edu.

Apply by: Feb. 15.
Contact: Patrick Langham, (209) 946-3222.

University of Southern California Thornton School of Music

Los Angeles, California

Student Body: 65 students.
Tuition: Undergraduate: \$42,162/year; graduate: \$22,720/year; graduate certificate: \$11,360/year.
Jazz Degrees: Bachelor of Arts, Bachelor of Music, Master of Music, Doctor of Musical Arts, Graduate Certificate.
Faculty: Ambrose Akinmusire, David Arney, Gilbert Castellanos, Ndugu Chancler, Peter Erskine, Russell Ferrante, John Fumo, Sara Gazarek, Jason Goldman, Kathleen Grace, Alphonso Johnson, Edwin Livingston, Thom David Mason, Ronald C. McCurdy, Roy McCurdy, Vince Mendoza, Bob Mintzer, Darek Oles, Alan Pasqua, Otmaro Ruiz, Aaron Serfaty, Bob Sheppard, John Thomas, Jacques Vovoyant, Bill Watrous.
Jazz Bands: USC Thornton Jazz Orchestra, USC Thornton Jazz Honors Combo, Afro-Latin American Jazz Ensemble (ALAJE), CreSCendo Vocal Jazz Choir.
Auditions: Dates vary. Appointments must be made directly with the school. Contact uscmusic@usc.edu or call (213) 740-8986.
Financial Aid: Available.
Scholarships: Available. Based on faculty recommendation. Graduate assistantships are available. Visit usc.edu/admission/teaching_assistantships.
Apply by: Dec. 1
Contact: Lika Dozier, (213) 740-3119, mdozier@usc.edu.

University of Utah

Salt Lake City, Utah

Student Body: 31,000 students, 425 music majors, 40 jazz majors.
Tuition: In-state: \$7,835.88/year, out-of-state: \$25,006.34/year.
Jazz Degrees: Bachelor of Music (Jazz Performance), Bachelor of Music (Jazz Composition), Master of Music (Jazz Studies).
Faculty: 87 in School of Music, 14 in Jazz Area.
Alumni: Jeff Campbell, Dave Chisholm, Matt Flinger, Christoph Luty.
Jazz Bands: Two big bands, six to eight combos, two jazz guitar ensembles.
Auditions: Held in January and February. DVD submissions also acceptable.
Financial Aid: Available through financialaid.utah.edu.
Scholarships: Music talent scholarships available through music.utah.edu/admissions/scholarships.php.
Apply by: Dec 1. (primary consideration), applications accepted through April 1.

Contact: Russell Schmidt, Director of Jazz Studies, (801) 581-7366, russell.schmidt@utah.edu; music.utah.edu.

University of Washington Seattle, Washington

Student Body: Approx. 42,400 total students, about 350 music majors/graduate students.

Tuition: Undergraduate, in-state: \$12,950, out-of-state: \$31,960; graduate, in-state: \$14,337, out-of-state: \$26,748.

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

Faculty: Cuong Vu, Bill Frisell, Ted Poor, Marc Seales, Tom Collier, Michael Brockman, Luke Bergman, Steve Korn, Fred Radke.

Alumni: Aaron Parks, Thomas Marriott, Mike Cabe, Mark Taylor, Victor Lin.

Jazz Bands: Studio Jazz Ensemble, Advanced Studio Jazz Ensemble, Jazz Workshop, Modern Jazz Contingent.

Auditions: January and February. Visit music.washington.edu.

Financial Aid: Visit washington.edu/students/osfa/.

Scholarships: Audition-based scholarships and graduate assistantships. Contact Music Admissions, somadmit@uw.edu.

Apply by: Dec. 1 (freshmen), Feb. 15 (transfers and post-baccalaureates); Dec. 15 (graduates), Nov. 1 (international students).

Contact: Jenni Campbell, (206) 685-9872, somadmit@uw.edu.

Washington State University Pullman, Washington

Student Body: 18,232 students, about 200 music majors and about 100 students involved in jazz studies.

Tuition: Undergraduate, in-state: \$11,092, out-of-state: \$24,436; graduate, in-state: \$11,448, out-of-state: \$25,150.

Jazz Degrees: Master of Arts in Music with an emphasis in Jazz, Bachelor of Music in Performance with an Emphasis in Jazz, jazz minor.

Faculty: Greg Yasinitsky, David Jarvis, David Turnbull, Frederick Dave Snider, Dave Hagelganz, Dean Luethi, Brian Ward.

Jazz Bands: Jazz Big Band, Big Band II, SaxBand, five combos, VOJAZZ Vocal Jazz Ensemble.

Auditions: Auditions by appointment.

Financial Aid: Available. Contact (509) 335-9711, finaid@wsu.edu.

Scholarships: Available. Contact (509) 335-9711, scholarships@wsu.edu.

Apply by: Jan. 31.

Contact: Dave Hagelganz, Coordinator of Jazz Studies, (509) 335-7804; dhagelganz@wsu.edu.

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Box Hill Institute**Box Hill, Melbourne, Australia**

- Student Body:** 40,000 total students, 350 music.
- Tuition:** \$14,000.
- Jazz Degrees:** Bachelor of Applied Music in Performance, Audio Production, Composition, Associate Degree in Applied Music in Performance, Audio Production or Composition.
- Faculty:** Dr. Tim Weir, Monique Boggia, Robert Bratetich, Dr. Warren Burt, Melinda Ceresoli, Creenagh Dalton, Chris Dickie, Simon Edwards, Ben Fitzgerald, Neil Kennedy, Mario Lattuada, Laurence Maddy, Ben O'Hara, Timothy Opie, George Papanicolaou, Jonathan Paterson, Adam Quaife, Craig Schneider, Justin Stanford, Ben Wiesner, Lachlan Wilson, Carlo Barbaro, David Beck, Christopher Broomhead, Claire Everton, Tony Floyd, Kristin Keam, Gianni Marinucci, Gerald Marko, Brett Rosenberg, James Sherlock, Ashley Smith, Rachel Sztanski.
- Jazz Bands:** Various, including large and small instrumental ensembles, vocal ensembles, and small mixed instrument ensembles.
- Auditions:** Visit bhtafe.edu.au/courses/study-areas/pages/music.aspx.
- Financial Aid:** Available.
- Scholarships:** Available.
- Apply by:** Calendar-year based academic year.
- Contact:** Dr. Tim Weir, (+61) 3 9286 9780.

Camosun College**Victoria, British Columbia, Canada**

- Student Body:** 25 enrolled in full Jazz Diploma program, 28 enrolled in individual courses.
- Tuition:** Canadian students, first year: \$6,381.22, second year: \$6,133.80; international students: \$16,500.
- Jazz Degrees:** Certificate in Music Foundations, Diploma in Jazz Studies. The Certificate in Music Foundations and Diplomas in Music and Jazz Studies are offered in partnership with the Victoria Conservatory of Music and Camosun College.
- Faculty:** Rob Cheramy, Joey Smith, Wes Wraggett, Damian Graham, Eric LeBlanc, Pablo Cardenas, Bruce Hurn, Monik Nordine, Matthew Howe.
- Jazz Bands:** VCM Jazz Orchestra, VCM Vocal Jazz Ensemble, VCM Jazz Combo. Summer Academies also.
- Financial Aid:** Visit camosun.ca/services/financialaid.
- Scholarships:** Visit camosun.ca/services/financialaid.
- Apply by:** Feb. 28 (early admissions), June 1 (final deadline).
- Contact:** (250) 386-5311 x5000, post-secondaryregistrar@vcm.bc.ca.



Ashton Sellars (left), Umar Zakaria and Hikurangi Schaverien-Kaa perform during Te Kōi New Zealand's Lunchtime Series.

Capilano University**North Vancouver, British Columbia, Canada**

- Student Body:** Approximately 200 music students.
- Tuition:** Approximately \$4,500/year.
- Jazz Degrees:** Performance, General Studies, Education, Composition.
- Jazz Bands:** Three big bands, three vocal jazz choirs.
- Faculty:** Brad Turner, Rejean Marois, Jared Burrows, Bill Coon, Steve Kaldestad, Dennis Esson, Dave Robbins, Mike Allen, Graham Boyle, more.
- Alumni:** Bria Skonberg, Evan Arntzen, Cory Weeds, Bruno Hubert.
- Auditions:** In May. On-campus preferred, DVDs accepted conditionally.
- Financial Aid:** Available. Contact (604) 984-4966.
- Scholarships:** Visit capilanou.ca/services/financial/financial/applications-online.
- Apply by:** April 30 for Fall term.
- Contact:** Jazz Studies Coordinators Jared Burrows, (604) 986-1911 ext. 2310, or Dennis Esson, (604) 986-1911 ext. 3630.

- Alumni:** Jeff Healey, Rik Emmett, Louise Petri, Dione Taylor, Al Kay, Brian Dickinson, Davide Virelles, Eli Bennett, Jon Challoner, Andrew Kesler.
- Jazz Bands:** More than 50 student ensembles.
- Auditions:** Visit humber.ca/scapa/programs/music-degree/auditions.
- Financial Aid:** Call (416) 675-5000 and ask to speak with Financial Aid.
- Scholarships:** In addition to the tuition scholarships granted annually at Music Fest Canada, renewable Scholarships for high school music students entering the Bachelor of Music Program are available. Contact (416) 675 6622 ext. 3205, jennifer.hannah@humber.ca.
- Apply by:** February.
- Contact:** Dr. Andrew Scott, Academic Advisor (School of Music), andrew.scott@humber.ca.

Humber School of Creative and Performing Arts**Toronto, Ontario, Canada**

- Student Body:** 380 music students.
- Tuition:** Domestic: \$7,816.34, International: \$12,800. (All amounts listed in Canadian dollars.)
- Jazz Degrees:** Bachelor of Music.
- Faculty:** Pat LaBarbera, Brian Dickinson, Mike Downes, Ted Quinlan, Al Kay, Denny Christianson, Brad Klump, Lisa Martinelli, Mark Promane, Mark Kelso, Shirantha Beddage, Peter Cook, Alex Dean, Kirk MacDonald, Andrew Scott, Gord Sheard, Ian Terry and over 80 part-time teachers.

Jazz Music Institute**Bowen Hills, Brisbane, Queensland, Australia**

- Student Body:** 60–80 students.
- Tuition:** \$12,800/year (in Australian dollars).
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Diploma of Music in Jazz Performance.
- Faculty:** Dan Quigley, Brendan Clarke, Josh Hatcher, Helen Russell, Jamie Clark, Ben Hauptmann, Sharry Russell, Steve Russell, Dave Sanders, Sean Foran, Brad Esbensen, Andrew Garton, Melissa Western.
- Auditions:** Auditions by appointment. Visit jazz.qld.edu.au.
- Financial Aid:** Fee-help available for domestic students. Visit studyassist.gov.au.
- Scholarships:** N/A.
- Apply by:** Applications close in January.
- Contact:** Nick Quigley, (+61) 7 3216 1110, play@jazz.qld.edu.au.

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Jazz Degrees: Bachelor of Arts with Honors, Bachelor of Arts in Music (Jazz).

Faculty: Conservatoire.

Alumni: Roller Trio, Matthew Bourne, Trio VD, Pete Wareham, Polar Bear.

Jazz Bands: Big Band, Contemporary Jazz Orchestra.

Auditions: Send recordings via email, Dropbox or YouTube. Skype interviews/auditions can also be arranged.

Financial Aid: Contact the Student Fees and Funding, studentfunding@lcm.ac.uk.

Scholarships: International students eligible for Excellence Scholarships (three per year).

Apply by: January via UCAS.

Contact: Enquiries, (+44) 0113 222 3416, hello@lcm.ac.uk, lcm.ac.uk.

MacEwan University

Edmonton, Alberta, Canada

Student Body: 130 music students (Fall 2013), 175 once all four years are running.

Tuition: Approx. \$7,300-basic tuition, \$10,500 with extra fees/books.

Jazz Degrees: Bachelor of Music in Jazz and Contemporary Popular Music. Includes majors in performance, composition and general. Minor in music technology and production or music career management.

Faculty: Chris Andrew, Aaron Bailey, Raymond Baril, Craig Brenan, Bruce Cable, Graham Caddel, Jeff Campbell, Roxanne Classen, Erin Craig, Sandro Dominelli, Jerrold Dubyk, Daniel Gervais, Allan Gilliland, Andrew Glover, Julie Golosky, Joel Gray.

Alumni: None yet. Second year of Bachelor of Music program.

Jazz Bands: Big band, two showcase bands, two jazz combos, jazz choir, eight contemporary combos.

Auditions: March, May, June.

Financial Aid: Available. Contact Centre for the Arts and Communications (CFAC), (780) 497-4340 or toll-free, (888) 497-4622 (ext. 4340).

Scholarships: Merit-based, (780) 497-5033.

Apply by: Open until program is full.

Contact: Katie Olsson, 780-497-4056, musicdegree@macewan.ca.

McGill University Schulich School of Music

Montreal, Quebec, Canada

Student Body: 550 music undergraduates, 300 music graduates.

Tuition: Quebec: \$5,000; out-of-province: \$9,000; international:

\$19,000 (undergraduate programs, annually).

Jazz Degrees: Bachelor of Music in Jazz Performance, Licentiate of Music in Jazz, Master of Music, Doctorate of Music.

Faculty: Joe Sullivan, Kevin Dean, Jan Jarczyk, Andre White, Remi Bolduc.

Alumni: Mike Downes, Denzal Sinclair, Chet Doxas, Kelly Jefferson, Christine Jensen, Darcy Argue.

Jazz Bands: Three big bands, chamber jazz orchestra, 30-plus combos.

Auditions: Pre-screening for all Jazz instruments in January. Live auditions first week of March.

Financial Aid: student.aid@mcgill.ca.

Scholarships: Merit-based.

Apply by: Jan. 15 (undergraduate), Dec. 1 (graduate).

Contact: Melanie Collins, (514) 398-4991, recruitment.musci@mcgill.ca, undergraduateadmissions.music@mcgill.ca.

Prince Claus Conservatoire Groningen, The Netherlands

Student Body: 120.

Tuition: Non-EU citizens: €7,500/year (scholarships €5,700 per year).

Faculty: Joris Teepe, Don Braden, Gene Jackson, Alex Sipiagin, JD Walter, David Berkman, Robin Eubanks, Freddie Bryant, Miguel Martinez, Kurt Weiss, Steve Altenberg, Mark Haanstra.

Jazz Degrees: Bachelor and Master degrees.

Alumni: Tarek Yamani, Izaline Calister, Francien van Tuinen, Kristijan Krajncan, Kaja Draksler.

Jazz Bands: Big Band, Top Ensemble, and various project ensembles.

Auditions: Auditions in May and June, check website for details.

Scholarships: Limited amount of scholarships available.

Apply by: May 1.

Contact: Jan-Gerd Krüger, International Relations Coordinator, j.kruger@pl.hanze.nl.

Projazz School of Music, Instituto Profesional Santiago, Chile

Student Body: 480 students.

Tuition: \$6,300/year.

Jazz Degrees: Instrumental Performance in Jazz and Popular Music, Music Composition with emphasis in Performance, or Music for Film and Audio-Visual Media.

Faculty: Patricio Ramírez, Andrés Pérez, Cristián Gallardo, Claudio Rubio, Federico Dannemann, Andrés Baeza, Carl Hammond, Amelie Wenborne, Cristóbal Orozco, Gerhard Mornhinweg, Miguel Pérez, Moncho Romero.

Alumni: Pablo Menares, Camila Meza, Denisse Malebrán, Camilo Castaldi, Javiera Mena, Camila Moreno, Cristóbal Gómez, Ricardo Barrenechea, Natacha Montory.

Jazz Bands: Projazz Big Band, Colectivo Los Musicantes, Ensemble Superior Projazz.

Auditions: On-campus auditions. International students may send CDs, DVDs.

Financial Aid: None.

Scholarships: Social, talent and academic excellence scholarships available. Contact George Abufhele, geo@projazz.cl.

Apply by: International students should apply by Jan. 17. Classes begin on March 17.

Contact: geo@projazz.cl; + 562 596 8420.

Puerto Rico Conservatory of Music

San Juan, Puerto Rico

Student Body: 392 students, 92 jazz students.

Tuition: Undergraduate: \$3,780/year plus fees (18 credits per semester); graduate diploma: \$3,240/year plus fees (nine credits per semester).

Jazz Degrees: Bachelor of Music in Jazz and Caribbean Music Performance, Graduate Diploma in Jazz and Caribbean Music Performance.

Faculty: Andrew Lázaro, Luis Marín, Fernando Mattina, Fidel Morales,

Elías Santos-Celpea.

Jazz Bands: Concert Jazz Band, Afro-Caribbean Ensemble

Auditions: Feb. 14. Auditions by DVD accepted. Visit cmpr.edu/admisiones.

Financial Aid: Available.

Apply by: Dec. 18.

Contact: Admissions Office, (787) 751-0160 ext. 280, 275, admisiones@cmpr.edu; cmpr.edu.

St. Francis Xavier University Antigonish, Nova Scotia, Canada

Student Body: 4,000.

Tuition: Nova Scotia students: \$5,494, non-Nova Scotia students: \$6,519.

Jazz Degrees: Bachelor of Music, Bachelor of Arts in Jazz Studies, Bachelor of Arts with Major, Diploma in Jazz Studies.

Faculty: Gene Smith, Terry O'Mahoney, Anthony Genge, Greg Carter, Kevin Brunkhorst, Paul Tynan, Ryan Billington, Jake Hanlon.

Jazz Bands: Guitar Ensemble, Nonet, Latin Band, Student Ensembles, Vocal Jazz Choir.

Auditions: Contact the main office to arrange for an audition. Ideally auditions should be completed by April 30 for September admission.

Financial Aid: Contact the Financial Aid Office.

Scholarships: Contact the Financial Aid Office.

Apply by: April 30.

Contact: Alice Stewart, (902) 867-2106, music@stfx.ca; stfx.ca.

Te Koki New Zealand School of Music

Wellington and Albany (Auckland), New Zealand

Student Body: Approx. 80 Jazz, 400 total.

Tuition: Undergraduate, \$5,964 (in New Zealand dollars), Undergraduate honors, graduate and doctoral programs, \$6,911 (in New Zealand dollars).

Jazz Degrees: Bachelor of Music, Bachelor of Arts with Music major or minor, BMus (Hons), PGDip, MMus, MMA, DMA.

Jazz Bands: Three big bands, numerous student and postgraduate combos, Latin Ensemble, Jazz Choir, symphony orchestra.

Auditions: Visit nzsm.ac.nz/study-here/audition.

Financial Aid: Grants and Awards through Universities. Contact jazz@nzsm.ac.nz.

Scholarships: Scholarships and Awards: contact jazz@nzsm.ac.nz.

Apply by: nzsm.ac.nz.

Contact: Berys Cuncannon, Jazz Programme Administrator, jazz@nzsm.ac.nz; nzsm.ac.nz.

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University of Manitoba, Desautels Faculty of Music Winnipeg, Manitoba, Canada

- Student Body:** 60 in the undergraduate program, plus Master and Post-Baccalaureate Diploma.
- Tuition:** Canadian residents, \$4,800/year; international: \$13,200/year.
- Jazz Degrees:** Performance in Bachelor Master and Post-Baccalaureate Diploma.
- Faculty:** Steve Kirby, Anna-Lisa Kirby, Quincy Davis, Derrick Gardner, Larry Roy, Will Bonness.
- Alumni:** Will Bonness, Luke Sellick, Curtis Nowosad, Amber Epp, Larry Roy, Erin Propp, Heitha Forsyth.
- Jazz Bands:** University Jazz Orchestra, small jazz ensembles. Asper Jazz Series, Jazz on Wheels, Bridge Project, weekly jam sessions (The Hang), Winnipeg Jazz Orchestra, Youth Jazz Collective.
- Auditions:** Auditions required. Distance auditions accepted by DVD. Theory test and interview required.
- Financial Aid:** University of Manitoba Bursaries available if registered as full-time student.
- Scholarships:** University entrance scholarships available based on high school grades. Music entry scholarships available based on audition.

- Apply by:** Jan. 15 for fall admission.
- Contact:** Shelley O'Leary, Admissions Coordinator, (204) 474-6728, shelley.oleary@ad.umanitoba.ca; umanitoba.ca/music.

The University of Sydney, Sydney Conservatorium of Music

Sydney, Australia

- Student Body:** Approximately 80 undergraduates, 10 post-graduates.
- Tuition:** Local, approximately: AU\$5,868; international: AU\$30,960.
- Jazz Degrees:** Bachelor of Music, Master of Music, Doctor of Musical Arts (DMA), Ph.D.
- Faculty:** Craig Scott, Judy Bailey, Steve Brien, Andrew Dickson, Colin Loughnan, David Panichi, Phillip Slater.
- Alumni:** Dale Barlow, James Morrison, Warwick Alder, Cathy Harley, Nikki Parrott, Lisa Parrott.
- Jazz Bands:** Small ensembles, big bands.
- Auditions:** Nov. 25–Dec. 6. Visit music.sydney.edu.au.
- Financial Aid:** sydney.edu.au.
- Scholarships:** Merit-based. Visit music.sydney.edu.au.
- Apply by:** Oct. 31.
- Contact:** Craig Scott, (+61) (0)2 9351 1267, craig.scott@sydney.edu.au; music.sydney.edu.au.

University of Music and Performing Arts Graz Graz, Austria

- Student Body:** 1,865 students, 148 Jazz students.
- Tuition:** EU citizens: €761.72/year, non-EU citizens: €1,488.44/year.
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Master Of Music in Jazz Performance or Jazz Composition/Arranging.
- Faculty:** Michael Abene, Renato Chicco, Howard Curtis, Dena DeRose, Guido Jeszenszky, Karlheinz Miklin, Ed Neumeister, Ed Partyka, Olaf Polziehn, Morten Ramsbøl.
- Jazz Bands:** 17 ensembles.
- Auditions:** jazz.kug.ac.at
- Apply by:** April 1.
- Contact:** Benjamin Hrdina, jazz@kug.ac.at.

University of Toronto Toronto, Ontario, Canada

- Student Body:** 800.
- Tuition:** Undergraduate, domestic: \$5,900, international: \$27,000.
- Jazz Degrees:** Bachelor of Music in Performance (Jazz), Master of Music in Jazz, Doctor of Musical Arts in Performance
- Faculty:** See uoftjazz.ca/faculty.

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Financial Aid: adm.utoronto.ca.
Scholarships: music.utoronto.ca/students/prospective/undergrad/BMus_ArtD/Scholarships.htm.
Apply by: Jan. 15.
Contact: Undergraduate Admissions and Recruitment Officer, (416) 978-3750, undergrad.music@utoronto.ca; music.utoronto.ca/students/prospective/undergrad/BMus_ArtD.htm; uoftjazz.ca.

Vancouver Island University Nanaimo, British Columbia, Canada

Student Body: 120 music students.
Tuition: \$5,500/year.
Jazz Degrees: Bachelor of Music in Jazz Studies.
Faculty: Pat Coleman, Ken Lister, Greg Bush, Myron Makepeace, Alex Tsissever, Bryan Stovell, Patrick Carpenter, James Mark, Sasha Koebler, Rosemary Lindsay, Ben Henriquez, Martin Pakosz, Lee Ellefson.

Alumni: Pat Collins, David French, Ingrid Jensen, Christine Jensen, Andrea Smith, Brent Jarvis, Lee Ellefson, Ryan Oliver, Pamela York, and Karen Graves, Phil Hamelin.

Auditions: Live auditions throughout the year. Outside Vancouver Island, submit mp3s or videos online to Bryan Stovell, brysto@shaw.ca.

Financial Aid: financialaidinfo@viu.ca.

Scholarships: financialaidinfo@viu.ca.

Apply by: July 31.

Contact: Bryan Stovell, (250) 390-4149, bryan.stovell@viu.ca; viu.ca/students/.

York University Toronto, Ontario, Canada

Student Body: 700 undergraduate and graduate.
Tuition: Domestic: \$6,500; international: \$17,900.

Jazz Degrees: Bachelor of Arts, Bachelor of Fine Arts, Master of Arts and Ph.D. with jazz concentration.

Faculty: Barry Elmes, Al Henderson, Ron Westray, Sundar Viswanathan, Tara Davidson, Kelly Jefferson.

Alumni: Mike Murley, Jane Bunnet.

Jazz Bands: Jazz orchestra, small jazz combos and jazz choir.

Auditions: February and March auditions. Visit music.finearts.yorku.ca/apply/application-process/.

Financial Aid: sfs.yorku.ca/aid/index.htm.

Scholarships: futurestudents.yorku.ca/financialsupport.

Apply by: Feb. 1.

Contact: Student Program Advisor, (416) 736-5186, musicprg@yorku.ca; music.finearts.yorku.ca/.

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Modal Approaches to Jazz Composition

IN THIS MASTER CLASS, WE WILL EXPLORE THE MODAL HARMONIC language—an incredibly rich source for chordal sounds and colors. While melody writing will not be discussed here, it is central to the process of crafting a composition and connecting with the listener. In fact, melodic lyricism and rhythm can be used in powerful ways to bring others into our musical world, because it is through these elements that most people come to interact with music as listeners. (Three examples of engaging lyrical melodies set within a modal framework include Herbie Hancock’s “I Have A Dream” from his recording *The Prisoner*, “Gush” from Maria Schneider’s *Evanescence* and Wayne Shorter’s “Ana Maria” from *Native Dancer*.)

A modal approach to composing has many benefits. First, modal harmony doesn’t require the use of the types of restrictive chordal root movement that are driven by the dominant-to-tonic relationship found in functional harmony; so, bass motion can be more melodic in character. It also promotes individuality of expression; accommodates both lyrical and virtuosic writing sensibilities; encourages experimentation with sound, color, mood, etc.; and can add to our harmonic/melodic palette as both composer and improviser. Plus, the modal harmonic language is quite adaptable and can be used with many different music genres or styles (classical, Latin, popular music, funk, Brazilian, r&b, as well as jazz).

A wonderful resource for this approach is Ron Miller’s *Modal Jazz Composition & Harmony (Volumes 1 & 2)* from Advance Music. Professor Miller was a pivotal teacher in my life, with whom I studied while a graduate student in the jazz program at the University of Miami.

So, let’s get started with a few suggestions on how to organize your modal chord progressions while also creating logical and effective linear chordal flow.

Common Tone in the Upper Voice

A great way to connect chords is the common-tone approach, in which you select a pitch that will be common to a series of chords you will eventually link (the number of which is totally up to you). Let’s start with a common tone (C.T.) in the upper voice.

First, pick a pitch in a comfortable range within the treble clef staff and write it out for at least four whole notes (adding specific rhythms to notes is not necessary now). Then experiment with creating a bass line that is melodic in nature (this could be anything from a simple motive to a pattern). Now, begin to explore the sounds of different modal chord types that incorporate the selected C.T. and bass note within its parent scale system. This is where having a solid understanding of the fundamentals of modal harmony (e.g.,

modal scales and chords; recognizing the specific chord tones that help us identify the unique sound of each mode) becomes very helpful in visualizing these kinds of relationships. Next, tweak your chords and/or melodic bass movement until you hear a combination you like.

Once you are happy with the harmonic component, try adding melody and then play them together to see what you think. Example 1, from the opening to “Three Gifts (from a Nigerian Mother to God)” from the recent CD *Uppity* (Origin Records) by Anthony Branker & Word Play, demonstrates this technique.

Pedal Point as Common Tone

You can also extend this common tone idea to the bass voice, which will give us a pedal point effect. Here, select a pitch that is in a suitable part of the bass register. Then, create an upper voice from a melodic perspective in the same way you developed the bass motion in the previous C.T. technique. Once again, experiment with different kinds of modal chord types that are now functioning over this bass note pedal and make slight adjustments until you hear something you dig. Example 2 comes from my composition “Mysterious Ways” from the CD *Dance Music* (Origin Records) by Anthony Branker & Ascent.

Later on, you may also want to try creating chordal flow by linking common “interval” relationships across chords (i.e., 2nds, 3rds, 4ths, etc.) or by developing sequential melodic bass motives that go beyond the circle of fifths or by another method that comes to mind.

Slash Chords with Major Triads

Using upper structures to create chords is



Anthony Branker

known in Miller’s book as the “grip method,” which is a great shorthand way for non-pianists to play authentic-sounding voicings.

Slash chords generally use a major triad as the upper structure over a bass note, which I find very useful because it enables me to imagine chord progressions by way of the complementary relational motion that takes place between the movement of triadic upper structures and the movement that occurs below as one bass note (chord root) moves to another.

Here are examples of major-triad slash chords and the modes they are associated with, using the note C as the bass note:

- C/C = C Ionian
- D \flat /C = C Phrygian
- D/C = C Lydian
- E \flat /C = C Dorian
- E/C = C Lydian-Augmented
- F/C = C 6/4

Example 1

Example 2

Example 3

Example 4

- G \flat /C = C Locrian
- G/C = C Ionian
- A \flat /C = Aeolian
- A/C = C Altered $\flat\flat 7$ (the seventh mode of the Harmonic Minor scale)
- B \flat /C = C7sus4 (Mixolydian-based)
- B/C = C Lydian #2 (the sixth mode of the Harmonic Minor scale)

To better familiarize yourself with the sound of these major-triad slash chords and their associated modes, play them on piano and transpose through all 12 root possibilities.

Lydian Upper Structure

Another upper structure that has an interesting and contemporary sound is the Lydian upper structure, which is based on the sus2 voicing and its inversions. Example 3 (Lydian upper structure) and Example 4 (inversions of the sus2 voicing) are demonstrative of the 12 possible modal chords that

can be created when the upper structure remains the same and the bass descends chromatically.

Multifaceted Approach

Composing using the modal approach is a multifaceted process with many more strategies and possibilities beyond those I have been able to share in this Master Class. However, I hope the few illustrations presented here do manage to inspire you to seriously explore this sound palette. Once you check it out, you'll be glad you did!

DB

Dr. Anthony D.J. Branker holds an endowed chair in jazz studies and is founder/director of the jazz studies program at Princeton University, where he has taught for 25 years. As a composer, he has released six CDs that have featured Ralph Bowen, Mark Gross, Tia Fuller, Steve Wilson, Antonio Hart, Clifford Adams, Jonny King, Jim Ridl, Bryan Carrott, Kenny Davis, Donald Edwards, Adam Cruz and Ralph Peterson Jr. His most recent release is *Uppity (Origin)* by Anthony Branker & Word Play. Visit him online at anthonybranker.com.

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Improvising on Quick-Moving Chord Changes

CHORD CHANGES THAT MOVE QUICKLY

can sometimes pose a bit of a problem for a soloist. Whether there is more than one chord in a measure or the song has a fast tempo, it can be challenging to move from one change to the next. Of course, it's important for any player to be able to improvise over these types of progressions, but there are other ways to approach them. By becoming more knowledgeable about chord and scale relationships, a musician can either use one scale for more than one chord (allowing for a more modal approach, thereby freeing the musician up rhythmically) or make smaller (rather than larger) alterations to a scale in order to adapt to the next change. We'll take a look at two scales commonly used: jazz melodic minor (the ascending version of the melodic minor scale used in classical music, referred to as *melodic minor* for the rest of this article), and minor pentatonic (1, ♭3, 4, 5, ♭7, in relation to a parallel major scale).

Most players are familiar with the use of the melodic minor scale over a minor chord with a major seventh (or just a minor seventh chord in order to alter it slightly), but the scale has other possibilities. Another conventional use of the scale is over a dominant chord, though how consonant or dissonant it sounds depends on how you approach it. For example, if you treat the root of the dominant chord as the seventh scale degree of a melodic minor scale, you will get a fully altered sound. By playing a melodic minor scale based off of the fifth in the dominant chord, you will only have a #4 alteration.

Two other uses of the scale are over half-di-

minished and major chords. In the case of the half-diminished chord, you can use the melodic minor scale built off of the ♭3 of the chord. In this case, the root of the chord is the sixth degree of the scale being used. If the chord being played is a C half-diminished (or Cmin7♭5), then we can use an E♭ melodic minor scale. With C as the tonic, the scale is spelled C–D–E♭–F–G♭–A♭–B♭–C. The traditional approach over this chord would be to use a C Locrian scale, spelled C–D♭–E♭–F–G♭–A♭–B♭–C. As you can see, the only note that is different is the second one, which is not in the chord, so both of the two scales are viable options.

Using the melodic minor off of the sixth of a major chord, making the root of the chord the third scale degree, gives a #4 and #5 alteration. Let's go back to C as our tonic, but this time with a major seventh chord being built off of it. The sixth of the chord is A, and if we spell A melodic minor with C as the tonic, we have C–D–E–F#–G#–A–B–C. This approach can be used to resolve to a Cmaj7 chord or to further delay the resolution. It all depends on how you wish to treat the dissonance created.

Like the melodic minor scale, the minor pentatonic scale can be used in several ways. Two ways that work well are to use it off of the sixth of a dominant chord and the seventh of a major chord. The former is pretty standard: It's the same approach as relative major and minor scales. The latter is a nice way of using pentatonics to get a #4 sound over a major chord, a common alteration.

For example, the notes in an F minor pentatonic (F–A♭–B♭–C–E♭–F) are 7, 2, 3, #4 and 6 when used over an F#maj7 chord (think enharmonically).

Still another approach is to use the minor pentatonic off of the fifth of a suspended dominant chord. It's very effective, as it completely avoids the third, so it won't clash with the chord at all. If we have a Dsus7 and use an A minor pentatonic (A–C–D–E–G–A), we get the suspension (the G) and not the third (the F#) of the chord.

Let's put these scales over a recognizable set of changes at a fast tempo so we can see how the concepts can come together (see Example 1). Over the opening Bmin7 chord, you can use the B melodic minor scale. This can work over the next chord as well, the G#min7♭5. In this case, B is the third of the new chord, and its melodic minor scale works over it for the reasons previously mentioned. We can then switch to a G# melodic minor for the C#7 that follows, in order to get a #11 sound, or even F# melodic minor (which will work for the next chord, an F#min7) to get a ♭13 sound. An A minor pentatonic can be used over the next chord, a Dsus9, and a D# (or E♭) minor pentatonic scale over the following Emaj7#11. After this, there are eight measures that alternate between A♭7 and A7, which I recommend using minor pentatonic scales over (F and F#, though many other approaches will work, too).

The last section of this tune is my favorite in terms of applying these approaches. A D# (or E♭) minor pentatonic will work over the Emaj7 and

D#min7 chords in the first two measures. Over both the C#min7 and B \flat min7 \flat 5 you can use C# melodic minor (think enharmonically to understand why it works over the B \flat min7 \flat 5). There are a few options for the E \flat 7 that comes next, though B \flat or E melodic minor keeps things consistent from a theoretical standpoint. After this is a ii-V, A \flat min7-D \flat 7, which you can use A \flat melodic minor for both (giving you a #4 over the D \flat 7). The last four measures contain four chords that can be unified with two scales. Once again, a D# (or E \flat) minor pentatonic will work over the Ema \flat 7 and D#min7 chords. C# melodic minor will also work over the C#min7 and C9#11 that follow. This approach will provide more alterations over the C9#11.

All of this is most effective when you are playing with musicians who are attentive to your alterations and can make adjustments in order to bring them out best. There are also various names for all of these scales and numerous sources to find out more, such as Gary Keller's *The Jazz Chord/Scale Handbook* and Jamey Aebersold's *Scale Syllabus*. These approaches aren't meant to take the place of learning how to play over quickly moving chord progressions. Their purpose is to provide more options and flexibility for your improvisations. **DB**

Matt Shevitz is a saxophonist and educator based in Chicago, where he is an associate professor of music at Harold Washington College. Visit him online at mattshevitz.com.

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Example 1

A Bmin7

B MELODIC MINOR

G#m7(b5) C#7

B MELODIC MINOR G# or F# MELODIC MINOR

F#min7

F# MELODIC MINOR

D9#9#4

A MINOR PENTATONIC

Ema7(#11)

D# MINOR PENTATONIC

Ema7(#11)

D# MINOR PENTATONIC

B A \flat 7 A7 A \flat 7 A7

F MINOR PENTATONIC F# MINOR PENTATONIC F MINOR PENTATONIC F# MINOR PENTATONIC

A \flat 7 A7 A \flat 7 A7

F MINOR PENTATONIC F# MINOR PENTATONIC F MINOR PENTATONIC F# MINOR PENTATONIC

C Ema7 D#min7 C#min7

D# MINOR PENTATONIC C# MELODIC MINOR

B \flat m7(b5) Eb7

C# (A.K.A. D \flat) MELODIC MINOR B \flat or E MELODIC MINOR

A \flat min7 D \flat 7

A \flat MELODIC MINOR

Ema7 D#min7 C#min7 C9(#11)

D# MINOR PENTATONIC C# MELODIC MINOR

So, You Want to Be a Professional Musician?

IF YOU ARE BEGINNING OR REKINDLING A CAREER IN MUSIC, YOU have a few choices to make. Clearly, you have to practice and study a lot, play with as many people as you can and recognize good opportunities when they arise. But should you go to college? Or back to college? If so, should you get a degree in composition or, say, physics? Where should you live to maximize your employment possibilities? Are you ready for the road? Is it a good idea to transcribe solos? Should you take the time to master software like Garage Band and Pro Tools? Do you want to focus exclusively on one type of music, or become a jack of all styles? If you're not independently wealthy, are you ready to face financial armageddon?

It's enough to make you reconsider your chosen vocation.

At 16, I was well along in my quest to be a professional musician: I developed voracious practice habits on saxophone, flute and piano, composed and transcribed every day, gave lessons to younger kids, street-played, sat in and gigged at local clubs, and spent a year studying with Joe Henderson. Then I deferred a scholarship to Eastman School of Music to tour with Ray Charles for six months. By the time I arrived in frigid Rochester, N.Y. for Eastman's spring semester, I fancied myself a bona fide road warrior. Though Eastman was and is a superb school, the lure of academia quickly faded, and I high-tailed it down to New York. Thirty-five years later, I can say that it was the right path—for me.

Times have changed, and two trends have conspired to make things more difficult for musicians of all ages: There are more musicians than ever, and fewer places to play. Technology—always a double-edged sword—has done its part, and the occasional economic catastrophe hasn't helped. But there's another culprit: the preponderance of college graduates with degrees in jazz performance and the like. Let's deal with this thorny issue first.

Somewhere along the line, people stopped going to school merely to get a good education. Now, even junior-high kids obsess about their career paths, and a basic liberal arts education is viewed by many as quaint. For the purpose of this article, I will assume (somewhat reluctantly) that you were never interested in procuring a B.A. in poetry.

But if you're harboring delusions of busting out of music school, degree in hand, and living *la vida loca* like some Duke Ellington or Dave Brubeck, get real! Different times, different audiences. You've always had to play better than the next guy. But now, in addition to being a superior sight-reader, doubler and arranger, you have to master studio and computer skills, networking, self-promotion and graphics, plus have a winning personality to get even a whiff of a career in music. Shoot for the stars, but keep in mind that success stories like Wynton Marsalis are extremely rare.

A perfunctory look at the current music marketplace should convince any college-bound musician to consider a variety of options.

If you are ready for the big time (i.e., you can really play, and a whole gaggle of experienced musicians and teachers have told you as much), it wouldn't hurt to simply go forth and do your thing. You'll never know unless you try, and you can always go back to school later if things don't work out. If you lack the desire or confidence to pursue that dream, think about what sort of degree

would be truly useful. Obviously if you intend to teach music in a public or private school, a degree in music education is essential. And if you want to be in an orchestra, you probably won't even get to audition unless you've graduated from a superior music school. A master's degree in composition might come in handy, too.

But there's another, possibly more practical choice: Keep working on your music while you secure your future with a degree in something else. Even with all the stories in the press about MBAs living with their parents, you are much more likely to make a better living if you have a college degree. Then you can subsidize your jazz habit with a decent job.

If you have any spare time, learn Pro Tools, or at least Garage Band.

Regarding location, you exponentially increase your employment opportunities by living in a big city. That model has been somewhat altered by over-the-Internet recording technologies, but there's still a ton of other stuff happening in the world's great music metropolises. That's where you'll test your mettle and make the most connections.

And the questions about what and how to practice? Try it all. See what's right for you. I heard Chris Potter discussing the merits of learning songs and solos by ear. Can't argue with those results! But you can find numerous luminaries who copiously transcribed every last Charlie Parker solo. I did a lot of both. Learning by ear gives you a leg up when you're on the bandstand—you sharpen your response time in the heat of the moment. Conversely, transcribing solos helps by slowing everything down—you can analyze the compositional structure, cop the nuances, improve your manuscript and create a useful document.

When you practice, don't give yourself a concert. You should work on what you don't know and continually challenge yourself with material that is slightly more advanced than what you can play now. Practice *every* day. If your neighbors aren't complaining, something is amiss. Listen to recordings of your own playing with a critical ear, and assess where you need work. Don't bother to listen to that "perfect" solo for the 10th time unless you desperately need to boost your ego.

Be sure to go out to hear your mentors and your colleagues play. You'll (hopefully) be inspired, increase your visibility and gain insight into what works and what doesn't. Ask to sit in; if you sound less than mellifluous, address it the next morning. Go back out there and kick some ass. It's that determination and perseverance that will see you through the inevitable ebb and flow of a career in music.

Finally, I haven't suggested specific scales, exercises or songs for you to practice, as I assume you'll practice everything. And I assume you will listen to everything; don't confuse "don't like" with "can't do." You should surround yourself with music, books about music and musical instruments; teach and take lessons; go to concerts; listen to and play something new every day; eat and breathe music. Then take a vacation. **DB**



Dan Wilensky

Dan Wilensky has toured and recorded with hundreds of artists, including Ray Charles, Jack McDuff, Slickaphonics, Steve Winwood, Joan Baez, Cornell Dupree, Mark Murphy, R. Kelly, Manhattan Transfer, James Brown and David Bowie. He has played on numerous jingles, film soundtracks and TV themes, and can be heard on more than 250 records. His books, *Musician!* and *Advanced Sax*, and his four CDs as a leader are available at danwilensky.com and other channels.

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Ornette Coleman's 'Free'-Leaning Alto Sax Solo on 'Ramblin''

ALTO SAXOPHONIST ORNETTE COLEMAN introduced a new approach to improvisation. His concept of "free-jazz" liberated musicians from having to adhere to the form and harmonies of the song being improvised on, and instead allowed them to interact with each other, without these restrictions. Coleman's second album for Atlantic, *Change Of The Century* (1960), opens with his composition "Ramblin'," which features a solo section that is not totally "free" but takes a deliberate step away from the mainstream jazz paradigm of the day.

"Ramblin'" is in D major, and during the solos, there are open drone sections on a D7 with the option of moving to a G7 or A7. The drone sections are separated by swing sections that are basically blues forms constructed around the I, IV and V chords.

The chord changes presented here are more implied than stated. This transcription starts at the first swing section.

It's quite a lesson in free-jazz to examine how Coleman interacts with bassist Charlie Haden on the harmonies and how fearless he is in the choices he makes. It's also fascinating to see how he makes them work.

Most of Coleman's playing is in D, vacillating between Mixolydian (measures 3-5, 13-17, 30-36, 67-68) and major pentatonic (23-29, 47-50, 55-56). All this major-sounding material does give a folksy quality to his improvisation, but the places where he deviates from these



Ornette Coleman

DOWNBEAT ARCHIVES



sounds add a lot of spice to his improvisation.

One variation that's close to the sound and vibe of the song is D minor pentatonic. Though this might be the predominant scale choice for some players, Coleman only ventures here twice, in bars 53-54 and 65-66. Curiously, Coleman does not use this scale against the D chord, where it would create a bluesy effect, or even on the G7, where the F natural brings out the dominant nature of the IV chord. Instead, in both instances he uses this scale choice when Haden is implying an A7.

Another bit of spice Coleman adds is B \flat , the flat-sixth of the key. It only appears six times, but with all the B naturals that appear in his major pentatonic and Mixolydian licks, when this flat-sixth does occur, it stands out—especially in measures 19, 42 and 69. In these measures, it's at the top of a D major line (played over the D7 chord). Putting the flat-sixth into these major licks creates an ethnic, almost Middle Eastern flavor.

Two techniques heard often in this solo give the rest of the ensemble a clearer idea of where Coleman is going. One is his use of repeated notes. Some great examples are in measures 34-37, where Coleman leans on the F natural (the minor third of the key but the $\flat 7$ of the G7 chord); measures 47-50, in which we have repeated staccato quarter notes and where he mirrors the descending third (D to B) with another descending third (from F# to D); and in measure 62, which does an effective

1:03 D7 G7

7 D7 A7

10 D7 A7

13 D7

17

21

25

29 D7

33 G7

37 D7 A7 D7 A7

41 D7

45 G7 D7 G7

51 D7 A7 D7

57 D7 A7 D7

61 G7 D7 A7

66 D7 D7

job of setting up the next chord. The repeated A naturals on the G7 set up the D7 coming up. They don't function so much as the ninth of the G (an extension) but more as the fifth of the D. And to make no mistake of it, Coleman repeats it twice in the next bar, when the harmony resolves to D.

Another thing Coleman does to make his direction apparent is a simple but effective idea: his tendency to descend through the same scale he ascended on. He does this every time he plays the D Mixolydian $\flat 13$ scale (bars 7, 18–20, 42–43,

69–70). In measures 3–4, it's done with a standard Mixolydian sound, and in 60–61 he runs up and down a G triad, which makes the harmonic direction particularly evident.

One last aspect of Coleman's approach in this solo is how much staccato he uses in his phrasing. Clipping his notes in this manner provides a bit of a bebop attitude to offset some of the folk quality.

DB

Jimi Durso is a guitarist and bassist based in the New York area. He can be reached at jimidurso.com.

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Crescent Vanguard Cymbals

'Buttery' Feel, Warm Overtones

Cymbal Masters, in the cymbal business since 2004, had a big shakeup last year before it finally emerged with its new brand, Crescent Cymbals. Now the company enjoys complete control over quality, process, marketing and production. Its 2013 catalog offers eight individual series of cymbals. I checked out the Vanguard series 14-inch hi-hats, 18-inch crash, and 20- and 22-inch rides.

With their smaller bell and thin edges, Vanguard cymbals are marketed as having a "buttery" feel with complex, warm overtones. They are fully lathed (except for the underside of the hats) and are otherwise identical to Crescent's unlathed Vintage series, which have a dryer sound. "The Vanguards resemble how vintage Turkish cymbals sounded when they were new, while the Vintages more closely resemble the way old vintage Turkish cymbals sound now," said Michael Vosbein, co-owner of Crescent Cymbals.

The way my sticks interacted with the outer areas of the Vanguards made for some great response while providing a nice musical wash. It might be hard to grasp what a "buttery" feel means, but once you experience a cymbal like this, it starts to make sense: It has to do with the thinness of the cymbal and the response it gives as it reacts to the strike of the stick.

The smaller bell of the Vanguard cymbals allows for a smooth transition,



timbre- and volume-wise, when moving from the middle of the cymbal to the bell area. I also didn't feel the need to compensate velocity-wise when playing the bell in order to keep the volume in check compared to the rest of the cymbal.

The Vanguards' thinness is especially noticeable when playing with brushes. I found them to be very responsive to even the lightest touch, which makes them 100-percent appropriate for playing jazz. These cymbals also have a great wobble that is a telling sign of their thinness. The tone of each cymbal was nice and even across the entire playing surface. The hi-hats had a similar matching timbre and smooth delivery that complemented the rides and crashes.

With the Vanguards and other premium cymbal series constituting its product lineup, Crescent Cymbals seems to be doing a great job with its re-entry into the market. Log on to youtube.com/user/cymbalmasters/featured to check out video documentations of all of the company's cymbals.

—Matt Kern

crescentcymbals.com



Sadowsky NYC Bass

A 'Modern Vintage' Success

Luthier Roger Sadowsky has been making bass guitars for about 30 years. His initial concept was to take what was great about Fender basses and improve them with a now-legendary active pre-amp and quality shielding. Over the years, much tweaking has taken place, and eventually the "modern vintage"-styled Sadowsky NYC 24-fret 5-string bass was born.

First impressions: it's gorgeous, lightweight, polished. The bass came with a figured-walnut top on a mahogany body and an ebony fingerboard on a roasted maple neck. It weighed only 7.85 pounds due to its chambered body, which not only alleviates shoulder fatigue but also improves tone/sound.

Now, let's play. I immediately noticed the 19mm string spacing, wider than either of my current 5-string basses. The nut goes from 1 7/8 inch at the nut to 3 inches at the 24th fret. The wider string spacing is comfortable, the upper reaches of the fingerboard are accessible and playability is superb. The bolt-on neck (featuring two graphite strips to eliminate dead spots) was per-

fect, with intonation remaining true all the way up to the 24th fret.

A big part of the "Sadowsky sound" is the double FET boost-only pre-amp. The controls are volume, pickup blend, stacked treble and bass boost, and vintage tone control (VTC). I especially liked the simplicity of the VTC. It works just like an old P- or J-Bass tone control and doubles as an active/passive push-pull (functions in passive or active mode). In the active mode, you can dial up a multitude of sounds in an instant, with the treble and bass boost affecting subtle or dramatic changes. The bass I tested came with two Sadowsky soapbar humbuckers, both placed closer to the bridge than in a traditional configuration (to optimize the punchiness of the B string).

On gigs from concert halls to tiny clubs to hotel ballrooms, the NYC 24-fret 5-string gave me ample tonal shaping options. To get all of this you must pay a price, though. The foot-in-the-door price on the NYC 24-fret 5-string is \$4,275, and the bass I tested retails for \$5,375. If budget is an issue, the made-in-Tokyo Sadowsky Metro basses start at \$2,350. Many bass makers try to achieve "modern vintage." Sadowsky succeeds, with style.

—Jon Paul

sadowsky.com

Photo: Dario Acosta



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-Hiromi

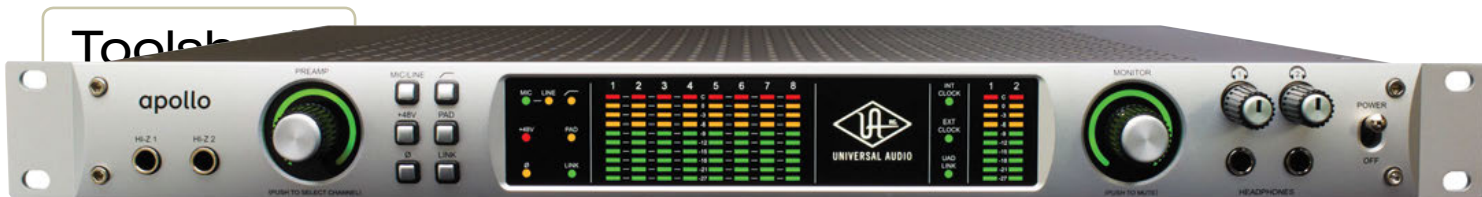


"Yamaha pianos are so inviting, with such a seductive sound. And the action just makes you want to play."

-Kenny Werner



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Universal Audio Apollo

Real Audio Quality in Real Time

Universal Audio built its reputation on the art of tonal manipulation by designing great outboard analog gear such as EQs, reverbs, compressors and limiters. With the explosion of digital recording technology, the company followed a logical path in establishing itself as a leader in the software plug-ins market with a line of offerings that emulate the sound of these highly coveted analog devices. However, unlike other plug-ins that rely on the host computer for processing, Universal Audio utilizes proprietary UAD-2 hardware processors to handle the task, freeing your computer up for other music processing functions. Expanding even further into the digital realm, the company has introduced the Apollo, a complete recording solution that combines a high-quality 18 x 24 digital audio interface with real-time UAD processing to provide crystal-clear tracking and optimal plug-in performance.

The Apollo connects to a Mac or Windows 7 host computer using either a FireWire 800 cable or via an optional Thunderbolt Option Card. Apollo is compatible with most major DAW software packages and integrated seamlessly with my Logic Pro setup. For input, the unit houses four microphone preamps (the four mic pre channels are switchable, for a total of eight available line inputs) plus an additional four balanced line inputs. There are also two DI ¼-inch inputs for connecting instruments such as guitars or keyboards. The output section fea-

tures stereo monitors, dual headphone ports, eight individual lines out plus ADAT and SPDIF input/output.

Although the Apollo can be controlled directly from the front panel, the real power of the box is unleashed when running the console software, which emulates a full-blown mixer. In addition to its routing options, the console gives you the ability to insert UAD Powered Plug-Ins into the recording and monitoring paths with virtually no latency, thanks to the four on-board Sharc processors. This is particularly attractive for use during studio tracking—especially vocals, which typically require a considerable amount of processing.

As impressive as the UAD Powered Plug-Ins are, the Apollo also sounds great with high-resolution 24-bit A/D converters capable of sample rates up to 192kHz. The on-board mic preamps are clean and transparent, adding almost no color to the tracks. The DI inputs also work well, delivering great results when tracking with plug-ins such as Universal Audio's Softube Amp Room. Apollo comes bundled with the company's Analog Classic plug-in package.

The Apollo shines in terms of its overall quality and the workflow options it delivers. The UAD Powered Plug-Ins sound great, and the tight integration with DAW software packages makes tracking a pleasure. —Keith Baumann

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Buffet Crampon Senzo Alto Saxophone

Sensual Sound, State-of-the-Art Mechanics

With the release of the Senzo alto saxophone, Buffet Crampon has taken an essential step toward the renewal of its professional saxophone line.

The Senzo incorporates design elements derived from previous Buffet Crampon professional saxophones, notably the S3 Prestige and the S1. It also shares features with high-end Keilwerth horns (parent company The Buffet Group owns the Keilwerth brand). All the components are made in France, and final assembly is completed at the Keilwerth factory in Germany.

The body of the Senzo has a high copper content that gives it a warm, sweet sound that's characteristic of classic French-made saxophones. From velvety lows to sparkling highs, this model has a wide tonal range that makes it equally appropriate for jazz and classical applications.

Playing the Senzo was an exhilarating experience. The horn responded as quickly and easily as any pro alto I've played, with powerful projection and an authoritative presence of sound. Jazz expressivity came naturally: It was almost as if I could *will* the horn to produce classic effects like vibrato, note-bends and sub-tones. Offering the perfect amount of resistance for passionate playing at low or high volumes, the Senzo proved itself to be one of those rare allos that truly sings.

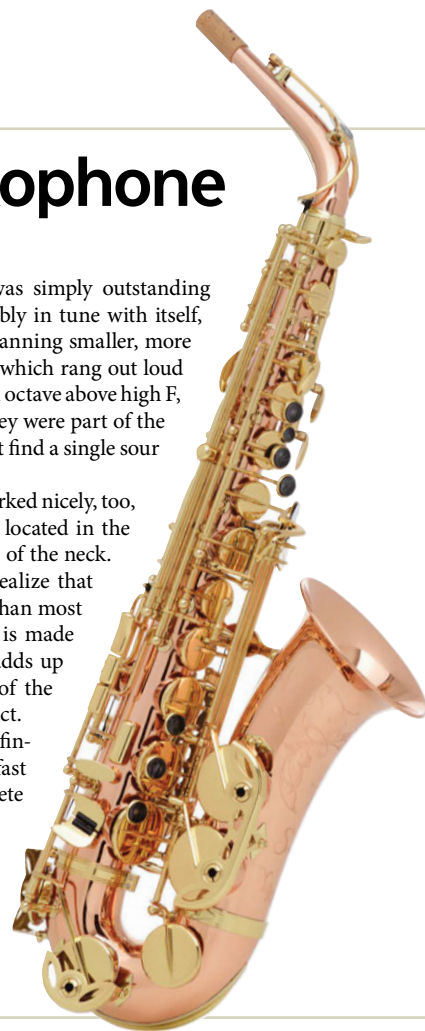
Speaking of resistance, the Senzo has a unique resonance cavity at the base of the neck that minimizes the turbulence of the air going into the instrument. This has the effect of evening out the transition between wide-open C-sharp and everything-closed middle D, in terms of both playing resistance and timbre.

The intonation of the Senzo was simply outstanding under my watch. It played remarkably in tune with itself, whether I was leaping octaves or spanning smaller, more complex intervals. Altissimo notes, which rang out loud and clear from front E up through an octave above high F, lined up pitch-wise as neatly as if they were part of the instrument's natural register. I didn't find a single sour note on this horn.

The Senzo's high F-sharp key worked nicely, too, despite the fact that its tone hole is located in the most unlikely of places—at the base of the neck. It makes sense, though, once you realize that the Senzo's body is slightly shorter than most allos; the difference in tube length is made up in a slightly longer neck. It all adds up dimension-wise, and the integrity of the instrument's bore taper remains intact.

The Senzo has slanted, scooped finger pearls that allowed me to excute fast and difficult passages with complete ease. Adjustable side keys and a split low B-flat mechanism add a nice professional touch. This horn is a true speed demon that lends itself to clean, accurate playing and never trips you up. —Ed Enright

buffet-crampon.com



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From Zero to 500

Earthworks' 521 ZDT brings the standards of the company's Zero Distortion Technology preamplifiers to the 500 series format, providing a "wire with gain" option. The 521 ZDT features switchable phantom power, polarity invert and peak amplitude clip detection, just as in the original 2021 single-channel ZDT preamp. earthworksaudio.com



Fantastic Fuzz

MOD Kits DIY has debuted the Ring Resonator, an octave-up fuzz effect pedal kit in an all-analog design that captures late-1960s tones. Transformer-coupled germanium diodes produce sounds that range from a subtle octave up to thick sonic textures and synth-like tones. modkitsdiy.com

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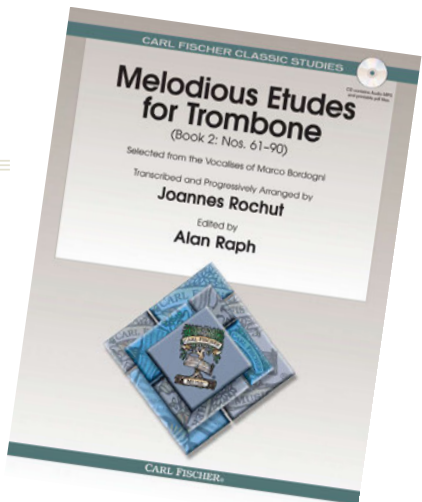


Pocket Full of Sound

Yamaha's Pocketrak PR7 is a portable linear recorder equipped with newly developed X-Y stereo microphones. The PR7 captures high-resolution stereo recordings and achieves natural sound regardless of its surroundings. yamaha.com

Timeless 'Bone Etudes

Carl Fischer Music has released an updated version of *Melodious Etudes for Trombone, Vol. 2*. Trombonist Alan Raph has re-edited the book to fix errors that have existed since its inception more than 80 years ago. An included CD features PDF files of all the piano accompaniments as well as MP3 recordings by pianist Rae Moses. carlfischer.com



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VCU Jazz Students, Faculty Members Connect With South African Counterparts From UKZN

WHEN ANTONIO GARCÍA SAW THE WORDS “UNIVERSITY OF KwaZulu-Natal” (UKZN) on the list of sister schools to his own Virginia Commonwealth University (VCU), his heartbeat quickened. The potential for collaboration with the jazz program founded by Darius Brubeck that had shown the way for breaking the color barrier in South Africa in the 1980s was too good an opportunity to resist.

“While I was serving as editor of the IAJE Jazz Educators Journal in the late ’90s, Dr. Michael Rossi had submitted a terrific article about jazz at what was then the University of Natal [UND],” explained trombonist García, now VCU’s director of jazz studies. “I’d heard its integrated student jazz combo, the Jazzanians, was fascinated by South African interest in jazz, befriended both Mike and Darius, and then twice hosted one of UND’s most acclaimed alumni, saxophonist Zim Ngqawana. So I knew first-hand how special this South African jazz connection was.”

Fast-forward more than a decade later to 2010, when García was reading the announcement that VCU’s Global Education Office would welcome grant applications for up to \$50,000 toward a year-long collaborative effort with any one of its sister institutions. He immediately contacted UKZN to gain its initial interest, then waited a year while securing a matching commitment of \$50,000 from VCU’s top-ranked School of the Arts if his GEO grant proposal were accepted. Finally, in June 2012, he received word that the full \$100,000 was at his disposal; a mere five weeks later, García and a handpicked combo of VCU students—Trey Sorrells (alto sax), Brendan Schnabel (tenor sax), Victor Haskins (trumpet), Chris Ryan (guitar), Justin Esposito (bass) and C.J. Wolfe (drums)—were on a plane to Durban, South Africa.

In September 2012, Professor Neil Gonsalves, a pianist and the director of the UKZN Centre for Jazz and Popular Music, led six UKZN students to Richmond, Va.: Linda Sikhakhane (tenor saxophone), Sakhile Simani (trumpet), Sebastian Goldswain (guitar), Lungelo Ngcobo (piano), Ildo Nandja (bass) and Sphelelo Mazibuko (drums). Additional weeklong exchanges followed in March 2013, along with four commissioned works (two from Durban, two from Richmond), several new arrangements, rehearsals shared over the Internet, and collaborations with South African music legend Madala Kunene and Richmond-based saxophonist-educator Plunky Branch. Other activities included concert performances, sessions with guest clinicians, visits to jazz advocates in Washington D.C., and trips to the KwaMuhle Museum in Durban and to Richmond’s Black History Museum and American Civil War Center.

García and Gonsalves had made the study of racism and segregation in the history of these two cities an integral part of the experience for students and faculty alike. “Music comes from people, and people come from a culture and a history,” offered García. “Richmond is the former Confederate capital, and ‘The Durban System’ had been the basis for what later became the policy of apartheid throughout South Africa. But out of oppression on both continents came music that spoke for freedom. This teaches the next generation of jazz musicians that you don’t find your musical voice merely to express Gm7–C7; you seek it to express what you feel.”

“South African jazz has its own swagger, rooted in the many kinds of urban music that are part and parcel of a migrant culture,” said Gonsalves. “Through the gift of this educational exchange, we can proudly say that local South African music forms and styles such as *mbaqanga*, *maskanda* and *marabi* have taken their place alongside the blues, standard tunes and bebop as platforms for musical dialogue between our respective ensembles. This dialogue is rooted at least partially in our common Southern heritage of migration from serfdom to global citizenry, and we acknowledge the effectiveness of this jazz bridge that we’ve built towards developing greater understanding.”

The students resonated with that same feeling. “Reading and playing music weren’t the only purposes of the exchange,” said Sikhakhane. “This involved a lot of spiritualism through sound and cultural experience. All the influences of our forefathers came to action. And the best part of this was sharing all our understandings through jazz music of this caliber.”

Schnabel agreed. “Physical distance and cultural differences cannot blur our universal humanity,” he said. “I can think of no better way to express this revelation than through the joy of music.”

At press time a joint CD from live concert tracks, *Leap Of Faith* (VCU Jazz), was slated for release in late September on both continents. The CD features the students and faculty; guests Kunene and Branch; the commissions by García and VCU student Victor Haskins and by UKZN’s Professor Sazi Dlamini and alumnus Stephan le Roux; plus other originals and arrangements.

Plans are afoot to continue the partnership of these two jazz programs. “As marvelous as the musical output has been,” enthused García, “it still cannot compare to the knowledge we have all learned and especially the friendships we have all made.”

—Antonio García & Neil Gonsalves

More info: wp.vcu.edu/vcu jazz; jazz.vcu.edu; music.ukzn.ac.za/Academic-Programmes/Jazz-Studies.aspx

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Branford Marsalis

At the North Sea Jazz Festival in Rotterdam, the Netherlands, on July 14, Branford Marsalis took the Blindfold Test in the Jazz Café venue before a full house. Earlier in the day, he performed at the fest with his quartet, including pianist Joey Calderazzo, bassist Eric Revis and drummer Justin Faulkner. Before Marsalis had heard any tracks for his fourth Blindfold Test, he commented on the star-rating system: "All of them get a 5 because it's hard to do. Even when you suck at it, it's still hard to do."

Dexter Gordon

"Cheese Cake" (*Go*, Blue Note, 1999, rec'd 1962) Gordon, tenor saxophone; Sonny Clark, piano; Butch Warren, bass; Billy Higgins, drums.

Right off, it's Dexter Gordon. If you don't know Dexter, buy this album. Then put on a John Coltrane record from 1957, and you'll realize that Trane is playing Dexter's licks, except his tone is different. Most musicians don't hear specificity; they hear generally. But listen to the actual notes Trane was playing. He stole them from Dexter, who interestingly sounded like Lester Young on his first album. Like a twin. Dexter learned Lester and Charlie Parker, and his voice came from that. It's weird how Dexter isn't talked about as much as he should be.

Ravi Coltrane

"Who Wants Ice Cream" (*Spirit Fiction*, Blue Note, 2012) Coltrane, tenor saxophone; Ralph Alessi, trumpet; Geri Allen, piano; James Genus, bass; Eric Harland, drums.

I don't know who this is. A lot of guys today play this way. I didn't like it. I'm not a fan of small sounds, and everyone sounded small. The room they recorded in is very small. The drums hit and the sound just dies. I understand the economic reality of recording like that, but I like to hear music recorded in rooms that reflect the actual sound of the people playing.

On this track, they don't sound like they know how to play together. The tenor and trumpeter are playing their versions of the same licks. So there's a clash. If they had spent a little more time listening to traditional New Orleans groups, they'd hear how the trumpeter plays a straight line and the clarinet plays arpeggios. That way the two don't step on each other.

The tenor player can play the horn, but whenever I hear something like this, it's like everyone starts out slow, then they go into playing 16th notes. That's the new rule. But then you get a lot of information coming out at you at the same time, which, for a non-jazz listener, is problematic. After a while, it just starts sounding the same. [after] It's Ravi? OK, but I didn't hear a lot of communication in the band. Everyone sounds like it was a recording session, like it was work. If I'd be doing a session like this, I'd pick something simple to play, so everyone can have fun and sound fun on the recording.

Dave Liebman/Michael Stephans

"Here, There And Everywhere" (*Lineage: Rock And Pop Classics Revisited*, Whaling City Sound, 2013) Liebman, tenor saxophone; Stephans, drums; Bobby Avey, piano; Vic Juris, guitar; Evan Gregor, bass.

The solo was cool. I dig the voice. The tone was thin. I prefer a more robust tone, but it was imaginative. I could get into that. But the song? The Beatles are much better at it. It reminds me of how a musician friend changed all the chords of a popular song, but it wasn't successful. I said the person who wrote the song didn't use those chords, and the tune sounded better that way. What confuses me is, who is this for? The people who I know who like jazz don't want to hear a Nirvana song, and the people who like Nirvana don't want to hear a song that's been reharmonized to the point where they don't recognize the song. So, I wonder, like here, what is the purpose? It's like what one of my music teachers told me when I would reharmonize something: Why does a dog lick his balls? Because he can. What makes Beatles songs so successful is their simplicity. This isn't one of my favorite Beatles songs, so I wouldn't have chosen to do this. It still comes down to the question, what is the purpose of the song?



Branford Marsalis at the 2013 North Sea Jazz Festival

HANS TAKINOR/NORTH SEA JAZZ FESTIVAL

David "Fathead" Newman

"Blues For Ball" (*Back To Basics*, Milestone, 1991, rec'd 1977) Newman, tenor saxophone; Pat Rebillot, keyboards; Jay Graydon, guitar; Abraham Laboriel, bass; Idris Muhammad, drums; Bill Summers, percussion.

I don't know who this is, but nobody in the band is a jazz musician. It's more like smooth-jazz guys. The sax player is playing two scales consistently: the blues and the pentatonic. He's playing the same licks over and over again. Now Stanley Turrentine was a swing musician who was also a bebopper. When he started getting into funk, he tied it all together. But not this guy. [after] It's Fathead Newman? Well, he's not a jazz musician. He grew up listening to swing music, which is why his solos with Ray Charles always sounded so good. But he was never a real jazz guy. I like the sound of his instrument. It has a fat sound, which is something rare these days. But the solo? It's not based on a melody, which doesn't seem to exist here. [after] It's McCoy's "Blues For Ball"? I don't hear any Cannonball [Adderley] in here at all.

S.O.S.

"News" (*Looking For The Next One*, Cuneiform, 2013, rec'd 1977) John Surman, soprano saxophone, synthesizers.

I'll guess. John Zorn? No, then it might be John Surman. Yeah, it's that anti-establishment movement, which I find amusing because none of the players could play establishment material. When a guy says the establishment sucks, but he can't play it anyway, I wonder, does it suck because it actually sucks or does it suck out of necessity? Here, I'm betting the latter. This piece is not something I'd listen to, but it's cool. I like the way he uses a digital delay the way a guitarist uses it. It's actually more a guitar piece than a saxophone number. I like the sound effects, but the repetitions bore me. It's why I stopped playing r&b. My brain got bored, but it did feel good. This has repetitions but it doesn't feel so good.

David Murray Infinity Quartet

"Stressology" (*Be My Monster Love*, Motéma, 2013) Murray, tenor saxophone; Marc Cary, keyboards; Nasheet Waits, drums; Jaribu Shahid, bass.

It's David Murray—I've heard him a lot. He plays those swinging phrases the way some cats played in the '30s. He plays the hell out of his horn. He's got a fine sound, which a lot of people don't have today. He scratches out all the younger guys. The tune is not my thing. We have our ideological differences. He's into the avant-garde. He invited me to record with him once, which I enjoyed. After I finished, he said, "I'll call you." Well, he fired me off the record and didn't use my parts.

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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