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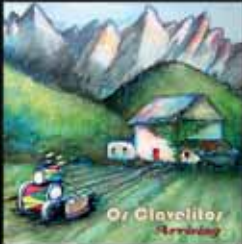
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OCTOBER 2016

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ON THE COVER

30 Steve Turre

Still Striving

BY PHILLIP LUTZ

Hearing Steve Turre tear through tongue-twisting tunes on the trombone or tease out improbable tones from seashells, it's hard to imagine him nearly 50 years ago paying his dues in a ragtag circus band. Looking back, the experience served him well, and he has run with it—to clubs and concert halls, where he has headlined and shared stages with jazz masters, and to the TV studio, where he has been in the house band at NBC's *Saturday Night Live* since 1984.



Marc Ribot, G. Calvin Weston and Jamaaladeen Tacuma at the Newport Jazz Festival in Newport, Rhode Island, on July 30.

ADAM MCCULLOUGH

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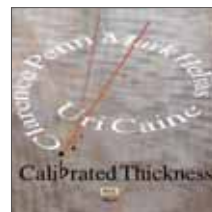
Cover photo of Steve Turre shot by Jimmy and Dena Katz at Smoke Jazz & Supper Club in New York City on July 12. Info for this venue is at smokejazz.com.



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First Take > BY BOBBY REED



Jamaaladeen Tacuma gets the party started in Tokyo.

Merchants of Fun

ABOUT 30 YEARS AGO, A FRIEND EXPLAINED TO ME THE RULES of a verbal sparring game in which participants engaged in fierce one-upmanship as they recited passages from Shakespeare. The twist? All dialogue had to be sung to the melody of "Meet The Flintstones" (aka the theme song to *The Flintstones* cartoon). Ever since that day, I've been intrigued by the idea of taking one aesthetic and filtering it through another.

Lin-Manuel Miranda created one of the biggest Broadway sensations of all time by taking aspects from the biography of Alexander Hamilton and merging them with a hip-hop aesthetic, intertwined with aspects of traditional musical theatre. In the wake of the enormous critical and commercial success of *Hamilton*, we expect other playwrights to incorporate rapped dialogue into future productions. (If you're a *Hamilton* fan, be sure to check out the 4-star review of Tony winner Leslie Odom Jr.'s debut album on page 64.)

A dozen years ago, the French band Nouvelle Vague made a splash by taking New Wave and alt-rock songs from the 1980s and performing them in a bossa nova style. The band's self-titled debut included renditions of songs by Joy Division, XTC and The Cure. By the time Nouvelle Vague was recording its 2009 album, titled 3, members of the bands being saluted actually joined the recording sessions. So Ian McCulloch, the lead singer of Echo & The Bunnymen, pitched in on Nouvelle Vague's interpretation of "All My Colours," a tune from The Bunnymen's 1981 album *Heaven Up Here*.

These types of mash-ups have been on my mind lately because of two jazz artists: saxophonist Jeff Lederer and guitarist Marc Ribot. As journalist Ken Micallef reported in our July issue, Lederer's thrilling new disc, *Brooklyn Blowhards*, consists of 19th-century sea shanties as rendered through an Albert Ayler free-jazz filter.

As journalist Bill Milkowski reports in this issue, Ribot's new album by his band The Young Philadelphians, *Live In Tokyo*, takes disco tunes and Philly Soul nuggets from the '70s and merges them with the aesthetic that Ornette Coleman pursued with his band Prime Time. The authenticity of Ribot's project is undeniable because two members of The Young Philadelphians—bassist Jamaaladeen Tacuma and drummer G. Calvin Weston—are alumni of Prime Time.

Lederer and Ribot offer music that stimulates the brain while also evoking lots of smiling lips and gyrating hips. For those who feel that music is supposed to be fun, the world of jazz offers plenty of advocates. You might have to search a bit to find these artists' albums or to see them in concert, but your reward will be immeasurable. **DB**



Gerald Albright at the 2016 Légère NAMM Jazz Jam

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Where's the Crescent City?

I picked up a copy of the August issue of *DownBeat* at New Orleans' Satchmo Summerfest, and I enjoyed it very much. However, while reading the results of your annual Critics Poll, I was struck by the lack of recognition for artists who work in the birthplace of jazz.

There were, of course, some votes for the great Marsalis brothers, but where were the votes for other great New Orleans-based artists, such as the Rebirth Brass Band and its all-world trombone player, Stafford Agee? And how in the dickens can any poll shut out artists such as Lucien Barbarin, Gregg Stafford, Kermit Ruffins, James Andrews and Aaron Neville?

I was also stunned by the precious few votes received by other New Orleans greats, like Trombone Shorty, Dr. Michael White, Glen David Andrews and John Boutté.

Are your critics actually missing out on the jazz renaissance that's currently taking place in New Orleans?

YOCEL ALONSO
SUGAR LAND, TEXAS



This One's a Keeper

Having saved every issue of *DownBeat* since 1968 and acquired older issues from a wonderful store in Chicago, I stopped saving them after moving three times around the country and Canada. Eventually, a need to downsize deprived me of my collection.

However, the September 2016 issue of *DownBeat* will be saved and cherished. The Keyboard School section was superb, and Thomas Staudter's and Phillip Lutz's articles on Carla Bley ("The Trailblazer Still Burns") and Kenny Garrett ("Get Up & Dance!"), respectively, were outstanding and inspirational.

Thanks for such a memorable issue.

JAMES DORSEY
BERWYN HEIGHTS, MARYLAND

Artist Support

In the recent *DownBeat* Critics Poll, in the category Historical Album of the Year, the box set that placed at No. 6—Sonny Rollins Quartet's *Complete Live At The Village Gate 1962*—is a bootleg. Sonny has not been paid a penny for this release, nor will he ever be paid.

Perhaps in the future, should a bootleg album again be honored in the Critics Poll, the

album's illegal status ought to be noted. Record buyers would then be cognizant of that fact and could choose whether to support the bootlegger—or the artist.

TERRI HINTE
RICHMOND, CALIFORNIA

2 More for the Future

The artists profiled in your July cover story, "25 For The Future," were all worthy. Two more I would mention are pianist Tigran Hamasyan and trumpeter Dominick Farinacci. We will be closely listening to these talented young men for a long, long time.

BOB WALKER
RSWJDRP@AOL.COM

Happy Castle Dwellers

As an avid jazz fan (and *DownBeat* subscriber), I was disappointed to see that in your February issue's feature "193 Great Jazz Venues," you failed to mention Caton Castle Lounge & Package Goods in Baltimore.

For years now, the owner of Caton Castle has been bringing in great jazz artists at reasonable prices. The likes of Gary Bartz, Warren Wolf, Terell Stafford, Bobby Watson, Cyrus Chestnut, George Coleman, Harold Mabern and many more have brought faithful audiences to their feet.

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SHERRIE KOBER EVANS
PIKESVILLE, MARYLAND

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Beat

Jakob Bro, Danish Vets Expand Jazz Borders in Copenhagen

As veteran jazz festivals go, Copenhagen's is more labyrinthine than most. Whereas the Montreal festival centers itself in a five-block radius closed to traffic, and North Sea compresses its high-caliber programming into an under-one-roof thicket, the Copenhagen Jazz Festival revels in expansiveness.

Its 38th edition, which ran July 1–10, hit a new record of some 1,300 separate shows. The sheer density, however, is a bit deceptive: The core festival organization presents the major concerts (which included Pat Metheny's new quartet, Dee Dee Bridgewater, Gregory Porter and Burt Bacharach in the architecturally stunning DR Koncerthuset) while also providing an umbrella identity for many clubs and concert presenters.

The highlight of my (admittedly modest) festival sampling came when two significant and internationally respected musical Danes from different generations—veteran trumpeter Palle Mikkelborg and young guitarist Jakob Bro—converged with drummer Joey Baron (channeling Paul Motian) and bassist Thomas Morgan. Tellingly, the quartet was preparing to record an album for ECM.

Between a poetic spin on “Nature Boy” and a sweet, folk-like encore, the concert covered a range of themes and variations—on tunes, and collective attitudes—with Bro waxing pictorial on electric guitar and Mikkelborg on his sparest, most ECM-ready behavior.

Not incidentally, this was a magical meeting of concert and context, taking place in the historic and acoustically friendly Kastelskirken church, in the remarkably preserved military fortress Kastellet, dating back to 1626 (the church was built in 1704). This was the first time the jazz festival was allowed to use the site, and the Mikkelborg-Bro convergence made for an especially poetic epiphany in this unique space.

By contrast, the humble funky-chic venue called 5e (also its address) in an industrial area of the city offered up its own site-sound chemistry the next night, when the inventive free improvisational saxophonist Laura Toxvaerd spun her special musical web. (The space is run by the enterprising indie label ILK, co-founded by guitarist Mark Solborg, who played in a variety of settings during the fest.)

Toxvaerd's set was a CD and book release gig for her latest graphic notation project, *18 Compositions*, here with drummer Ole Mofjell and pianist Christian Balvig, working resourcefully within the limitations and possibilities of a simple upright piano (including working the exposed



Palle Mikkelborg (left), Joey Baron, Thomas Morgan and Jakob Bro perform in Copenhagen on July 8.

strings with his feet).

Toxvaerd is a fascinating and sometimes theatrical player who can coax a big, bracing sound on alto, but who savors space and nuance, and the Albert Ayler-esque effect of funneling melodic motifs through an overtone-sculpting, flinty tone.

She returned the next day to the KoncertKirken venue, as part of a series of an international improviser's collective called The Community (curated by another free-minded alto saxophonist, Mia Dyberg), in sympathetic accord with Brooklyn-based drummer Devin Gray and Swedish guitarist Jon Lipscomb.

Supposedly from the “world music” aspect of the program, with generous jazz content attached, the uniquely mesmerizing Brazilian Egberto Gismonti performed a solo piano concert in the pristine theater space of the dazzling “Black Diamond” library addition overlooking the canal.

In his technically adroit and musically fluid hands, jazz, Brazilian folk elements, classical training and that special Gismonti X-factor came together in a beautiful way, leaving an indelible Copenhagen memory, circa 2016.

—Josef Woodard

FRANK STEWART



Bobby Hutcherson (1941–2016)

Bobby Hutcherson RIP: Vibraphonist and NEA Jazz Master Bobby Hutcherson, a fluent bebop soloist who helped translate his instrument's language into the post-bop idioms of free-jazz and fusion, died Aug. 15 of complications from emphysema in Montara, California. He was 75. Hutcherson was one of the most recognizable mallet players in jazz, with an aptitude for crafting dense, complex chords from just a handful of notes. DownBeat will publish a full-length appreciation of Hutcherson in the November 2016 issue.

More Miles "Bootlegs": Columbia/Legacy Recordings will release *Miles Davis Quintet: Freedom Jazz Dance: The Bootleg Series, Vol. 5* on Oct. 21. The three-CD box set chronicles Davis' musical evolution during his Second Great Quintet period (1966–'68), in which he worked primarily with saxophonist Wayne Shorter, pianist Herbie Hancock, drummer Tony Williams and bassist Ron Carter. It includes the master takes of performances that would appear on *Miles Smiles*, and later on *Nefertiti* and *Water Babies*. The set also features more than two hours of previously unreleased studio recordings. legacyrecordings.com

Leonard on Exhibit: The Smithsonian's National Portrait Gallery is featuring iconic images by photographer Herman Leonard (1923–2010) in the exhibition "In the Groove: Jazz Portraits by Herman Leonard," running through Feb. 20, 2017. The 28 photographs in the exhibition were taken with Leonard's Speed Graphic camera between 1948 and 1960. si.edu

5-Master Sextet: On Nov. 18, five NEA Jazz Masters will perform together at Flushing Town Hall in Flushing, New York. The NEA Jazz Masters Summit Concert will feature saxophonists Jimmy Heath and George Coleman, pianist Barry Harris, trumpeter Jimmy Owens and drummer Jimmy Cobb, joined by bassist David Wong.

flushingtowhall.org

Camille Bertault: Voix Unique

SOCIAL MEDIA HAS GENERATED NUMEROUS pop sensations, but it has yet to create a bona fide jazz star. Young French singer Camille Bertault might change that, thanks to her dedicated YouTube channel featuring dozens of clips. "I started posting videos of myself singing along to recordings trying to imitate instruments," Bertault said via phone from New York on June 7, the day her debut, *En Vie* (Sunnyside), was released. "I was mainly doing it for friends and to have fun. I was really surprised by the buzz my version of 'Giant Steps' generated."

That landmark clip was filmed in the casual environment of her apartment, but Bertault has spent a long time developing her performance chops in clubs. She's been leading jam sessions at a Paris jazz club called Le Caméléon on the Left Bank, not too far from the city's former jazz mecca, Saint-Germain-des-Prés.

While many French musicians have negative views about social media in general—and YouTube sensations in particular—Bertault hasn't encountered any significant backlash, although she did acknowledge that "there will always be likers and haters." Among her early supporters was the extraordinary pianist Olivier Hutman, who recruited bassist Gildas Boclé and drummer Antoine Paganotti to play on the sessions for *En Vie*.

Bertault's online videos also caught the attention of producer Matt Pierson, who was so enthusiastic that he had to share his discovery with Sunnyside honcho François Zalacain. When Sunnyside contacted Bertault, she already had a recording in the can that the label could release.

Although it is run by a Frenchman, Sunnyside remains an American label with a global reach, making it a good home for Bertault because she sings in French—a courageous decision in an era when scores of non-American singers have opted for English.

Bertault provided compelling reasons for her decision to stick with her own language: "It is important to write lyrics that you're emotionally connected with. Otherwise, you're just borrowing those emotions. I haven't lived with English long enough to feel that necessary connection."

Although her music is accessible, Bertault doesn't try to ride on any of the retro fads that sweep France at regular intervals. Her goal is to remain personal while helping jazz regain some of its previous popularity. "Modern jazz is gen-



NIKOLA GENDRIC

Camille Bertault employs puns and wordplay on her French-language album *En Vie*.

erally too intellectual and boring," she said. "I want to be natural and to reach out to people of my generation. I'm not trying to be commercial. I do things as I feel."

Bertault puts a unique spin on many of the tunes she interprets by writing original lyrics for them. In her hands, Herbie Hancock's "Empty Pockets" becomes the story about a pickpocket, and Jimmy Rowles' "Peacocks" is unfurled as a dream sequence in which the narrator marvels at the birds' colorful feathers. Moreover, Bertault employs a deeply creative process when writing her own music. "I like to compare [my compositions] to a patchwork," she said. "I record various melodic motifs, and then I start putting them together."

Because Bertault studied classical piano for 20 years—she started at age 4—composers like Ravel, Debussy and Scriabin have influenced her just as much as Keith Jarrett and Brad Mehldau. When discussing the singers who have shaped her style, Bertault cited Fiona Apple in the same breath as Ella Fitzgerald. Her classical studies boosted her interest in harmonies, which explains her penchant for recording multitrack recordings in which she sings the lead vocal and the backing parts.

During her 10 days in New York, Bertault hoped to explore the local scene and meet other musicians. In addition, she had planned a recording session, which, unfortunately, was postponed. The singer was somewhat reluctant to share too many details about her forthcoming project: "I am planning to do something different, to innovate, but it will still be me."

—Alain Drouot

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Cline, Guitarists Set Sail at Newport

BLUE SKIES AND A BLISTERING SUN GREETED FESTIVALGOERS who flocked in record numbers to Fort Adams Park on the banks of the Narragansett Bay on July 30 during the 62nd edition of the Newport Jazz Festival. Those who got up early enough were treated to a spectacular set by Darcy James Argue's Secret Society, which premiered new material from its upcoming *Real Enemies* (due Sept. 30). With Brooklyn-based composer-bandleader Argue conducting, the impressive 18-piece big band performed the dense, swirling, dramatic music with chamber-like precision. Several standout soloists found their spots to open up and wail, especially guitarist Sebastian Noelle, who flaunted fiery fusion licks on the sinister "Trust No One."

Back at the Quad Stage tent, guitar hero John Scofield and his long-time partner and kindred spirit Joe Lovano were playing beautiful harmonies on the gorgeous waltz-time number "Hangover" (from Scofield's *Past Present*) with bassist Ben Street and drummer Bill Stewart. They closed out their set in funky fashion with the authentic second-line groover "Chariots," an earthy offering that had both guitarist and saxophonist digging in with authority and double-timing with ease.

At the intimate, indoor Storyville Stage, guitar daredevil Mary Halvorson enthralled listeners with her riveting solo set. Opening with a unique interpretation of Ornette Coleman's "Sadness" that incorporated open string droning, detuning, prepared guitar and touches of slide guitar, she played with uncommon focus and authority while exhibiting fearless instincts as an improviser.

You had to get up early on July 31 to catch guitarist Nels Cline and his 17-piece aggregation at the Fort Stage, and it was well worth the wake-up call. With Cline's identical twin brother, Alex, on drums, Cline's

Nels Cline (foreground) and Michael Leonhart perform with a 17-piece ensemble at the Newport Jazz Festival in Newport, Rhode Island on July 31.



wife, Yuka Honda, on keyboards, Julian Lage on second guitar, Kenny Wollesen on vibes and marimba, Devin Hoff on bass and an all-star wind and string section filling up the stage, conductor-arranger Michael Leonhart led the ensemble through half of the material that appears on Cline's new two-CD Blue Note debut, *Lovers*.

The band's take on Henry Mancini's "The Search For Cat" (from *Breakfast at Tiffany's*) had a kind of Copland-esque sweep and segued nicely into "The Bond," an original tune that Cline composed for his wife. The piece built from a delicate guitar duet between Cline and Lage that initially sounded like an outtake from their 2014 Mack Avenue album, *Room*, before building to an ecstatic peak. —Bill Milkowski

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ROMAN KHRISTYUK



Alex Sipiagin performs at the Sochi Jazz Festival in Russia.

Sochi's Jazz Moment

THE FIRST DAY OF THE SEVENTH ANNUAL INTERNATIONAL JAZZ Festival in Sochi—the city of 360,000 people on the Black Sea and host of the 2014 Winter Olympics—was an informal affair. It began on Aug. 4, when festival producer Igor Butman joined a circle of musicians who had been playing New Orleans trad music in a large concrete plaza that fronts an imposing, neoclassical building from the Soviet era that now houses stores selling Omega watches and Bosco sportswear. After a few Dirty Dozen-ish pieces, Butman led the crew on a quick second-line march from the plaza to an adjacent outdoor stage, where a big band of Sochi-based musicians played an efficient set featuring four different singers.

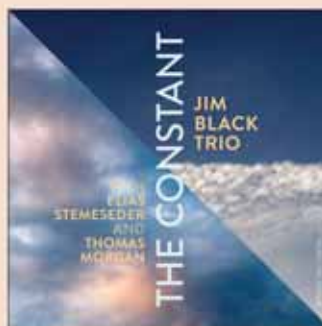
When they were done, tenor saxophonist Sergei Gurbeloshvili led a first-call Moscow-based rhythm section (pianist Anton Baronin, bassist Daria Chernakova, drummer Sasha Mashin) through a potent four-tune set that any top-shelf New York jazz club would have been proud to present. Gurbeloshvili, who emigrated to the United States from Moscow in 1992, possesses a distinctive jazz voice, refracting in his own argot elements of Jazz Messengers-era Wayne Shorter, first-half-of-the-'60s Coltrane and elements of Sonny Rollins. He hasn't made a jazz record in several decades—one is overdue.

Chernakova and Mashin remained onstage in the humid heat for a quintet set front-lined by trumpeter Alex Sipiagin and alto saxophonist Will Vinson, with Muscovite Alexei Rodnikov in the piano chair. They played a strong set, tearing through "Returning," a 7/4 longform number that referenced Sipiagin's tenure with Dave Holland and his passion for the music of Freddie Hubbard and Woody Shaw. On "One For Mike," dedicated to former Sipiagin employer Michael Brecker, Sipiagin tossed off a complex flugelhorn with the preternaturally pure, centered tone that is his signature.

Later that evening, trumpeter Vadim Eilenkrig opened for the Rwandan-Ugandan descended U.S. singer Somi. Built like a weightlifter, Eilenkrig, once the lead trumpeter in Igor Butman's Moscow State Jazz Orchestra, is a well-known television personality for his participation in a Russian equivalent of *Dancing with the Stars*. His Moscow-based partners on this well-planned, melody-rich, crowd-pleasing set were tenor saxophonist Dmitry Mospan (also a veteran of MSJO); Baronin on piano; Mashin on drums; and a strong, understated bass guitarist, Armen Mkrtchan.

Somi, who had made the 15-hour voyage from New York for this one-off concert with a drummerless edition of her working band (Liberty Ellman, acoustic guitar; Toro Dodo, piano; Ben Williams, bass), presented mostly original songs from her 2014 breakthrough album, *Lagos Music Salon*. Her pungent phrases of "Four.One.Nine" underscored her deep connection to the blues, an affinity reaffirmed on her set closer, "Four African Women," which she concluded with wrenching cries and moans.

—Ted Panken



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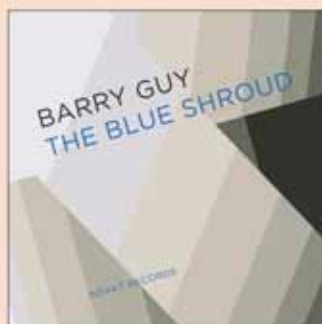
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VINYL / BY JOE TANGARI



Newvelle Records founder Elan Mehler (left) and Jack DeJohnette at a recording session

Vinyl LPs at Your Service

Left for dead in the late 1980s, vinyl is experiencing a resurgence as a handful of pioneering companies have found a way to support an old medium with new technology: vinyl subscription services.

Small record companies were among the first to see the potential in using the Internet to develop these services. For instance, Chicago's Numero Group, a reissue label known for salvaging soul-music obscurities, has allowed listeners to subscribe to its release schedule for years, though the subscription is not format-specific.

Newvelle Records puts a decidedly different spin on this concept. The label has recruited a slate of jazz heavyweights, including Jack DeJohnette, Esperanza Spalding, Frank Kimbrough and John Patitucci, to record new albums for exclusive release to subscribers. The label's initial foray is a limited run of six albums recorded mostly on vintage analog equipment and released over one year. The series' artwork is designed to work as a set, featuring the work of one photographer and one designer.

The exclusive release is a hook used by some services that are not label-specific. For instance, **Vinyl Me, Please** offers special colored vinyl pressings with original artwork for the albums it sends to subscribers to its Record of the Month service. Each record also comes with a cocktail recipe to go with the music.

Turntable Kitchen takes the link between music and food much further, offering a Pairings Box that includes a 7-inch record and three meal recipes, plus a seasoning mix for each recipe. "Pairing food and music was something that came naturally to us. It was something we were doing at home, long before we ever started a

website," says co-founder Matthew Hickey.

Turntable Kitchen has also begun offering exclusives through its Sounds Delicious series, which features current artists, primarily drawn from the indie rock ranks, performing full-length covers of albums such as Tom Petty's *Full Moon Fever*.

Vinyl Me, Please CEO Matt Fiedler relates the appeal of vinyl to broader trends leading people toward unique experiences, including farm-to-table restaurants, craft beer, slow-drip coffee and printed books.

Prescribed Vinyl's Dan Toffling notes that spending time with a vinyl record provides a break from consumers' tendencies to gloss over new material in the age of streaming. "I do use Spotify and YouTube, and sometimes you give something a few seconds before skipping it, but a record is a physical medium. You have to turn it over. You give it a chance."

Prescribed Vinyl aims to give subscribers control over the music they receive, offering three genre-specific subscriptions in addition to its flagship monthly subscription service, which sends a curated selection of new and old music to listeners.

VINYL takes customization to another level, inviting subscribers to share their Spotify profiles and listening preferences, and then curating a selection tailored to each subscriber's tastes.

"The majority of the music industry is shifting from paying for ownership to paying for access, which starts to make streaming feel utilitarian," said Fiedler. "With vinyl, there's something physical and tangible—something you can give as a gift or pass down for generations. There's a much deeper, emotional connection instilled when interacting with vinyl."

DB

Molde Fest Spotlights Violin Dynamo

PART OF WHAT MAKES THE MOLDE JAZZ FESTIVAL A PRIZE ON THE global jazz festival circuit is its delicate balancing act in the programming department, keeping a watchful eye on matters of art and issues of popular culture over the course of its annual feast in this fjord-hugged corner of Norway.

For the 56th edition, which ran July 18–23, a short list of highlights ranged from the mainstream American visitors—pianist Chick Corea and band, guitarist Pat Metheny in an intimate duet with bassist Ron Carter and an enlightened pairing of the Branford Marsalis Quartet with singer Kurt Elling—to the maverick freedom-within-structure magic of trumpeter Wadada Leo Smith’s Golden Quartet and pianist Django Bates, a player definitely deserving of wider recognition.

This was also a year in which the distinctive artist in residence role was particularly memorable and stocked with musical intrigue. That role belonged to the eclectic and ear-friendly violinist Ola Kvernberg.

At a press conference on the festival’s final day, artistic director Hans-Olav Solli (in his first official year as director) expressed his satisfaction over Kvernberg’s qualifications for the position. “Ola is close to a perfect example of someone with a huge range of talents,” he said. Of working with Kvernberg to develop the festival’s programming, Solli added, “It was big fun.”

Being on the receiving end of that program was big fun, too, with some nice surprises folded into the mix. Kvernberg’s July 18 performance was the grand gala of the residency, with the violinist at the epicenter of a large-ensemble fusion of jazz and chamber music. The reputation of this piece, “Mechanical Fair,” precedes Molde, having been commissioned by the Norwegian Kongsberg festival in 2013, and recorded for the Norwegian Jazzland label. The Molde performance, combining a jazz



Ola Kvernberg (left) and Joshua Redman perform at the Molde Jazz Festival in Molde, Norway, on July 20.

band in the center of strings and other orchestral timbres and blending melodic and minimalist themes into a sweeping suite, was an expansion of the original.

If strings prevailed for the night of July 18, then drums and seductively pummeling percussion ruled the next night, with Kvernberg’s new project, Steamdome, aptly booked for a late-night set at a club-style venue. The combination of grooves, interlocking riffs and slinky odd-metered pulses made up much of the program for what was essentially a cinematic post-rock vehicle, with improvisation kept to a minimum.

It was an entirely different story the following day, which found Kvernberg delivering an impressive duo performance with saxophonist Joshua Redman. Odd as it may sound on paper, the pairing was an inspired one, as the two agile players swapped riffs and danced around each other’s ideas.

—Josef Woodard

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RENATO NUNES

Vocalist Maria João performs at the Funchal Jazz Fest in Funchal, Portugal.

Hometown Heroes Delve Deep at Funchal Fest

FOR SUCH A COMPACT SOIRÉE, THE FUNCHAL Jazz Festival throws a mighty punch. Under the guidance of Artistic Director Paulo Barbosa, the 17th edition surveyed an expansive range of jazz idioms during its three-day span (July 14–16), including inventive 21st-century post-bop, exhilarating fusion, modernistic Portuguese art-house jazz and hip-swerving soul.

The festival's streamlined program presented only two acts per night, allowing the artists to delve deeper into their repertoires.

Two of Portugal's finest musicians—singer Maria João and pianist Mário Laginha—opened the festival's second night. They have built a rich and varied body of work over the past two decades, and their bracing chemistry showed throughout their spectacular set.

João possesses one of the most otherworldly voices on the international jazz scene. She sang through a wildly expressive and piercing soprano that often quivered in an operatic fashion. But she displayed the rhythmic acumen of a modern bop pianist. She's also an incredible writer and interpreter of lyrics, animating her songs with zany, childlike chirps, hiccups, sighs and cries that would saddle lesser talents. She underscored that trait with a mesmerizing emotional persuasiveness.

Laginha's refined approach was the ideal foil for João's carefree spirit as the two led an equally commanding band, comprised of bassist Bernardo Moreira, drummer Alexandre Frazão and accordionist João Frade.

Spirited songs like the dazzling "Fidgety" showcased João and Laginha's mastery of labyrinthine lines, but softer moments like the plaintive "Parrots And Lions," the dramat-

ic "Músculo" and the wondrous "This Time" proved most seductive because of their enigmatic splendor.

At the beginning of the final night, Laginha appeared again—this time with a revised edition of Sexteto de Jazz de Lisboa, a group that formed in 1984 but released only one album, *Ao Encontro*, four years later. With its three front-line horns, consisting of tenor saxophonist Edgar Caramelo, trumpeter Tomás Pimentel and newcomer alto saxophonist Ricardo Toscano, the ensemble's phrasing and melodic improvisations faintly recalled the hard-bop music heard on Blue Note Records' mid-1960s catalog, but with a more water-colored lushness.

Laginha and the rhythm section of bassist Francisco Brito—another newcomer—and drummer Mário Barreiros enabled the group to escape hard-bop conventions by supplying a breezy swing that was intricate and invigorating. Compositions like the strutting "Véspera" and the enchanting "TOAPS," which could have easily fit on Wayne Shorter's 1985 LP *Atlantis*, illustrated the power of Laginha's writing, while the Afro-Brazilian funk-meets-bop groove of "Muda" and the equally danceable "4+3" demonstrated Pimentel's compositional flair.

Fans still craving jazz after each festival's closing act could catch the energizing jam sessions at Scat, Funchal's top jazz bar and restaurant. There, a young, Lisbon-based quartet led by Toscano played a variety of jazz standards. But the thrills really began when fest participants such as saxophonist Seamus Blake and drummer Rudy Royston joined in the fray.

—John Murph



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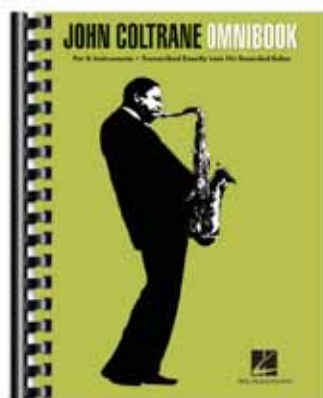
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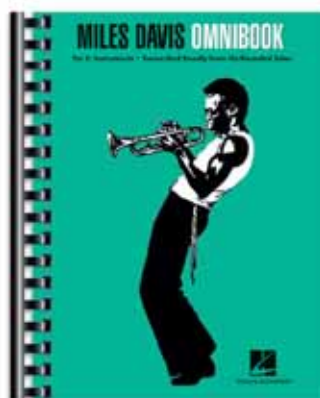
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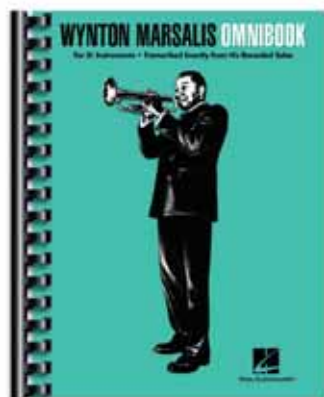
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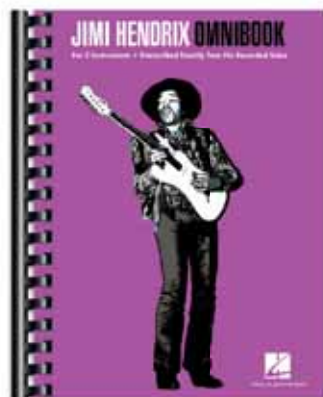
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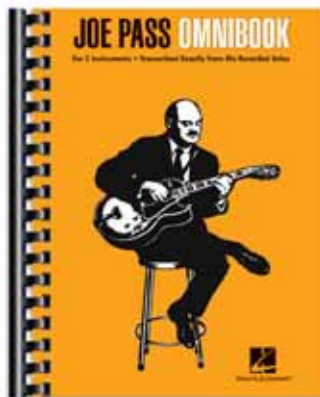
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DownBeat staffer John Tynan (left) presents Pete Fountain with a plaque in recognition of his win in the category New Star-Clarinet in the 1960 DownBeat Critics Poll.

DOWNBEAT ARCHIVES

In Memoriam: Pete Fountain

PETE FOUNTAIN, A CLARINETIST WHO WAS BOTH AN INTERNATIONAL star and a local legend in New Orleans, died from heart failure on Aug. 6. He had been in hospice care in New Orleans. He was 86.

Fountain rose to fame in the late 1950s, thanks to his appearances on the variety TV series *The Lawrence Welk Show*. In the ensuing decades, he made numerous appearances on *The Tonight Show Starring Johnny Carson*. On both programs, he gave TV viewers a melodic, accessible dose of swing and Dixieland jazz.

Fountain topped the category New Star-Clarinet in the 1960 DownBeat Critics Poll, and he appeared on the cover of the magazine's May 2, 1968, issue.

Fountain had released more than 90 albums during his lifetime. Titles in his extensive discography include *Lawrence Welk Presents Pete Fountain* (1957), *I Love Paris* (1961), *Pete Fountain's Crescent City* (1973), *Swingin' Blues* (1990), *Cheek To Cheek* (1993) and *Big Band Blues* (2001).

Fountain was particularly beloved in his native New Orleans, where he spent the bulk of his career as a performer and nightclub owner. He often participated in the city's Mardi Gras parades and performed at the New Orleans Jazz & Heritage Festival. He was a founder of the Half-Fast Walking Club, one of the bands that marches in New Orleans on Mardi Gras Day.

Fountain's recording of the gospel standard "Just A Closer Walk With Thee" was a favorite for fans of traditional New Orleans jazz. He nodded to the song when he devised the title of his memoir: *A Closer Walk: The Pete Fountain Story*.

He was born in New Orleans on July 3, 1930. As a youngster, he took clarinet lessons and also played along to the recordings of Benny Goodman. New Orleans-based clarinetist Irving Fazola (1912-'49) was also an important early influence.

By the time Fountain was a teenager, he was performing in nightclubs on Bourbon Street. Early in his career, he performed in bands with trumpeter George Girard and later with another artist who would become a huge star, trumpeter Al Hirt.

In the late 1950s, Fountain relocated to Los Angeles to become a member of the Lawrence Welk Orchestra and perform on the bandleader's TV show. It was during this two-year stint that he became nationally famous.

Fountain returned to New Orleans and launched the music venue the French Quarter Inn, which opened in 1960. He would often perform at the club, which drew tourists as well as celebrities. He would later move to a larger venue, Pete's Place, and remained a club operator until 2003.

In his later years, Fountain battled heart problems but continued to perform publicly until 2013.

DB

Maret Explores Gospel at North Sea

EVEN THOUGH HE'S STILL RIDING THE CREST OF HIS LATEST recording, *Wanted* (Sunnyside), harmonica virtuoso Grégoire Maret arrived at the North Sea Jazz Festival in Rotterdam, The Netherlands, on July 10 with a very different repertoire, sharing with the audience a brand new project called "The Gospel According to Grégoire Maret."

The set at the open-tented Congo venue was electrifying, soulful, smooth and spiritual, as Maret led his groove-oriented nine-piece ensemble (with a heavy emphasis on vocals) with an ecstatic delivery. A sonic shape-shifter, he used his harmonica to warp through a range of sounds, recalling at times a dark tenor saxophone, at others a high-pitched oboe.

The chromatic harmonica maestro opened a new orchestral world of colors, rhythms and harmonies at his packed North Sea show, which opened with the appropriately titled "Groove." He arched his body into rhythmic blowing, bending low then rising up as drummer Marcus Baylor pushed the music ahead. It was a fiery opening that drew more people in to check out the source of the onstage excitement. And it was a new style of worship, too, with vocal choir, churchy organ and big beats that would rock any Stateside church.

The ensemble, which is about a year-and-a-half old, figures prominently into Maret's plan for a recorded trilogy that includes *Wanted* and a collection of songs exploring the prison system, which he says "makes for a form of slavery, especially for black people." He noted in a Talking Jazz session after the show, "Historically when black folks become oppressed, one of the only means to break the chains and feel free is through the music—and gospel in particular."

While the bulk of his music is instrumental, for the gospel project Maret said he wanted to write songs with strong melodies and chord changes, which he spent months perfecting. His rendition of gospel



Grégoire Maret performs at the North Sea Jazz Festival in Rotterdam, The Netherlands, on July 10.

steers clear of preaching and evangelizing, but is instead gospel-esque; it emphasizes organ and choir, with tempo accelerations and harmonica lines weaving together with the vocal harmonies.

A highlight came at the end of the performance, with the song "Free," an old Maret instrumental that had been shelved but came to life with new lyrics. The tune started in a floaty zone before a speedy beat kicked in, spurred by Maret's bent notes. Drummer Marcus Baylor charged in at high volume, and he and the leader engaged in a crashing, tumbling and driving dialog that served as the tune's—and the show's—climax.

"The Gospel According to Grégoire Maret" was fine-tuned in small clubs around New York, then played to a big crowd at this year's Winter Jazzfest in New York, where bookers began signing them up for shows. Maret will revisit the program in September at the Detroit Jazz Festival.

—Dan Ouellette

"I love that I get so many different sounds for all the different music that I play. My name is Farnell Newton, and with my Denis Wick Classic mouthpiece I'm Performance Ready."



See Farnell talk about Performance Ready



Kandace Springs' new Blue Note album is titled *Soul Eyes*.

DOWN JONES PHOTOGRAPHY

KANDACE SPRINGS

Firing on all Cylinders

Vocalist and keyboardist Kandace Springs gracefully intertwines elements of classic jazz, neo-soul, pop and other genres in the 11 tracks on *Soul Eyes*, her impressive debut for Blue Note.

During a recent concert in her hometown of Nashville, her stage demeanor conveyed deep involvement with the material, whether it was classic tune or one of her own compositions. On ballads, her timbre was sensual, rich and molded by superb control of nuance. Now and then, she broke the spell she cast with a burst of bubbly laughter or a playful race through quick licks on the keys—something from the classical repertoire, maybe a blues fragment.

Considering her remarkable musical skills and elegant sense of style, Springs is probably the *last* person you'd expect to emerge from under an automobile, covered in grease and smiling wide. Yet she's just as at home beneath the lift in a garage as she is behind a grand piano.

"I can do tune-ups, and I can change spark plugs," she said, ticking down her long list of automotive capabilities. "I can change oil. I can change water pumps and belts. Just before you called, I was working on my sister's car. She was like, 'Why is it overheating?' Their mechanic couldn't figure it out. But there were air bubbles in the cooling system, so I just bled it out."

Her triumphant grin was detectable, even over the phone. "I love fixing something on a car

that no one else could figure out. I don't care at all about getting dirty."

Fans of jazz and soul should be grateful that Springs ditched her plans to become an auto mechanic. Otherwise they might not have the opportunity to savor *Soul Eyes*, which includes four tracks that Springs wrote or co-wrote. Fortunately, she caught the music bug from family members, particularly her father, Scat Springs, a popular r&b vocalist and bandleader in Nashville. (Scat's father, Kenny, recorded with his band, the Scat Cats, for Columbia and Dot in the 1960s and '70s.)

One thing she didn't inherit from her father was his musical aesthetic, which leans toward uptempo Motown and Stax tunes. "That's just not my thing," she explained. "I don't have a passion for that at all. I'm more into the 'quiet storm.' When I was growing up, my idol was Norah Jones. I got into Diana Krall when Dad gave me one of her albums. Roberta Flack was another influence. I developed my own sound: really chill but soulful."

At age 16, Springs began taking classes at the Nashville Jazz Workshop, where she worked with pianist Lori Mechem, bassist Roger Spencer and other instructors. "I learned about phrasing, pitch control and a lot more," she recalled. "More than anyone, we looked to Ella Fitzgerald as our main role model because she sings the melody straight on most of the time. The greats like Ella,

Billie and Nina were so inspirational to me—not so much through lyrics as how they sang melodies. Lyrics move me, but melodies are like colors. Singing them is like painting a picture."

Springs creates vivid pictures throughout *Soul Eyes*, playing piano or Fender Rhodes on every track. A superb ensemble—including trumpeter Terence Blanchard, drummer Vinnie Colaiuta and guitarist Jesse Harris—creates empathetic settings as she lilt through the medium-up "Talk To Me," the intimate "Place To Hide," an unlikely but fresh take on War's "The World Is A Ghetto" and the title track, which she opens alone on piano, with moody voicings that point the way toward her masterfully restrained vocal.

"Playing the piano has had a huge influence on my singing," she said. "It embodies my emotions, which come out naturally when I sing. I started as a piano player—more a musician than a singer. But I was maybe 14 when my dad told me, 'You need to sing. That's when it starts happening. You stand out more when you sing.' When I started singing, I thought of my voice as matching with my piano as an instrument—versus being totally separate, like, 'Hey, this is my voice!' I've kind of made them one thing."

Springs, who toured earlier this year with singer Gregory Porter, will play the venue Rich Mix on Nov. 12 as part of the EFG London Jazz Festival. —Bob Doerschuk

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Gerald Cleaver

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Louis Sclavis *clarinet, bass clarinet*
Gerald Cleaver *drums*



Rumi Songs
Trygve Seim

Tora Augestad *vocal*
Trygve Seim *saxophones*
Frode Haltli *accordion*
Svante Henryson *viola/cello*



The Declaration of Musical Independence
Andrew Cyrille Quartet

Andrew Cyrille *drums, percussion*
Bill Frisell *guitar*
Richard Teitelbaum *synthesizer, piano*
Ben Street *double bass*



Local Objects
Zsófia Boros

Zsófia Boros *guitar*



Streams
Jakob Bro

Jakob Bro *guitar*
Thomas Morgan *double bass*
Joey Baron *drums*

Håkon Kornstad has won acclaim as a saxophonist and vocalist.

ANDREAS ULVO

HÅKON KORNSTAD

Operatic Jazzman

Tenor *Battle*, on the Jazzland label, was one of the more individualistic Norwegian jazz albums of 2015, and it has generated a steady wave of appreciation ever since. That album title might evoke visions of cutting sessions (or Sonny Rollins' *Tenor Madness* LP with John Coltrane) but in this unusual case, the two tenors live under one cranial roof—in the form of Håkon Kornstad.

Kornstad has been well established as a Norwegian tenor saxophonist, going back to his trio from the late '90s and early 2000s. Now welcome Kornstad the supple-toned tenor, as in opera singer, who has devised an artful, ingenious way to merge jazz and operatic content.

Arias by Monteverdi, Strauss, Massenet and other non-jazz composers blend with an enigmatic rightness in arrangements with Kornstad's

jazz-operatic band, with instrumentation that can include harpsichord, harmonium, double bass, drums ... and "battling" tenors.

Speaking of his passionate and singular new adventure, the 39-year-old Kornstad recently asserted that, with this band, "We've just taken off the lid of a big pond of things that we can explore. Also, as my voice gets better and more secure, there is so much we can do."

Although his life as an operatic tenor dates back only seven years, his life in jazz goes back to studies at the famed Trondheim conservatory in the late '90s. His resume includes work with Ola Kvernberg, Jon Christensen, Sidsel Endresen and his own electric band, Wibutee. He played with Pat Metheny, then artist-in-residence at the Molde Jazz Festival, in 2001. More recently, he was approached by his idol, Joshua Redman, who was intrigued by Kornstad's extended techniques on the sax. In 2013 the pair performed at London's Wigmore Hall. Kornstad recalled, "On the last [piece] we did, he was playing the notes and I was signing an aria from an opera by Massenet. I don't think he expected that."

Kornstad accidentally fell into the opera universe while in New York in 2009. A friend invited him to the Metropolitan Opera to hear *Cavalleria Rusticana* and *Pagliacci*. It was the first time he had ever been in an opera house. He got hooked. "It was something that just resonated inside of me," he said. "And then, by coincidence, I met this teacher, a great teacher with whom I am still taking lessons. She said to me, 'You have a great voice material. If you just work a little bit with this, you could actually become an opera singer if you want to.' I was 32, but she said it wasn't too late."

Back in Norway, he got into the Norwegian Opera Academy, and has since sung Strauss and Mozart in Oslo's legendary Opera House. Although he entertains the idea of pursuing work as an official opera singer, he says, "My strength is the combination or the way of dealing with this music and combining it with jazz, being my own musical leader."

It began gradually, as he combined his skills with live looping (a skill heard on his Jazzland albums *Dwell Time* and *Symphonies In My Head*), and adding bits of aria on top. Encouraged by the felicitous blend, he created his present band to pursue the idea further, and by now, as he says, "I think I have now found something that I can work with for the rest of my career."

Kornstad is gradually winning over audiences from the jazz end of the spectrum, but the classical world has come calling, as well, with invitations to create work with orchestra, saxophone and his aria singing, such as a recent engagement at Risør, the Norwegian chamber music festival. "Maybe I am like a musical shepherd's dog," he said with a chuckle. "I try to get the classical guys to like jazz, and the jazz guys to like opera."

—Josef Woodard

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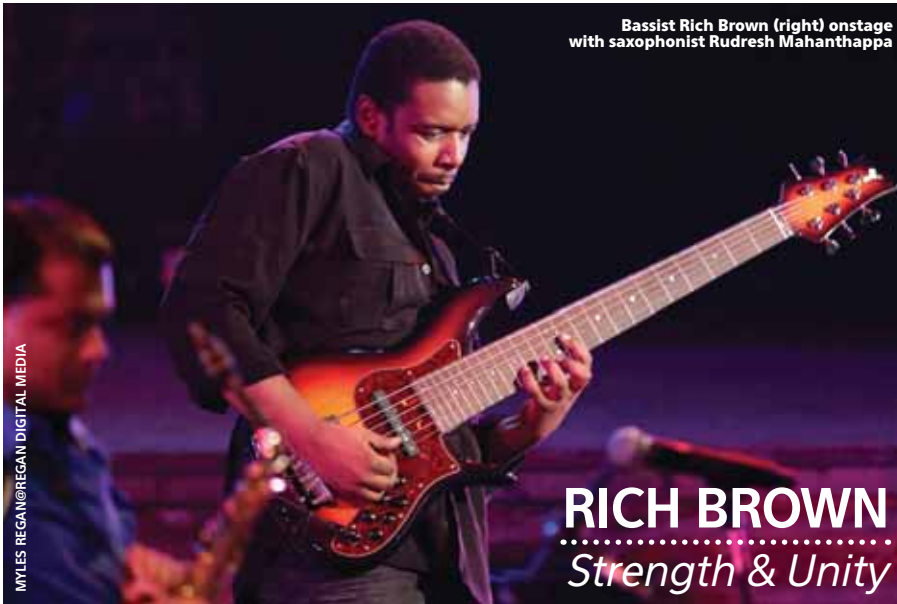


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Bassist Rich Brown (right) onstage
with saxophonist Rudresh Mahanthappa

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RICH BROWN
.....
Strength & Unity

Toronto-based bassist Rich Brown's latest album, *Abeng*, features not only complex, intricate writing and superb, highly emotive playing, but also a timely, powerful message about unity.

The name of Brown's album (and band) is a tribute to the bassist's Jamaican roots: An abeng is a traditional instrument made from a hollowed-out cow horn, played by the Maroons (escaped African slaves who lived in Jamaica). The instrument was used to call the community together for social gatherings.

Brown likens the role of the abeng to that of the artist in society. In the album's liner notes, he writes: "Recurring instances of racism against me personally, and against all Black people, have filled me with anger, sadness and confusion. ... We are a people being oppressed, abused and killed while our culture is being appropriated. ... With this *Abeng*, my message is simple: Black Lives Matter."

A self-taught electric bass player, Brown sought out jazz in his early teens. "I had no idea what jazz was, but I remember seeing some sort of news story or documentary about it," he recalled. "They played an excerpt of a Louis Armstrong solo, and the narrator explained that the solo was completely improvised. That blew my mind. I started searching the radio daily for any jazz I could get my ears on."

Growing up in the 1980s, Brown listened to r&b, funk and reggae, but he also gravitated toward jazz-fusion sounds. As a teen, he would play along with pop songs on the radio for hours on end. When he attempted to play along with the weekly jazz program, however, Brown found himself completely lost.

"At that point I knew I had a hell of a lot of work to do," he recalled. Brown began listening to Jaco Pastorius, Victor Bailey, Jimmy Haslip and Alain Caron, studying the chords and scales as well as the solos.

Around age 19, Brown heard Steve Coleman's 1991 album *Black Science* and experienced an epiphany: "Stylistically, it was the music that played in my house as a kid, but the rhythms were even more structured than those I'd come to know and love playing progressive rock in the band I was in at the time. It was like some sort of spiritual homecoming."

The versatile Brown has been active on Toronto's music scene since 1992, contributing to more than 40 recordings that range from jazz to funk, Latin to traditional Asian music.

In 1999 Brown joined Andy Milne's band Dapp Theory, contributing to two of the band's albums. "Andy was the keyboard player in Steve's Five Elements group, and I think it was during my time with [Dapp Theory] that I started to find my voice as a bass player," Brown said.

In 2004 Brown formed the group Rinsethealgorithm, with the goal of modernizing jazz as dance music. "The term 'rinse' is used in DJ culture," he explained. "To accomplish a given task at a very high level is to 'rinse' it; the algorithm refers to that task."

The release of the group's debut album, *Locutions* (2008), was followed by Brown's solo bass recording *Between Heaviness & Here* (2014).

The catalyst for *Abeng* was an invitation by pianist Vijay Iyer to join the faculty at the Banff Centre in 2012. "Working alongside Vijay and the other faculty members was very inspirational," Brown recalled.

Nominated for a 2016 Juno award (Jazz Album of the Year-Solo), *Abeng* contains Brown's most stimulating work to date. His collaborators on the disc include top-shelf players such as alto saxophonist Luis Deniz, trumpeter Kevin Turcotte and pianist Robi Botos.

The bassist said that the album's overall message is a call for "a show of strength and unity" to challenge racism, ignorance and divisiveness.

—Sharonne Cohen

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THE WIRE, JULY 2016



COREY KENDRICK

Subtle Charms

Nick Bracewell (left), Corey Kendrick and Joe Vasquez

Upon first listen to Corey Kendrick's debut album, *Rootless*, one might come away with the impression that he's just another very accomplished, highly gifted jazz pianist in a trio setting. But the album's subtle yet powerful charms emerge gradually with further spins.

This is particularly true on the gentler, more reflective tunes. Joined by bassist Joe Vasquez and drummer Nick Bracewell, the trio offers up a touching treatment of Kendrick's own "Alone In Michigan" and "Waiting For Midnight." The pianist's solo take on the standard "In The Wee Small Hours Of The Morning" (an album highlight) suggests a patient, maturing voice.

The group also explores bouncier fare, adding a dose of rhythmic urgency and drive to tracks like Kendrick's feisty, funky "Blues Al Pastor" and an upbeat version of the standard "Yesterdays" in 7—which might have you wondering what the notion of "yesterday" really means to this 31-year-old Iowa native currently living in Detroit.

The autobiographical *Rootless* (he's had seven different addresses since 2006) features 11 songs total, eight of them Kendrick originals.

Kendrick, who studied under bassist Rodney Whitaker at Michigan State University, has played with some of the top names in jazz, including Christian McBride, Etienne Charles, Antonio Hart and Robin Eubanks.

But at this point in Kendrick's career, it's the evolution of his trio that engages him most. The musicians have built a strong rapport over the past few years, thanks to plenty of time together in the classroom and on the bandstand.

"I met Nick and Joe in the jazz program at Michigan State," Kendrick said. "In my first year at State, we played at the Lansing JazzFest. Studying music in a college situation, we had opportunities to play in a lot of improv classes and modern studio classes, big bands and

combos, different gigs around town. You get something from playing together for an extended period of time; you develop something. So when it came time to put [a band] together, the first people who came to mind were Joe and Nick. There was a kind of simpatico, musical shorthand that we had developed."

Vasquez said, "Working with Corey has been a chance to grow as a musician because we are all free to give input and try new things. It allows for a large amount of creative space to explore and refine."

"Playing in Corey's trio has been a journey of exploration and self-discovery," Bracewell said. "I've noticed my own playing has grown. He's willing to accept our ideas and experimentations with open arms."

After receiving his master's degree at Michigan State, Kendrick moved to Detroit, where he landed a steady gig playing solo piano at the city's Metro Airport. A full-time affair, Kendrick continues to perform there for what is literally an international audience. As a married man with a new baby, he's thankful for the opportunity: "That gig allowed me the freedom to get freelance gigs in the city on the side. It's a pretty flexible schedule."

The classically trained Kendrick first started playing at age 5 on his mom's piano. One of his first teachers discovered that the child had perfect pitch.

"Oscar Peterson, Bill Evans, Wynton Kelly, Mulgrew Miller and Kenny Kirkland were all big influences," he explained. Kendrick elaborated by adding, "There was Peterson's feel, swing and his time, and Evans' voicings and melodicism."

With more local gigs at spots like the Dirty Dog Jazz Cafe and with tours on the horizon, Kendrick's future looks bright: "I love playing with Nick and Joe. I hope to keep playing with them, and I would readily do another record with the trio."

—John Ephland

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STEVE TURRE

STILL STRIVING

BY PHILLIP LUTZ | PHOTO BY JIMMY & DENA KATZ

Watching Steve Turre slickly tear through tongue-twisting tunes on the trombone—or smoothly tease out improbable tones from seashells—you might find it hard to imagine him nearly 50 years ago, a rough-hewed boy in the band paying his dues with the traveling James Brothers Circus.

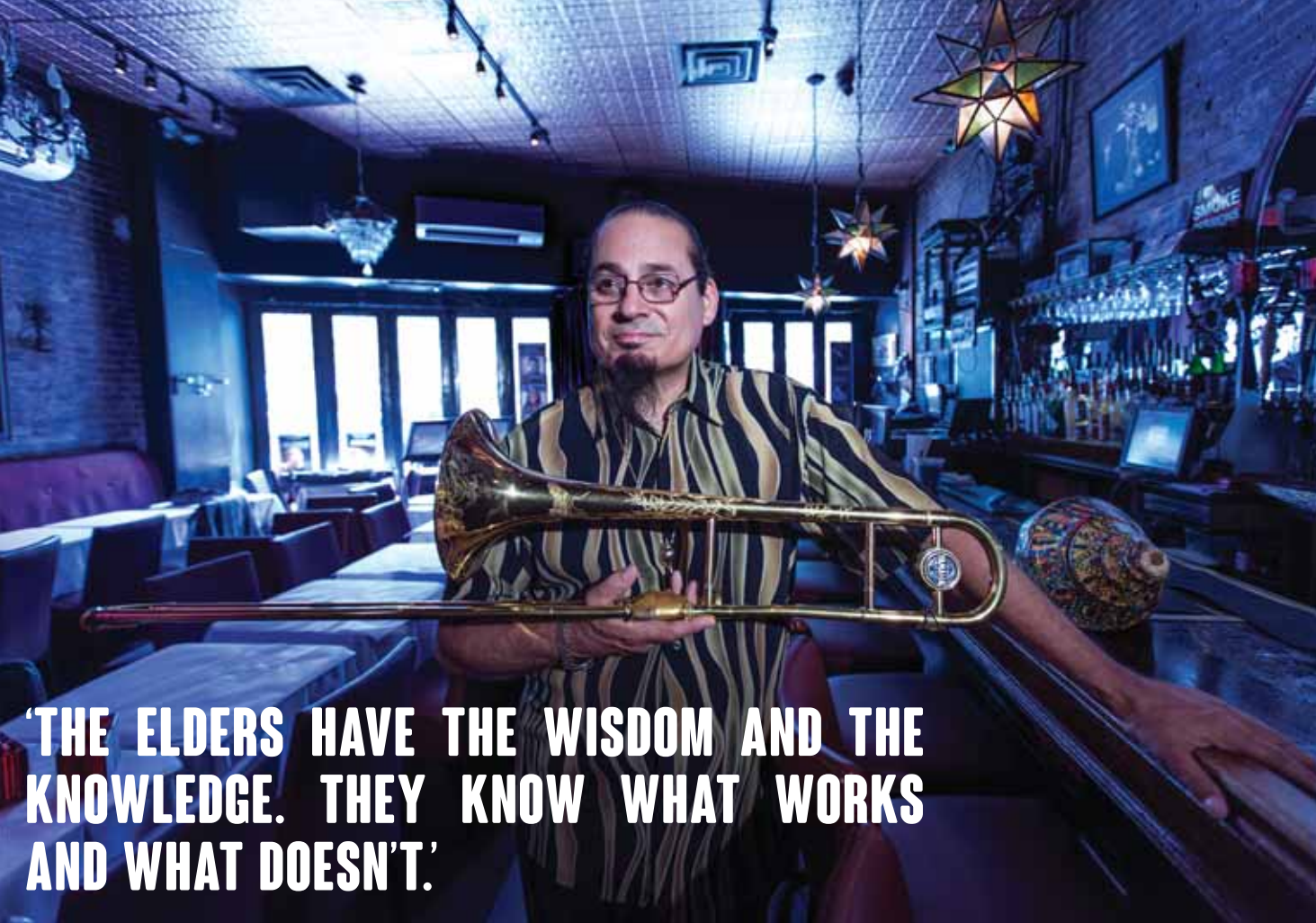
The circus was a ragtag operation, and, hoping to earn money for a car and gain a little experience along the way, Turre suffered the sweltering heat of a Midwestern summer—and a few personal indignities—playing for pennies amid pig farms and parking lots.

“A couple of months of that was enough,” he recalled during a conversation at his suburban New Jersey home.

But looking back, the experience served him well. If the show-business gene wasn’t in his DNA before the gig, it certainly was after. And he has run with it—to clubs and concert halls, where he has shared stages with an enviable list of major jazz figures, and to the TV studio, where he has been a fixture in the house band at NBC’s *Saturday Night Live* since 1984.



Steve Turre at Smoke Jazz & Supper Club in New York City on July 12



'THE ELDERS HAVE THE WISDOM AND THE KNOWLEDGE. THEY KNOW WHAT WORKS AND WHAT DOESN'T.'

"He's a great jazz musician," said Lenny Pickett, the longtime director of that band. "He played with Dizzy Gillespie, who was a jazz showman. Steve understands the tradition of jazz showmanship."

Much like Gillespie, this complex man has fashioned a musical persona from an out-sized talent and a personality to match, even as he nurtures another side of his nature. For Gillespie it was adherence to the Baha'i faith; for Turre it is Buddhism—a practice about which he has said little publicly.

"I don't try to convert the world," he said.

By his own account, he takes his Buddhism seriously. His beliefs are reflected in his artistic sensibility—based, at least, on the evidence at hand on a sunny day in mid-July, which found him in his basement exploring music that bordered on the meditative.

Sporting the fashion statements that make him instantly recognizable—lengthy goatee, long braid down his back, shell-shaped gold pendant—Turre exuded a stylish glow. So, too, did the room, its walls filled with posters recalling his high-profile concerts, plaques recognizing some of his 26 wins in the DownBeat polls and shelves piled with seashells in various states of processing.

But Turre, a big man who once played football at California State University, Sacramento, seemed to cut a smaller figure as he huddled

over a slightly distressed, century-old Steinway upright, outlining the rich and delicate harmonies of his "Quietude," a tone poem that appears on his latest Smoke Sessions album, *Colors For The Masters*.

That song, one of five originals on the disc, is also one of three low-key, high-intensity ballads in the program, the others being "Reflections" by Thelonious Monk and "When Sunny Gets Blue" by Marvin Fisher and Jack Segal. That, he said, is a greater number of ballads than on any of his 17 previous albums, a focus that owes in no small measure to the presence of a rhythm section—NEA Jazz Masters Kenny Barron on piano, Ron Carter on bass and Jimmy Cobb on drums—eminently capable of rising to the demands of playing with restraint.

"The doors it opened for me were that less is more," he said of the experience recording *Colors*. "In other words, when everything is in the right place, you don't have to overdo it. It's not show business; it's artistry.

"This was a special project. Younger players have energy and enthusiasm, and they're searching; that's a wonderful spirit to have. But the elders have the wisdom and the knowledge and they know what works and what doesn't work. When you put all those things together in balance, you get something else."

The core quartet for the *Colors* sessions was

augmented by tenor saxophonist Javon Jackson on four tracks, and percussionist Cyro Baptista played on a rendition of the Antonio Carlos Jobim classic "Corcovado."

Turre said that the album came together partially out of necessity, faced as he was with a rapidly approaching date at Avatar Studios in Manhattan in February of this year.

"I thought, 'I want to do something that's different for me, that challenges me, and I want to get something out of this,'" he said. "I don't want to just put out a record. I want to be able to grow as an artist."

Recruiting Carter and Barron, longtime colleagues of Turre's on the faculty of The Juilliard School, was a matter of buttonholing them and nailing down their availability—no minor feat for two of the busiest players in the business. Cobb, meanwhile, is, like Turre, part of the inner circle at the club Smoke; the drummer's agreeing to come on board completed what Turre called a "Rolls Royce" of a rhythm section.

"All I had to do was hold my horn," he said with a smile.

On "Quietude," he did far more than that. With Carter providing a bottom both rock-solid and relaxed, Cobb applying painterly brushstrokes and Barron striking a spare and sensitive pose, Turre was inspired to offer some

of the most mellifluous phrases of his career. Recalling the session, Turre said he had asked Barron to conjure a mood—and he did.

“I said, ‘Kenny, I like the clusters so that it’s mysterious, but peaceful-mysterious,’” Turre recalled, demonstrating a few voicings at the piano in his home. “He knew just what to do. What he played on it was more than I could have wished for as a composer. He just slam-dunked it.”

While the album is heavier on ballads than Turre’s previous recorded efforts, the collection does vary in tempo, tonality and style, offering him ample space to show the variety of colors in his palette. He runs the gamut of open-horn playing from mellow to majestic, along the way using a plunger (on “When Sunny Gets Blue”), a Harmon mute (“Reflections”) and a cup mute (“Mellow D for R.C.”).

“Mellow D” was written for Carter, who makes the most of the openings it affords, joining Turre on the head before deploying perhaps the most purposeful walk on the album. The kick Carter generates prods a series of urgently rendered solos from Jackson, Turre and Barron. Barely breaking his stride, Carter weaves a tantalizing solo of his own.

Harmonically, the album covers a wide range, mining modal territory when Turre and Jackson coalesce to form a front line. That happens most effectively on “JoCo Blue,” a tribute

of sorts to the blues side of John Coltrane, and on the title track, the sole tune written specifically for the record date.

“That comes from my experience playing with Woody Shaw, McCoy Tyner and Elvin [Jones], too,” Turre said of the pieces’ modal cast.

Shaw, who died in 1989, enjoyed a kinship with Turre, who appeared on 14 albums released under the trumpeter’s name (some posthumously) and played with him for more than three years in the early 1980s. It was, Turre said, a hungry period—one immediately preceding another life-altering association (with *Saturday Night Live*) and one in which he developed his voice.

“I couldn’t wait to get to the gig to see where the music was going to go that night,” he said.

On *Colors*, he draws on that experience with a straight reading of Wayne Shorter’s “United,” the title track of a 1981 Shaw-led Columbia release on which Turre appears with pianist Mulgrew Miller and saxophonist Gary Bartz, among others. The track testifies to the kind of prowess that has drawn bandleaders and arrangers such as Pickett to Turre.

“He prides himself, and with good reason, on his very fat, big sound, especially in the middle register,” Pickett said. “And he’s got a really healthy pedal tone; I can write low B-flats below the staff, A’s and A-flats, and he plays them with

a nice, big sound. He also prides himself on articulation; he’s big on tonguing.”

As impressive as Turre’s articulation is in the studio, it is more so on the stage. In a July set at Smoke, for example, he offered a fiery “Blackfoot,” an original included on his 1999 album *Lotus Flower*. The tune is built on the changes of “Cherokee,” and, playing with drummer Carl Allen’s Heritage Band quintet, he worked those changes with harmonic fealty and melodic acuity at a smoking pace, unleashing a remarkable display of technique in the service of musicality.

Such displays are hardly preordained. Relaxing in his den, where he has carved out a practice area, Turre said he runs through long tones, scales, arpeggios and lip flexibilities every day when he’s not traveling. For this woodshedding—which can form the core of five-hour sessions—he generally uses an instrument that, unlike his performance horn, is not gold-plated. When he turns to classical repertoire, he switches to a third trombone, one with an F-attachment trigger.

Turre expressed admiration for classical trombonists like Christian Lindberg—a Lindberg version of “Flight Of The Bumble Bee” was readily at hand near his car stereo—and Per Brevig, a Juilliard colleague with whom he recently took a lesson. That encounter, he said,



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On his new album, *Colors For The Masters*, Turre recruited three NEA Jazz Masters he holds in high esteem: Kenny Barron, Ron Carter and Jimmy Cobb.

was an attempt to expand his sound by opening up his breathing from the lower back and tapping an extra reserve of air.

Demonstrating the change achieved by applying Brevig's technique, Turre played four bars from "When I Fall In Love" in "before" and "after" modes. The sound in the latter was fuller and stronger, though casual listeners might not discern much of a difference, given the power of Turre's playing in general. Even at this stage in his storied career, Turre won't be deterred from seeking a higher level of proficiency on his instrument.

"There are things I still want to get together on the horn," he said. "The things you can imagine musically and the things you can hear are always beyond what you're capable of getting to physically. So I don't practice technique for the sake of displaying technique. But I practice technique for control, so that when I hear something, it doesn't have any block and it can hopefully come out unencumbered."

The discipline Turre shows in his practice regimen is reflected in his preparation of scores. Sitting at his piano, he paged through the lead sheets for *Colors For The Masters* arrayed before him. Though handwritten—he is old-school in that respect—the notation was clear and, when it extended beyond one page, was laid out so that separate sections appeared on separate pages.

"The neater you write out the music, the better performance you get," he said. "You can look at the page and see the form."

Cobb said Turre's fastidiousness went beyond the clarity of his scores. The charts, he said, would sometimes be intricate enough to

demand an explanation and Turre would provide an additional written guide on how to get through them.

"For every song there was a road map," Cobb said. "Everything was precise."

Turre explained: "I don't waste time in the studio; I make sure I'm prepared." Which was not to say that he lacked flexibility. When it came to elements like the voicing of chords, he said he generally sought a certain sound without limiting the means of achieving it. As on "Quietude," he heard a sound on "Mellow D" (that of a raised 11th) and recalled telling Barron: "Any way you want to voice it, give me that color."

"I don't tie guys up too much," he said. "I don't like cookie-cutter stuff. As long as you capture the flavor and the syntax of the song, as long as you know where the hit is, how you want to set it up, to voice it—do your thing. That way, it's a little different every time and the colors, like the kaleidoscope, change."

Jackson was not at the rehearsal. But he was hardly an unknown quantity to the group. He had recorded at one time or another with the members of the rhythm section and works regularly with Cobb. With Turre, he said, he rehearsed separately, though there was already a longstanding bond formed by their status as former members of Art Blakey's Jazz Messengers.

"It's like one fraternity," Jackson said.

The album's closer, "Corcovado," is, in a sense, its outlier. With its bossa-inflected spirit heightened by the interplay between Cobb and Baptista, it was a natural candidate for Turre's seashells—and, as it turned out, it is the only track on which he plays them.

The trick in using the shells, Turre said, is to choose them wisely. Certain shells work better in certain keys; each has a primary pitch and can reach several pitches lower depending on how he manipulates his hand inside the shell. The solo on "Corcovado" is in A minor, he said, so he used the D, E, high B and high E shells.


He played the D and E shells together, a feat he recreated standing in the den of his home with his suitcase full of shells—11 in all—spread before him. The demonstration evoked memories of Rahsaan Roland Kirk playing multiple reed instruments at the same time. Turre cut his teeth with Kirk in San Francisco at the age of 18.

Kirk, who introduced Turre to the world of shell-playing, sometimes employed his shell as a means of crowd control. "When he wanted people to shut up," Turre said, "he'd just blow the shell forever until people quit talking." Kirk also made music with his shell, but it has been left to Turre, who has sculpted many a shell mouthpiece, to adapt the jazz language in depth to the medium.

"That's a universe that Steve owns," Pickett said. "It's brilliant."

Turre said he acquired his first shell in 1970, when, at his request, his mother brought one back from Hawaii. Since then, he has retrieved shells from spots as far-flung as the Caribbean and India. Those from the subcontinent stood out on his basement's shelves, their outer layers bearing meticulously carved designs.

The shell is one of the instruments from which brass instruments are derived, and though the shells require more air than some brass instruments, Turre said, they have a more limited range. Most of Turre's shells can span



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Turre plays a shell at the Palo Alto Jazz Festival on Sept. 27, 1987.

an interval of a fourth. Some can span a sixth. But his big shell—decorated with a florid, multicolored design by Cuban artist Salvador—can only span a third.

"For me," he said, "it's kind of like a blues harmonica. I can play a blues on a shell, but that's about it. I'm not going to play 'Giant Steps'; don't ask me."

That particular Coltrane classic may be out of the question, but Turre, moving with alacrity between shells and creating shell choirs, has developed repertoire that can be quite adventurous. "The music tends to be modal and kind of diatonic," Pickett said, "but he takes it outside. The way he manipulates the pitch with his right hand, it's chromatic in its possibilities."

Once in a while, Pickett said, the Saturday Night Live Band will feature Turre playing his shells. Assuming that theatrical sets do not obscure the audience's sightlines, Turre will for the presentations move upstage and place his shells on Pickett's stool. The band's horns will provide some background as Turre works his magic.

"It's visually great for that audience," Pickett said.

Turre said that the *SNL* gig was one of two in his career for which he had to audition. The other was Ray Charles' band. "All the other gigs—Art Blakey, McCoy Tyner, Dizzy Gillespie, Thad Jones-Mel Lewis—I got from sitting in."

The TV opportunity came Turre's way after Shaw's band broke up. He got the call to audition when he was working at the Village Vanguard with Tyner. Both he and trumpeter Earl Gardner, who was also with Tyner, were summoned to the NBC studios, where they quickly read a chart together. Days later, they learned they had the job.

"It's been a blessing," Turre said. "It's given me a financial stability so I can do creative things." Among them, he said, was the shell

choir, which featured brass players he had schooled in shell-playing. The group appeared on a series of records for Verve in the 1990s. "I didn't make any money, but they let me do anything I wanted."

Besides raising his profile and providing a solid paycheck, the *SNL* gig has also yielded substantial musical benefits for Turre. "As time has gone on and personnel has changed and the band has jelled and become what it is today, it's been challenging," Turre said. "It's a TV band, playing short, very loud, mostly pop-rock-funk, but with some very articulate charts and tricky reading. I use it as an opportunity to perfect my ensemble playing. Lenny writes the charts, and you've got to be on your toes."

By design, Pickett said, the personnel in the Saturday Night Live Band is a mix of ages, so it gives Turre a chance to play regularly with people 30 years his junior. In that, it contrasts with the *Colors* project, for which he sought out elders Barron, Carter and Cobb, who, at 87, is the senior contributor.

In Turre's estimation, Cobb's energy level peaks on the uptempo "Coffee Pot"—a coincidence of note, perhaps, in its psychological subtext: The drummer and the tune's composer, trombonist J.J. Johnson (1924–2001), appear to have played similar roles at different times in Turre's life. Johnson, he said, was "my musical father on the trombone," while Cobb's almost paternal references delight him.

After the group had laid down a sizzling "Coffee Pot," Turre said, Cobb approached him.

"He grabbed me, gave me a hug and said, 'All right, baby boy.' I started laughing.

"He said, 'What's so funny?'"

"I said, 'I'm 67 and you called me baby boy.'"

"He said, 'Brother, you're entitled.' And I loved it.

"That's just what I wanted," Turre told Cobb, "to be the baby and learn something from you."

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MARC RIBOT



RECONSTRUCTED SOUL

By Bill Milkowski | Photos by Hiroki Nishioka

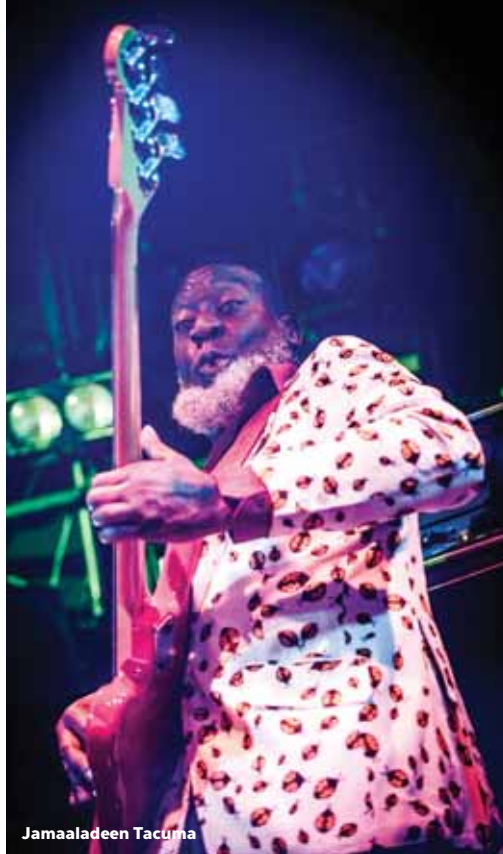
Through his decades of work as a sideman—with Tom Waits, Diana Krall, Elvis Costello, T Bone Burnett, the Lounge Lizards and, most notably, John Zorn—guitarist Marc Ribot has established himself as a six-string savant. But those potent gigs represent only the tip of the iceberg of his musical endeavors.

A stalwart presence on New York's "downtown scene" since the 1980s, the remarkably versatile guitarist has showcased his deconstructivist aesthetic with his Rootless Cosmopolitans, unleashed his shredding instincts with his avant rock trio Ceramic Dog and his Albert Ayler tribute band Spiritual Unity, and explored the music of the great Cuban bandleader Arsenio Rodríguez with his party band Los Cubanos Postizos. He's also performed the music of Haitian classical guitarist Frantz Casséus (1915–'93), with whom he studied while growing up in Newark, New Jersey.

But nothing comes close to the level of sheer delight that Ribot has generated on gigs with The Young Philadelphians. This supergroup specializes in hard-hitting, avant renditions of "Philly soul" classics like The Trammps' "Love Epidemic" and Mother, Father, Sister, Brother's "TSOP" (aka the *Soul Train* theme song), as well as disco anthems such as Van McCoy's "The Hustle," The Ohio Players' "Love Rollercoaster" and Silver Convention's "Fly, Robin, Fly."



G. Calvin Weston



Jamaaladeen Tacuma



Mary Halvorson

‘I wanted to reconnect players who had come out of Ornette Coleman’s Prime Time band with material that we all remember from when we were kids.’

With the harmolodic rhythm tandem of Ornette Coleman Prime Time bassist Jamaaladeen Tacuma and drummer G. Calvin Weston laying down a thick, irresistible groove, guitarist Mary Halvorson layering on adventurous textures and a lush three-piece string section remaining faithful to the memorable melodies, Ribot and his postmodern soul revue recast these tunes with a touch of punk-funk-noise while retaining the essence the original hits.

“I wanted to bring us as improvisers into confrontation—or juxtaposition—with the original recordings,” Ribot explained. “The strings hold it together because the string parts are transcribed directly from the original recordings. They’re fairly simple and easy to hear. I mean, we ain’t talking Penderecki here.”

Halvorson, who was a teen when she first heard Ribot on record, described the concept for The Young Philadelphians as “stretching the boundaries of these tunes while still keeping the underlying backbone and feeling intact.” She described her intriguing role in the rau-

cous, two-guitar band: “I rarely play chords or parts; Marc is often covering those. I am normally adding sounds, colors, textures, occasionally a chord or contrasting line. Most of the time I am focused on figuring out something to play which Marc is *not* playing.”

Halvorson has high praise for the band-leader, who turned 62 in May. “When playing with Marc, you get the feeling that anything might happen at any moment; any kind of script may be thrown out the window. This mentality has really pushed me out of my comfort zone and has taken my focus away from forms, charts, any sort of linear thinking.”

Tacuma’s relationship with Ribot goes back 20 years, when he recruited the guitarist for a European tour with his band Brotherzone. The bassist said, “For The Young Philadelphians, Marc’s original idea was to fuse these tunes with a cuing system for the whole band, bringing about a world of spontaneous improvisation together with infectious dance grooves—which is something Calvin and I were familiar with from performing with Ornette and Prime

Time. As we have been touring more, we are able to see the development of Marc’s concept. It’s a real pleasure to reinterpret the soundtrack of my youth.”

The Young Philadelphians document their unique chemistry on the new Enja/Yellowbird album *Live In Tokyo* (recorded at the Club Quattro in 2014). The band toured Europe this summer before returning to the States for a July 28 record-release party at New York’s Bowery Ballroom and a blazing set two days later at the Newport Jazz Festival (where guitarist Chris Cochrane subbed for Halvorson).

At the time of this interview at Ribot’s apartment in the Cobble Hill section of Brooklyn, he was preparing for a family reunion on the Jersey shore over the Fourth of July weekend.

YOUR VERSIONS OF THESE PHILLY SOUL CLASSICS GIVE PEOPLE SOMETHING FAMILIAR TO HOLD ONTO, AND YET THEY’RE TOTALLY ABSTRACT AT THE SAME TIME.

Not only did I want us to deal with the tunes, but I’m really into the idea that everybody—the musicians and the audience—are also dealing with memory. That is a very important part of it. To me, there’s a relation between abstraction and memory. And I think it matters if the people listening and the people playing know what the motifs are and know what the music is that’s being abstracted. It’s a different effect when you *don’t* know. For example, what makes Blind Willie Johnson’s rendition of “Dark Was The Night, Cold Was The Ground”—which is not only important but is a key modernist work—so great is that he abstracted so much, he plays around with it

and changes it so much. And what enabled him to do that was that everybody in his audience knew the original, so they could hear what he was up to.

AT A YOUNG PHILADELPHIANS SHOW AT THE MINETTA LANE THEATRE AS PART OF THE 2015 WINTER JAZZFEST, PEOPLE GOT UP AND DANCED IN THE AISLES WHEN YOU PLAYED "THE HUSTLE."

Yeah, I remember that. One of my favorite things in the world is when people dance. I didn't come up through the conservatory system, so I played a lot of gigs that were in some ways regrettable ... you know, weddings and lounge gigs and stuff like that. But I don't regret at all the fact that I spent sometimes four hours a night trying to make people dance. And I still dig it. Making people get up is still part of the agenda of this band and always will be. But at the same time, we are abstracting it a little further. I've broken some of the pieces down into motifs for conduction, basically along the basic lines of Butch Morris' way of working with a motif. So as the band progresses, we're getting further along towards the improvisatory potential of the tunes.

HOW DID YOU CHOOSE THESE PARTICULAR PLAYERS FOR THE YOUNG PHILADELPHIANS?

I mean, it is not for nothing that Calvin Weston and Jamaaladeen Tacuma play on this record. I wanted to reconnect players who had come out of Ornette Coleman's Prime Time band and the harmolodic improvising training that they had been through with material that we all remember from when we were kids.

WHAT IS YOUR OWN PERSONAL CONNECTION TO THIS MATERIAL, OR YOUR RELATIONSHIP WITH THESE TUNES OVER TIME?

Well, I'm intimate with these tunes. I find them enjoyable; I like them. That said, for me it's a return to tunes I was playing in wedding bands and Top 40 bands. I had to hit "The Hustle" every night in those days. I always admired the craft and definitely admired the musicianship that went into making these tunes. It was music that came out of r&b, so I respected it greatly on that level. [But] it was, at some points, a kind of alienated labor.

I remember playing in a band in Maine somewhere and having to play "The Hustle" while we were backing up an exotic dancer. A bunch of potato farmers were throwing nickels at her ... and occasionally at us. So I also have those kinds of associations with these tunes. My own musical tastes, then and now, tended towards the less-processed, and this was a very elaborately produced kind of music. In terms of soul stuff, I was more of a Stax/Volt guy in terms of my own production aesthetics. So this was a little more slickly produced. But that's the Philly sound, you know? So what we're doing

here is—well, let's just say that our version is *not* highly produced.

YOU HAVE TO PLAY SOME SERIOUS RHYTHM GUITAR TO MAKE THESE PIECES WORK, LIKE ON "LOVE EPIDEMIC." HOW DID YOU DEVELOP YOUR RHYTHM-GUITAR CHOPS?

I did a lot of gigs when I first got to New York in 1979 that required a lot of rhythm-guitar playing. I was in a band called Brenda & The Realtones, which was led by the singer Brenda Bergman, who is still around, still performing. Arno Hecht was on saxophone, David Conrad on bass, Gabriel Rotello was the key-

board player and musical director. We imagined ourselves as Stax/Volt soul purists. That band later morphed into the Uptown Horns band and along the line we ended up backing up a lot of soul artists. There was a soul revival series at the [New York] club Tramps, and we became the house band. So for a while we were the go-to band to back up whoever was coming to town doing r&b gigs. We backed up Syl Johnson and Solomon Burke, Rufus Thomas and Carla Thomas. I wound up doing gigs with Ronnie Spector and a lot of different artists centered around the Stax/Volt sound. And

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From left: Members of the Tokyo-based string section featured on *Live In Tokyo*, with Marc Ribot, Mary Halvorson, Jamaaladeen Tacuma and G. Calvin Weston in Japan

from that I did a three-week tour with Wilson Pickett in Europe. So my rhythm-guitar playing was influenced by that period.

WHERE DOES YOUR DECONSTRUCTIVIST AESTHETIC COME FROM? WHO ARE SOME IMPORTANT FIGURES IN THAT REGARD?

Well, let's go right to the source: Ornette Coleman's Prime Time band. When I heard that [1982] record *Of Human Feelings*, it completely blew me away. Bern Nix was playing guitar in that band alongside Charles Ellerbee, who I'm told also had a gig at some point with The Trammmps. But all the members of that band, including Jamaaladeen and Calvin, were working with the motifs and deconstructing in that way. It was interesting to me because what Ornette had done was to take the idea of free-jazz deconstruction and transpose it. He understood that it was a process that could be applied to many different grooves and many different types of material. It didn't have to sound like a swing band or a bebop band.

I REMEMBER SEEING THAT PRIME TIME BAND PLAY TO A PACKED HOUSE AT THE RITZ RIGHT AROUND THE TIME THAT OF HUMAN FEELINGS CAME OUT. EVERYONE WAS DANCING.

Yeah, that's right. Well, *Dancing In Your Head* ... and not *only* in your head [laughs]. I would say that's my main influence in terms of deconstruction. There were other bands at the time that were also dealing with polytonality, like James Chance's band, The Contortions. I got a chance to try out similar ideas in the Lounge Lizards later on.

YOU HAVE A DEEP BLUES FEELING THAT YOU CAN CONJURE UP IN SOLOS, LIKE ON "LOVE TKO," WHERE YOU GET INTO A KIND OF BUDDY GUY, OVER-THE-TOP THING. BUT THEN YOU PUSH IT FURTHER AND TAKE IT INTO THE

SONNY SHARROCK ZONE.

Oh, man, that's good to hear! 'Cause I love Sonny Sharrock's playing. He was a big influence. So was Robert Quine. Arto Lindsay's atonal approach to guitar playing was a big influence on me as well. Arto really made a dent in my brain when I first saw him because I was dutifully trying to learn all this jazz stuff and I had written it into a modernist kind of teleology: "OK, first you have to learn bebop, then you have to learn this, then finally when you graduate, you go through Coltrane." I thought it was some process that you had to graduate from and then if you were a very good boy, you got to play atonally. It is a process of evolving, but I thought it was a process of progressing. And this is key: *That's* what I discovered from Arto; I could evolve without progressing [laughs]. That's what I learned from punk rock in general. But the way Arto plays is an astounding artistic achievement. ... I've also been influenced by Albert Ayler, Kidd Jordan, David Murray and Charles Gayle—all great improvisers.

TELL ME ABOUT MARY HALVORSON. SHE SEEMINGLY CAME OUT OF NOWHERE A FEW YEARS BACK AND HAS BEEN SUCH A POTENT FORCE ON THE SCENE EVER SINCE.

She's been great in this band and I've toured with her in other projects as well. Mary is a fearless guitarist. She will dive in any situation and just go for it. She's a major voice on guitar.

WHEN DID YOU FIRST COME UP WITH THE IDEA FOR THIS BAND AND THESE PLAYERS IN PARTICULAR?

I came up with the idea a long time ago, just based on wanting to do something with Jamaal and Calvin. So we did a number of projects together. Before that, I did something with Calvin called People Who Only Need A Beat. We did one or two gigs. So it morphed through a lot of changes over the years. The prob-

lem was it was always hard getting people to rehearse, so it would just wind up being jams, improvisations.

We did one gig at Saalfelden Jazz Festival in Austria like 10 to 12 years ago. We had no rehearsal, no sound-check and we hadn't ever played together in that format. The gig was in a tent that held about 5,000 people and we were given prime time on a Saturday night. It was me, Zorn, Micah Gaugh, Calvin and Jamaal, and we were billed as The Young Philadelphians.

The monitor mix was terrible. At one point I just stopped and looked up and Jamaal was playing something, Calvin was singing opera into the drum mic, Micah Gaugh was crawling around on the floor and doing things with his pedals ... he was playing electric sax. And Zorn was laughing and twirling the microphone, *à la* Iggy Pop, so that every time it passed the monitor it emitted a loud shriek of feedback.

There were about 50 people who were standing in front of the stage for whom this was a life-changing experience. But for the rest of them, I think they were horrified.

BACK THEN, YOU WEREN'T PLAYING THIS TYPE OF PHILLY SOUL MATERIAL, RIGHT?

Not at all. Following that experience, we didn't do any gigs for a few years—which was partly my decision and partly the decision of every booking person in the world.

But eventually we started playing again. About two years ago, I came up with this idea of, "Let's focus it on Philadelphia's classic soul material ... and do those string arrangements." So that's when it really all came together. Let's just say that the band had a long gestation period [laughs]. Regarding the band name, I'm not from Philadelphia and I'm not young, either. So don't believe everything you read in my gig posters.

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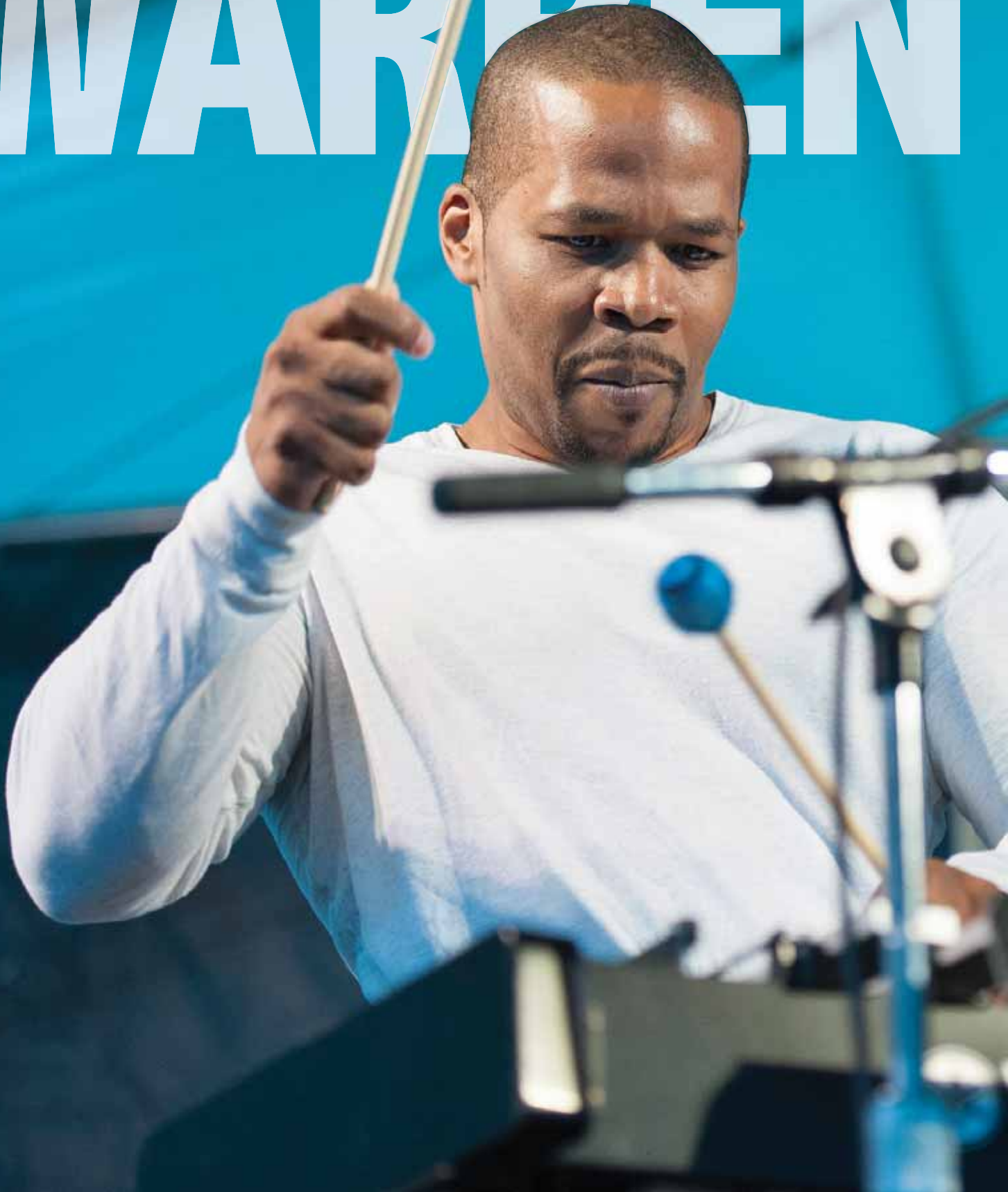
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WARREN



WOLF

For The People

Vibraphonist Warren Wolf grew up in Baltimore, Maryland, where his family lived in Edmondson Village, historically one of the city's high-crime neighborhoods. While Wolf and his two sisters kept out of trouble, his parents worked hard as a school teacher and utility company administrator to raise the family. Though Wolf's close-knit family kept tabs on one another, they often witnessed the city's violent streak and its frightening after-effects.

YAMAHA



© MARK SHELDON
 Warren Wolf's new album is *Convergence* (Mack Avenue).

“When I was 9 or 10, we lived in a row-house,” Wolf recalled, following a concert with his Wolfpack quartet at Joe’s Pub in New York. “For fun we’d cut out a pie tin and use it to play basketball in the alley behind our house. But it was a pretty rough neighborhood, close to where Freddie Gray died. One day we were in our front yard when we heard gunfire. We saw this kid across the street slump to the ground. Then we saw another kid run away very quickly. A bunch of people came, including the cops. There was a lot of blood. They washed the blood away by opening the fire hydrants. The blood washed down the hill to the sidewalk in front of our house. Then the big black coroner’s truck took the body away. Six months later, my father got us out of Edmondson Village. We’d lived there for 11 years. I will never forget that moment.”

Wolf, along with fellow Baltimore musicians Antonio Hart, Mark Gross and Lee Pearson, eventually escaped the city’s mean streets. All attended Baltimore’s School for the Arts; Wolf continued his education at Peabody Conservatory and Berklee College of Music. But the spirit of the streets—the impact of life lived with an awareness of community and shared fate—is integral to Wolf’s music.

One of the finest mallet players in jazz, Wolf exhibits an innate sense of melody and astounding technique whether performing on vibraphone or marimba. (Percussion is in his blood; he’s also an accomplished drummer and pianist.) He writes music for everyday people, not for musicians. Like his previous albums, the new, Christian McBride-produced *Convergence* (Mack Avenue) offers deep grooves and memorable melodies. Wolf pursues a hard-swinging, no-nonsense style that reflects his strict upbringing and superior musical intellect, the result of perfect pitch and a father who instilled a rigorous practice regimen into his talented tyke from age 3.

“I write melodies that are people-friendly,” Wolf said. “I try to put myself in the listener’s seat, as if I am in the audience. What would I want to hear? I don’t think as a musician but as an everyday listener. I come up with melodies that I hope will do the audience justice. I try to keep the melodies as simple as possible.”

Recorded with an all-star cast that includes producer/bassist McBride, pianist Brad Mehldau, guitarist John Scofield and drummer Jeff “Tain” Watts, *Convergence* will raise Wolf’s profile as a composer, thanks to six carefully crafted gems.

“I always start with the melody, and after that comes the rhythm,” Wolf said. “I believe what people really feel is the rhythm. Everyday folks don’t understand chords, but they do understand rhythm. They can feel that. They stomp their feet or bob their head. Everything else takes form after that.”

The *Convergence* program also includes creative arrangements of Stevie Wonder’s “Knocks Me Off Of My Feet” and Gene Perla’s “Tergiversation,” plus a sly medley that merges Hoagy Carmichael’s “Stardust” with Frederic Chopin’s “The Minute Waltz.”

Wolf’s polished yet muscular style nowadays is the result of decades of work. He performed as guest artist with the Baltimore Symphony Orchestra as a teenager; at age 36 he’s a veteran of jazz scenes in Boston, New York, Baltimore and San Francisco. He has performed and recorded as a member of McBride’s Inside Straight, the SFJAZZ Collective and with his own groups. Wolf has been privy to the composition wars—musicians writing ever more complex material—and he wants no part of it.

“I’ve had my time doing that,” he laughed. “After I graduated from Berklee in 2001, I thought, ‘I better not write too simply, because what would the other musicians think? I’ll write music that’s extra hard and that has a vibe.’ Musicians like that word: ‘vibe.’ I gave musicians [charts] that required 16 hours of home-

work. I thought that’s what I should be writing. But musicians aren’t paying my bills. Musicians hardly support each other. So I’ve totally shifted gears. I write music for people—casual listeners who want to hear a great show.

“I’ve always enjoyed playing hard music with complex time signatures,” Wolf added, “but I’ve never *heard* my music that way. My music always finds its way back home to good melodies and strong rhythms. My parents played Motown and Anita Baker. It’s all about the emotion of what you’re playing in your solo and the song’s melody.”

McBride confirmed Wolf’s assets as an intuitive performer and people-powered composer. Whether performing or recording, Wolf goes from strength to strength.

“‘Strong’ is the right word,” McBride said. “Warren is also a weightlifter and he brings that raw power to the vibes. I’ve seen him break many a mallet. In a current jazz scene where there’s so much value placed on intellectualism and texture, it’s a throwback to meet a player who just wants to go out and break a sweat. It’s a similar feeling I felt from Freddie Hubbard. No

questions asked. Just go out and hit as hard as humanly possible.

“Warren and I both come from the Bobby Watson school of composing,” Christian continued. “Not only drenched in post-bop, but also ’70s r&b and ’70s pop. Very listenable and catchy, but sophisticated and swinging.”

Scofield plays on the two most bluesy, blistering tunes on *Convergence*: the Wolf compositions “Soul Sister” and “Havoc.” The guitarist spoke of the casual yet professional atmosphere that permeated the recording sessions.

“We just read the charts down and then recorded them—it all happened very quickly,” Scofield wrote from the road. “It was a great band and everybody jumped on the tunes, not much talking. It was pretty evident what to do. Mostly first or second takes. Warren has his own thing. He’s very proficient and fluid. He represents the jazz tradition for sure. My take-away from the session? Great players can jell in an instant.”

How did Wolf compose for this jazz super group?

“It was a challenge,” Wolf admitted. “Four different musicians, each with a different mindset. Christian McBride is the most versatile bassist on the scene. He can play in any situation. Tain: I’m used to his style with Branford Marsalis, but we went back to the style he played with Wynton—keeping things calm. Scofield: I

am such a huge fan of his work in the early ’90s. I like Scofield’s bluesy, rockish sound, which is totally different from anyone else. Then Brad Mehldau, who has been through so many different styles of piano playing through the years. I treated this as a reunion session—keeping it at home, keeping it straight, playing that hard jazz from the ’90s.”

Opener “Soul Sister” features Scofield’s greasy goodness bumping righteously against Mehldau and Watts’ funky cadence, Wolf holding down the home front until the guitarist kicks off his switchblade-sharp solo.

“I wrote that for Scofield’s bluesiness, and how bad he is,” Wolf explained. “I thought, ‘How can I write something that will allow him to get into it and just do what Scofield does?’ I wrote it a while ago with the idea of Scofield recording it. I had Sco in mind, but also my wife. When you hear that title, and if you have a great woman by your side, she’s a soul sister. Well, that’s what my wife, Heather, is.”

“Four Stars From Heaven,” a lush ballad spread by an ethereal vibraphone melody, was written for Wolf’s children. After a descending trail of glistening notes, Watts erupts in a typically ferocious solo, which segues into a 3/4 jazz waltz for the band, a graceful solo from Mehldau and total liftoff from Wolf’s solo.

“I had four kids at the time,” Wolf said. “That dreamy part is how I think of the kids

when they’re sleeping. Then you hear the quick solo from Tain, then we go into a playful 3/4 thing. It has gospel, classical and jazz movements as well. I wanted to be playful because I think of the kids that way.”

Wolf’s song titles can be cryptic, as in the duet piece “King Of Two Fives.” The song’s easy melody and teasing vibraphone recall Donald Fagen’s sly pop/rock, a glowing, sunny vibe emanating from Wolf’s mallets and McBride’s walking bass.

“That’s dedicated to any jazz musician who loves to play II–V–I chord progressions,” Wolf explained. “If you have a good ear, you’ll notice there are a lot of II–V chord progressions in the song. I actually wrote this song with Benny Green in mind; he can get around the piano very, very well. He and I will play it together one day. But if you can play all of the changes in this song, then you are the king of II–V’s.”

The new album includes two tracks that allow Wolf to pay homage to a couple of his vibraphone heroes: Bobby Hutcherson (“Montara”) and Dave Samuels (“New Beginning”).

“Dave Samuels is one excellent musician,” Wolf said. “After my practice sessions as a kid, my dad and I played pool, and I would always play Spyro Gyra’s ‘Morning Dance.’ He took a great marimba solo on that song. I enrolled at Berklee because I wanted to study with him.

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Edward Simon (left) and Warren Wolf perform with the SFJAZZ Collective at Orchestra Hall in Detroit on June 17.

“And ‘Montara’ is such a great piece,” Wolf continued. “I heard this song while on tour with Jazz at Lincoln Center in Doha [Qatar]. While I was getting ready for the show, a fan tweeted me and asked if I would play ‘Montara’ that night. There’s a lot of downtime in Doha, so I checked it out and really liked it. Madlib also did it. It’s kind of a loop, only five or so chords repeated over and over. And it’s a great song for people to relax to. It’s a hint of something I have planned for a future record.”

At the album’s midpoint, “Cell Phone” achieves warp speed as if McBride lit a fire under the band and watched as they flew. Mehldau and Wolf perform the song’s intricate melody at a blistering tempo, Watts driving hard below, as McBride unfurls a magic carpet under Wolf’s solo. “Cell Phone” combines the drive of Chick Corea’s “Spain” with the odd refrain of an advertising jingle.

“That’s a T-Mobile jingle,” Wolf admitted with a chuckle. “I play it as the melody in the song as well. I took the same jingle and put different rhythms around it. I call it ‘Cell Phone’ for the T-Mobile jingle, but also years ago I was flying somewhere and that jingle was ringing from a young lady’s cell phone forever. During my marimba solo, Christian is playing this continuous bass line—that’s the cell phone ringtone again. So you hear it in my solo, and in Christian’s bass line, and again at the very end of the melody. The same exact jingle, no difference. It’s only altered rhythmically.”

“Havoc” is another blues bruiser tailor-made for Scofield’s grits-and-gravy electric sorcery. As Watts pulls and pushes the groove

below, Wolf and Scofield trade ideas and run the voodoo down.

“This was composed for Sco,” Wolf said. “There’s a [Scofield composition] on Dennis Chambers’ DVD *Serious Moves*, a song called ‘Trim.’ It has a ton of hits and accents and a nice, hard groove. I was thinking of that tune when I wrote ‘Havoc’ for Scofield.”

Perla’s “Tergiversation” was originally recorded on Elvin Jones’ 1971 LP *Merry-Go-Round* (an album on which Perla played bass). More recently, acclaimed drummer/producer Karriem Riggins has explored the tune. On Wolf’s arrangement, Watts’ fire burns particularly bright.

“I first came across this tune from Karriem Riggins,” Wolf said. “The day Michael Jackson died, I was in Oakland playing with Karriem’s band at Yoshi’s. The band was Karriem, myself, [bassist Joe Sanders and keyboardist] Mulgrew Miller. We did that tune. Karriem has always been great for finding obscure pieces, and he pulled that one out. I love its changes, how it swings, the feel of it. A lot of musicians have never heard the song. I know because they always ask me, ‘How do you pronounce the title?’”

For such an accomplished vibraphonist, Wolf doesn’t necessarily count the instrument’s masters as influences. Who, then?

“Charlie Parker,” Wolf responded. “When I started listening to jazz, I took to him right away. The way he played he made things sound really simple. That spoke to me. There are excellent horn players out here, but often they play too complex. You can’t understand it. Charlie

Parker played very nice lines. Actual lines, not a line that swerved around and went somewhere else, but a literal melodic line that made sense. Charlie Parker was the one that made the music sound easy to me.”

Currently touring with his crackerjack Wolfpack quartet of pianist Christian Sands, bassist Vicente Archer and drummer Lee Pearson, Wolf has several projects planned for the near future. The Warren Wolf/Aaron Diehl duo matches the mallet player with Cécile McLorin Salvant’s brilliant pianist (with whom he recorded two duets on his 2013 album *Wolfgang*). The Warren Wolf/Joe Locke duo features the musicians on vibraphone and piano. Wolf is also in an all-star band that includes saxophonist Antonio Hart, multi-instrumentalist George Colligan and drummer Dennis Chambers.

“A lot of possibilities,” Wolf said in an understatement.

A lifelong resident of Baltimore who now has five kids, Wolf is a dedicated family man with a lot of common sense. Perhaps it’s hard-won wisdom or street smarts, but Wolf takes everything in stride.

“My parents were together for 49 years until mom passed away at age 66,” Wolf reflected. “My dad kept the family together even with all the turmoil happening around us. When you see crime on a daily basis, it can steer you in the wrong direction, but Dad made sure we were good kids. You see all this violence on TV now, but unfortunately, that’s a normal occurrence in Baltimore. But every city has its little ghetto or hood. Baltimore is still a great city.” **DB**



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GEORGE

GARZONE

THE RENEGADE

By Ted Panken | Photo by Mark Sheldon

On day one of the Xalapa International Jazz Festival, held in the capital of the state of Veracruz, Mexico, a cohort of distinguished jazz educators reminisced as their van deliberately threaded the narrow streets, through a downpour, to Xalapa Conservatory, where master classes would ensue.

Saxophonists Marco Pignataro—born in Bologna and based in Boston since 2009—and George Garzone—Boston-born to Calabrian immigrants—pinpointed how Italian heritage influenced their sound projection, their mutual aspiration to emulate the human voice through metal instruments. In response, bassist John Lockwood—Garzone’s steady partner in the outcat trio The Fringe since 1985—recalled playing a 1990 concert with the Boston Pops as Stan Getz unfurled a stream of melody, noting the irony that Getz, so insensitive in his treatment of others, could generate such sweetness in his tone. Garzone launched into an anecdote about meeting Getz at the shop of famed Boston sax doctor Emilio Lyons, who had played with Garzone in an Italian marching band in the North End when both were young. “Emilio said, ‘Georgie, take out your horn and play for Stan,’” Garzone recalled. “He liked my sound and said, ‘Kid, can I try your horn?’ He loved it and wanted me

to swap it for his gold-plated tenor.” Garzone declined. Getz got mad. “My mother got it for me,” Garzone told us. “I thought that if I gave it up, she’d kill me.”

In concert the following evening as the Marco Pignataro–George Garzone Quintet, with Teo Ciavarella on piano and Ron Savage on drums, the group’s musical conversation embodied cohesion and mutual intuition emblematic of a long-standing unit—not one that had prepared with a single set at a Cambridge club the previous week. Garzone channeled Getz-like lyricism on Pignataro’s arrangement of the traditional Neapolitan song “Voce ‘e Notte,” on Antonio Carlos Jobim’s “Eu Sei Que Vou Te Amar” and on his own “Tutti Italiani.” Soloing on Ciavarella’s “Grande Theodore” and “Panarea,” he code-switched into the post-Coltrane refractions for which he is most widely known, sound-painting wild shapes and swoops.

Pignataro, who is managing director of the

Berklee Global Jazz Institute (at Berklee College of Music in Boston), brought Garzone to the BGJI in 2009. He said he conceived the project after BGJI Artistic Director Danilo Pérez had commented on “how much he liked the contrast between the ways we play,” and suggested that Pignataro pursue a formal collaboration. “I like hearing music from the Italian point of view, melodic and emotional, and George’s sound is so strong that I always need to be careful, because it’s easy for me to start drifting that way,” Pignataro said. “George asked if I thought he was playing too ‘out,’ that the music was so lyrical he should maybe play that way. I told him, ‘George, do your thing.’”

Doing his own thing has been Garzone’s default basis of operations during his 40-plus-year career as an improviser and pedagogue. “George is one of three tenor players I most admire, along with Wayne Shorter and Joe Lovano,” Pignataro said. “He has worked out a system not based on patterns and clichés, but



Teo Ciavarella (left), George Garzone, John Lockwood, Marco Pignataro and Ron Savage perform at the Xalapa International Jazz Festival on June 22. (Photo: Ricardo Navarro/Xalapa Jazz Festival)

RICARDO NAVARRO/XALAPA JAZZ FESTIVAL

‘George helps close doors of fear, and open doors of possibility.’ —Leo Genovese

on the particular way he looks at harmony, which allows him to showcase his strong sense of rhythm. He’s creative and unpredictable; you never know what his next note will be.”

At 66, Garzone’s sparse discography, numbering 10 leader albums and another 10 with *The Fringe*, belies his exalted stature among musicians. “He’s very underrated in the saxophone world,” said Chris Cheek, one of Garzone’s many distinguished saxophonist alumni—others include Branford Marsalis, Joshua Redman, Mark Turner, Donny McCaslin, Seamus Blake and Rudresh Mahanthappa—who were touring Europe this summer. “Maybe he’s overlooked because he’s a punk rock version of saxophone, the underground anarchist, not so warm or fuzzy or cuddly. But he’s incredibly substantial and broad.”

“George is a very free player, not limited to trying to play in a certain style,” said Joe Lovano, an old friend. “He has a natural feeling and it flows out of him, no matter what kind of song or tune. He’s a force of nature in the improvised world.”

Garzone’s low Q-score stems partly from his decision to remain in Boston and devote

much of his energy to teaching. In one-on-one sessions, Cheek said, he gives students “license to go off into the abyss and not look back.” He is also an eminent clinician, preaching an increasingly influential method, by which, Garzone said, players “connect triadic structures through inversions by half steps, to come up with non-repetitive, non-predictable lines, so you can improvise fresh melodies over chord changes with confidence.”

A few hours after the master classes, Garzone distilled the message that took him more than 30 years to develop in an hour-long lecture/demonstration before several hundred attendees. (Interested parties can absorb it via lectures available on YouTube, or on the JodyJazz DVD *The Music of George Garzone and The Triadic Chromatic Approach*, for which Garzone recruited a group comprising Fringe partners Lockwood and drummer Bob Gullotti, vibraphonist Mike Mainieri, tenor saxophonist Frank Tiberi and guitarist Chris Crocco.) Three core aesthetic principles emerged.

One is that eighth-notes should be phrased straight, not in triplets. Another is to avoid articulation. “When you come to me for your

first lesson, I will cut out your tongue,” Garzone said. “The action is from the fingers.” A third principle is “to be random, not repeat yourself.”

“George creates a way of thinking that addresses the extemporaneousness of the moment,” Pignataro said. “We all come from the perspective of using articulation to swing, using the triplet feel, using sequence to create a kind of harmonic soundpost. His way of playing completely breaks you out of patterns. George creates this dissonance. You don’t know where he’s going, but suddenly he resolves the tension and plays this beautiful Stan Getz-ish melody.”

Garzone delivered other, more personal aphorisms:

“I was a street saxophone player, and that’s why I can relate to young people.”

“It’s OK to sound a little different; you need one person in your life who tells you it’s OK.”

“I play best under pressure; if it’s too smooth, I start making mistakes.”

“The discipline of growing up in an Italian family made me stronger.”

These themes cropped up in conversation the morning of the concert, when Garzone, who started playing at age 9, discussed his own education. His first role model, his uncle, Rocco Spada, a veteran of two decades in local dance bands, taught George as he prepared pies in the kitchen of his popular Dorchester pizzeria. “As a kid, Rocco started playing violin, but his father broke it over his head one day,” Garzone said. “Then he took up the saxophone. His son Richie also played saxophone. They were into Johnny Hodges and Ben Webster, and their sounds were like crystal; of the three of us, my sound is the least favorable.”

By 13, Garzone was gigging, earning as

much as \$250 a week. He took lessons with woodwind guru Joe Viola, his uncle's friend, who arranged for him to study at Berklee while still in high school, and to matriculate there after graduation. "It was unheard of, but they were goombahs, so he let me in," Garzone said. "It was a Godfather-ish thing. These people completely took care of me all the time. I realize now that I was under severe guidance."

Garzone met a keyboardist named Rollins Ross who recruited him into a James Brown cover band that achieved considerable local popularity. "Rollins introduced me to the real deal," Garzone said. "He was into Ahmad Jamal, who I'd never heard of. He was into everything. We both entered Berklee in 1968, and I started to get hip to Coltrane and Sun Ra. I'd never really looked at that side. When I played weddings with my uncle and cousins, they played only the melody. No improv."

Around 1970, while Garzone was practicing "Giant Steps" on clarinet in a Berklee practice room, the door swung open. Lovano, who'd been practicing in the adjacent room, came in. "George was playing familiar things but working them out in his own way," Lovano said. "We started practicing and playing together, and before we knew it, we were developing together, too. We realized how much we were brothers."

The day after graduation, Garzone took a six-night-a-week, \$30-a-night gig playing behind "exotic dancers" in Boston's "combat zone," often calling Lovano to sub when he was booked elsewhere. He played Monday nights with bassist Rich Appleman and drummer Bob Gullotti, both classmates, thereby launching the first edition of *The Fringe*. Then he went on the road with a big band backing singer Tom Jones on a yearlong tour, bringing Lovano on board for the final six weeks.

After returning, Garzone, who married in 1975, rejoined *The Fringe* and began to teach. "I needed to make money," he said. "I could have moved to New York, but I think it was meant for me to keep *The Fringe* together."

Currently a professor of woodwinds at Berklee, Garzone has enjoyed a fruitful career as an educator, including teaching stints at New England Conservatory, Bard College's Longy School of Music, New York University and the Manhattan School of Music.

"George was always looked on as a master player, but never had the career or presence he could have if he'd come to New York in the 1970s," Lovano said. "But his presence looms large, because he created, with love, what he's doing with *The Fringe*, as well as his Berklee experience. So many saxophone players studied with him, but George's students have also been drummers, bass players, guitar players, singers and piano players. He's playing with all the cats all the time."

Two of the aforementioned "cats," Berklee

alums Leo Genovese and Esperanza Spalding, join Garzone on the conversational 2015 date *Crescent* (Jazz Hang). A few weeks before the session, Genovese—who has joined Garzone on more than a few duo concerts and with *The Fringe*—played duo with him on an as-yet unreleased follow-up to the earlier DVD, focusing on augmented and diminished triads.

"My triadic approach comes from Coltrane," Garzone said. "I devised my own way of doing it because you've got to be able to show the kids how these structures are formed. To me, true creative improvisation is not written down. It comes from your ear, from having the willingness and freedom to take chances. I worked out a lot of this with *The Fringe*. Without the piano, I figured out how to play freely and be stable with a melodic line, whether or not it's connected to the harmony—pulling melodies out of thin air. When I see a chord, I don't look at it as one-three-five-seven. I look at it as a melody. That's what guys like Lovano and I were taught from our fathers and uncles who were playing. You don't hear that with young kids today, and that's what I'm trying to stress to my students. Don't just learn a G minor sixth chord and play the notes in the scale. Learn how to make that sound like a love song."

Garzone gifted Genovese with a saxophone after they met on a 2005 recording session by Francesco Mela, and conveyed the Triadic Chromatic system through years of lessons. "George can make the most intricate concepts sound like a simple tarantella," Genovese said. "He's the sound of Italy that travels into America; he's the history of an African American spiritualism through John Coltrane. He's folkloric. He shares all his beliefs and practices and dedication for this music, which is why he's changed so many lives. It's a message of ancestral quality, of someone who is like a father. He helps close doors of fear, and open doors of thought and possibility."

Facing the second half of his seventh decade, Garzone shows no sign of tamping his inner flame. "I'm an underground renegade saxophone player," he joked, aptly describing his activity during the first two weeks of July in Copenhagen, where he would guest with numerous bands. "I don't know if I scare people when I play," he said. "It's like they bring me in for a while, I juice them up and then I drift out."

"The financial thing today is a monster. If you're going to be a musician, you'll need to teach. You're not even recognized unless you have a master's degree, minimum. Kids tell me, 'I want to wait a year, and go to New York.' [I tell them] 'New York will be there when you get back. Get that master's now.' There's no gigs. There's no playing behind exotic dancers. There's barely any weddings. What's happening in the teaching world is amazing. I'm happy I stuck it out."

DB

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Norah Jones *Day Breaks*

BLUE NOTE B002520702

★★★★★

Norah Jones' aptly titled new album, *Day Breaks*, is both a return to roots and a triumphant showcase of stylistic diversity. At times, her winsome voice summons the ghost of Billie Holiday (though never in an affected or mannered way). At others, she dips into her Floyd Cramer country piano bag, or falls back on the trip-hop lessons she got from Danger Mouse on *Little Broken Hearts*, or kicks into a well-greased rock 'n' roll gear. That's a lot of territory, and if it doesn't all hang together perfectly, it nevertheless proves Jones has grown far beyond the wisps of adult contemporary smoke of her 2002 smash debut, *Come Away With Me*.

An after-hours mood reinforced by urgent bass lines suffuses many tracks. John Patitucci runs a suspenseful vamp under the taut lyrics of "Burn," a dramatic song of temptation resisted. Chris Thomas' acoustic walk supports the Peggy Lee-like mood of "It's A Wonderful Time For Love," and his minor vamp adds sexy mystery to the string-textured "Sleeping Wild."

"Tragedy"—a eulogy for an alcoholic—jump-cuts to slow-dance rock, with Jones slowly repeating the phrase "It's a tra-ge-dy" over whistling organ. Jones has always been good with such deliberate tempos, so a rousing, gender-reworked, horn-enhanced version of Neil Young's "Don't Be Denied" is a natural. But then so is the fetching "And Then There Was You," a potential hit that recalls the old Jones, with cleverly timed pauses and a simple but effective move from B-flat to F augmented.

The album ends with Jones humming along to Wayne Shorter's soprano on a tranquil arrangement of "African Flower." But that's like a coda. More to the point is the message of "Carry On." It's wonderful to hear Jones doing just that.

—Paul de Barros

Day Breaks: Burn; Tragedy; Flipside; It's A Wonderful Time For Love; And Then There Was You; Don't Be Denied; Day Breaks; Peace; Once I Had A Laugh; Sleeping Wild; Carry On; African Flower. (48:55)

Personnel: Norah Jones, piano, vocals, Hammond B-3 organ (3), Wurliitzer (3); Wayne Shorter, soprano saxophone (1, 7, 8, 12); Dave Guy, trumpet (6, 9); Leon Michels, tenor saxophone (6, 9); J Walter Hawkes, trombone (6, 9); Tony Scherr (2, 6), Pete Remm (7); Chris Thomas (7), electric guitar; Dan lead, pedal steel guitar (7); Pete Remm (1, 2, 6, 7), Dr. Lonnie Smith (3), Jon Cowherd (11), Hammond B-3 organ; Chris Thomas (4, 5, 10, 11), John Patitucci (1, 8, 12), Vicente Archer (6, 9), acoustic bass; Chris Thomas, electric bass (2, 3, 7); Brian Blade (1-5, 6-8, 10-12), Karriem Riggins (6, 9), drums; Danny Sadownick, percussion (2, 3); Pettet Ericson Stakee, Sasha Dobson, Sarah Oda, Catherine Popper (6), Dr. Lonnie Smith (11), background vocals; string quintet (5, 7, 10); Katie Kresek, Max Moston, violin; Todd Low, viola; Tony Macelli, bass; Dave Eggar, cello, string arrangement; Chuck Palmer, string conductor; Phil Faconi, string orchestration.

Ordering info: bluenote.com



The Cookers The Call of the Wild and Peaceful Heart

SMOKE SESSIONS

★★★★

Since forming in 2010, The Cookers have kept the flame of '70s-style jazz alight over the course of five albums. The group's format and attitude were forged 40 years ago out of John Coltrane's music of a decade earlier, and they clearly draw a deep influence from late-'60s sounds of Art Blakey, Lee Morgan, Freddie Hubbard and Wayne Shorter. It's proved a versatile and malleable model, one that each Cooker has person-

The Fred Hersch Trio Sunday Night At The Vanguard

PALMETTO 2183

★★★½

Fred Hersch's 11th album for Palmetto is also his fourth recorded in the Village Vanguard—"the Carnegie Hall of jazz clubs," as he calls it. The title, *Sunday Night At The Vanguard*, suggests, and delivers, a certain tranquility, not razzle-dazzle. One imagines the weekend crowds are back home, the pressure is off, and perhaps the music can breathe a little more.

Case in point: "Serpentine," which roams the keyboard rather freely. Like the smoke of two cigarettes, left hand and right hand produce separate coils of music that drift, swirl and entwine quietly and comfortably in a kind of suspended emotional reverie. On "The Optimum Thing" Hersch confines himself mostly to simple, single-note lines against a steady 4/4 rhythm, not unlike John Lewis. There's no apparent melodic roadmap. The laws of musical physics simply find their own logic. It has a welcoming accessibility, perhaps because it is built on "The Best Thing For You (Would Be Me)" from Irving Berlin's *Call Me Madam*. "Calligram" is the most eccentric and often dissonant of the group with bassist John Hébert's choppy, contrapuntal undertow assuming an

alized and continuously updates.

The Call Of The Wild And Peaceful Heart spins the compositional wheel, choosing from the sizable songbooks of bandmembers saxophonist Billy Harper, drummer Billy Hart and pianist George Cables, as well as bassist Cecil McBee's bright "Third Phase," a beautiful launching pad for Eddie Henderson's trumpet.

As usual, Harper is consistently superb. His solo on the prayerful "Thy Will Be Done" is gruff and dark, knotty and insightful. I like the way alto saxophonist Donald Harrison sounds in contrast to Harper, the more mercurial, squirrely runs versus the tenor's planted earth tones. Cables is perpetually underappreciated, perhaps because he prefers substance to flash. His "Blackfoot" ups the soul quotient, but, true to form, the band never moves into funk or overt r&b the way many contemporary bands would. Those feels are there, but sublimated in service of a mainstream jazz message.

So, are there too many Cookers in the kitchen? On this outing, the answer is absolutely not.

—John Corbett

The Call Of The Wild And Peaceful Heart: The Call Of The Wild And Peaceful Heart; Beyond Forever; Third Phase; Teule's Redemption; If One Could Only See; Blackfoot; Oceans Of Time; Thy Will Be Done. (74:00)

Personnel: Billy Harper, tenor saxophone; Donald Harrison, alto saxophone; Eddie Henderson, David Weiss, trumpet; George Cables, piano; Cecil McBee, bass; Billy Hart, drums.

Ordering info: smokesessionsrecords.com



almost co-equal position. Despite the flashes of thought and intelligence in these performances, however, the material tends to lack the critical mass a listener can focus on.

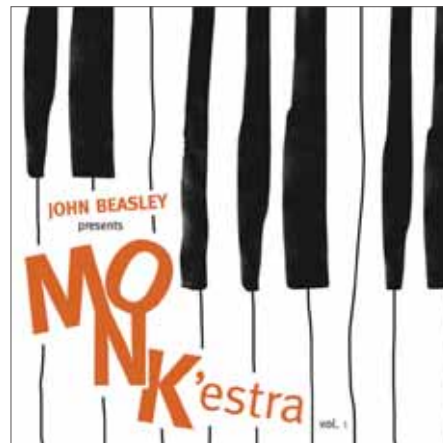
"For No One," "The Peacocks" and "Valentine" are classics of the Hersch repertoire (this is his seventh recording of "Peacocks") and give us lovely renderings of his reflective, radiant pensiveness.

—John McDonough

Sunday Night At The Vanguard: A Cockeyed Optimist; Serpentine; The Optimum Thing; Calligram; Blackwing Palomino; For No One; Everybody's Song But My Own; The Peacocks; We See; Valentine. (67:55)

Personnel: Fred Hersch, piano; John Hébert, bass; Eric McPherson, drums.

Ordering info: palmetto.com



John Beasley MONK'estra Vol. 1

MACK AVENUE 1113

★★★½

A trip-hop "Round Midnight"? Why not?! At this point in time, Monk's most famous tune has been so standardized that it takes a true overhaul to make it sound fresh. John Beasley's chart kicks it off with seven badass snare trip-lets, and by the time the spectral theme settles in, its introspection is being goosed by a drum-and-bass groove that's not usually associated with jazz. Like the rest of Beasley's valentines, it's found a way to bounce new life into a classic.

From the start of this all-Thelonious big band album—which begins with an escalator-up, escalator-down prance through "Epistrophe" that gives vibraphonist Gary Burton a chance to bolster the tune's inherently percussive nature—there's vigor in the air. Beasley, a Los Angeles-based pianist-arranger who has spent time writing for television and film as well as fulfilling musical director roles for Queen Latifah and Steely Dan, throws some entertaining elaborations our way. The oft-overlooked "Oska T" vamps its way from a tiptoeing hush to a swinging exclamation.

The music becomes a tad glossy now and then—Beasley's also spent time penning jingles—but in several pieces the overt hooks help articulate the inspired designs he brings to everything from "Skippy" to "Gallop's Gallop." The ease that marks "Coming On The Hudson" says it all. An inventive Monk fiend devised a sideways glance at one of his heroes, and while the solos are swell, it's the craftsmanship that will have fans anticipating *Vol. 2*.

—Jim Macnie

MONK'estra Vol. 1: Epistrophe; Skippy; Oska T; Monk Processional (Medley); "Round Midnight; Ask Me Now; Gallop's Gallop; Little Rootie Tootie; Coming On The Hudson. (54:13)

Personnel: John Beasley, piano; Minimoog (4); Fender Rhodes (4); synthesizer; Bob Sheppard, Danny Janklow, Justo Almario, Tom Peterson, Tom Luer, Jeff Driskill (9); Adam Schroeder, woodwinds; Bijon Watson, Jaime Hogvorka, Brian Swartz, James Ford, trumpets; Wendell Kelly, Steve Hughes, Ryan Dragon, Lemar Guillary, Paul Young (9); Eric Miller (9); trombone; Ben J. Shepherd, Reggie Hamilton, Rickey Minor (8); bass; Terreon Gully, Gary Novak (9); drums; Joey De Leon, percussion (9); Gary Burton, vibes (1); Grégoire Maret, harmonica (6).

Ordering info: mackavenue.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Norah Jones <i>Day Breaks</i>	★★★★	★★★★	★★★★½	★★★★
The Cookers <i>The Call Of The Wild ...</i>	★★★	★★★★	★★★★	★★★
Fred Hersch Trio <i>Sunday Night At The Vanguard</i>	★★★★½	★★★★	★★★★	★★★★
John Beasley <i>MONK'estra Vol. 1</i>	★★★★	★★★★½	★★★★½	★★½

Critics' Comments

Norah Jones, *Day Breaks*

On a spectrum from road-house country to upscale saloon, Jones marks her territory by the volume of her drawl. "Flipside" and "Denied" are cheap rye and beer, while "Sleeping Wild" has the grown-up scent of Remy Martin. The tunes are simple, repetitive and sit easily in memory. Lovely, low-key slices of life. —John McDonough

Jones is best when less mannered and pillow-talky. Though the jazz tracks are fine, I love hearing her belt some soul, which she does extremely well. —John Corbett

Her voice remains willowy, but a comfy gravitas becomes clearer with each new effort. This rootsy program is as chill as you might expect, but has an emotional impact, too. —Jim Macnie

The Cookers, *The Call Of The Wild And Peaceful Heart*

The '60s come to their Preservation Hall moment in this septet of veterans eager to roll back time. But time has moved slowly. These Cookers still sound fresh. But the charts have a monochromatic tedium that wears poorly. —John McDonough

Funny how poise can contribute to power. These vets have the most impact when their squalls walk hand-in-hand with focus, and that's what happens here. No one at work today plays this lingo with equal verve. —Jim Macnie

I love this band of '70s royalty, especially George Cables and Eddie Henderson. But this album gets bogged down in far too much dramatic preamble on the Native American-tinged tunes, though Henderson is breathtaking on Billy Harper's "If One Could Only See." —Paul de Barros

Fred Hersch Trio, *Sunday Night At The Vanguard*

Hersch continues to make rich music with this working trio, marvelously natural, but also questioning and adventurous. Good idea to leave the sequence of the live set intact—the music builds and dips as it wants to. —John Corbett

Hersch's romance is never far from center stage, a perpetual guide when it comes to making his flow of leftie ideas a bit more cogent. Meaning: His sense of balance is sage. —Jim Macnie

Hersch's crystalline touch, silky phrasing and harmonic intelligence make him one of our best pianists. Standouts here include a dazzling solo on Kenny Wheeler's "Everybody's Song But My Own" and a suitably dreamy rendition of Jimmy Rowles' "The Peacocks." —Paul de Barros

John Beasley, *MONK'estra Vol. 1*

Beasley superimposes an entertaining quirkiness on Monk's own quirkiness with tart voicings, sharp tempo turns, dynamic contrasts and, yes, some playful gimmickry. The charts amass and dispense their tensions with an amiable mischief. —John McDonough

Too many have tried to smooth Monk's brilliant corners. Beasley respects the edges most of the time, which helps his arrangements bristle. I'm less taken with the dub-infusions and slinky r&b detours, but those are but a blip on an otherwise well-charted map. —John Corbett

Beasley has some amusing big band ideas, especially his lively, conversational cross-rhythms, but many are also artificial (like the neo-soul backbeat on "Round Midnight") and thrown at the listener in hyper batches that make for a busy listen. —Paul de Barros

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Steve Lehman & Sélébéyone

Sélébéyone
PI RECORDINGS 66
★★★★★

On his latest album, alto saxophonist Steve Lehman and his Sélébéyone crew raise the bar for the jazz/hip-hop genre. This is a sequence of raps that avoids currently prevalent lounge-hop tendencies, harking back to the old school extremity of Public Enemy's early works, as produced by Hank Shocklee. Lehman and French soprano saxophonist Maciek Lasserre divide composition and production duties

Laura Mvula

The Dreaming Room
RCA VICTOR 888751656826
★★★★★½

Laura Mvula is not a singer-songwriter so much as a singer-composer. Her work incorporates surprisingly sophisticated harmonic, rhythmic and structural ideas while nonetheless maintaining the melodic directness of Top 40 music, and that's not hyperbole. "Green Garden," from her 2013 debut, *Sing To The Moon* (RCA Victor), was a chart hit in her native Britain, despite its compound rhythms and modal harmony.

The Dreaming Room, her sophomore effort, continues to confound expectations of what, exactly, defines pop music. It has the obvious trappings of contemporary r&b—there's a track co-written with Chic founding member Nile Rodgers, a guest rapper and lyrics drawn from Mvula's personal struggles—and yet it delivers a sound that's utterly unique.

Take "Overcome," the Rodgers collaboration. Sure, it has the hallmarks of Mr. Chic's sound—from the itchy, eight-note guitar vamp that serves as the song's spine to the chattering chords that power the groove—yet two-thirds through the song, Mvula pulls the rug out with an a cappella statement that abruptly shifts the harmonic axis. The song's anxious momen-

almost equally, but both favor an unstable terrain of voice fragments, bass bleed, stuttering snare and cosmic washes.

The rappers are Gaston Bandimic (from Senegal, spinning rhymes in Wolof) and HPrizm (otherwise known as High Priest from the Antipop Consortium). Both spout lines with desperate energy and syllabic athleticism. Carlos Homs plays piano as if he's a sampling machine, doggedly repeating simple chords at crucial points and setting up gracefully rippling figures. Drew Gress and Damion Reid provide the acoustic bass and drums, respectively, but these instruments are often transmogrified and treated to sound like their electronic counterparts.

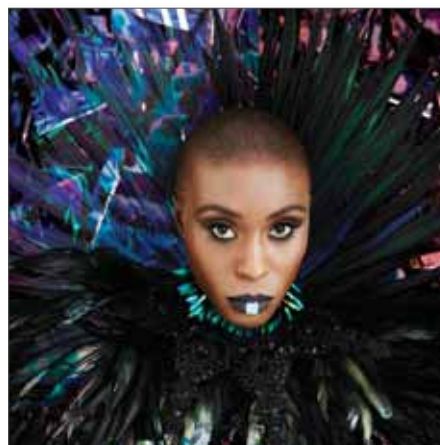
On "Are You In Peace?," Lehman gushes descending figures, soloing on the run, part human loop, part organic abstraction. During "Cognition," a tinny shaker sound suddenly starts up in the right speaker, a small example of the continual sonic surprises. Sélébéyone is Wolof for "intersection," which is an appropriate moniker: This is the optimum level on which jazz and hip-hop can co-exist.

—Martin Longley

Sélébéyone: Laamb; Are You In Peace?; Akap; Origine; Cognition; Hybrid; Dualism; Geminou; Bamba. (41:29)

Personnel: Steve Lehman, alto saxophone; Gaston Bandimic, vocals; HPrizm, vocals; Maciek Lasserre, soprano saxophone; Carlos Homs, keyboards; Drew Gress, bass; Damion Reid drums.

Ordering info: pirecordings.com



tum turns exultant, the orchestra swells triumphantly, and then it just evaporates to voice and percussion in an exhilarating diminuendo. It's proof that musicians don't necessarily have to choose between being smart and being popular.

—J.D. Considine

The Dreaming Room: Who I Am; Overcome; Bread; Lucky Man; Let Me Fall; Kiss My Feet; Show Me Love; Renaissance Moon; Angel; People; Nani; Phenomenal Woman. (36:17)

Personnel: Laura Mvula, vocals, arrangements, keyboards; Troy Miller, producer, conductor, keyboards; Nile Rodgers (2); John Scofield (2, 4, 6); Lionel Loueke (2, 3, 5); guitar; Michael Olatuja (2, 4, 5); Karl Rasheed Abel (9); bass; Dionne Douglas, violin (1, 8); James Douglas, cello (1, 8); Neil Percy, percussion (2–4, 6, 10); Wretch 32, rap, background vocals (10); Mariama Abudulai, Iona Thomas, vocals (12); Bryn Lewis, Brandee Younger, harp (2–7, 10); The London Symphony Orchestra.

Ordering info: lauramvula.com



Black Art Jazz Collective

Presented By The Side Door Jazz Club
SUNNYSIDE 1441
★★★★★½

Though the historical geniuses of jazz have few national monuments to honor their contributions, the art form's modern practitioners uphold the masters' legacies in the here-and-now. Black Art Jazz Collective brings together an ensemble of seasoned pros, each contributing material inspired by key black artists, political leaders and activists. It's a spirited outing, and immense respect is paid.

Saxophonist Wayne Escoffery contributes the opening "Double Consciousness" and "Awaiting Change," inspired by W.E.B. Du Bois and Barack Obama, respectively. The tunes flow between Afro-Cuban and breezy bossa nova beats, over which Escoffery, trumpeter Jeremy Pelt and drummer Johnathan Blake sound especially energized.

Pianist Xavier Davis' brooding "Salvador Da Bahia" is a highlight, his pensive left-hand figures driving a popping horn melody. The song's heat builds slowly until Escoffery pushes it over the top. Inspired by Sojourner Truth, trombonist James Burton III's "Going Somewhere" combines insouciance with wit; "Devil Eyes," by the late Dwayne Burno, spins incendiary changes on a dime; and "The Shadower," inspired by saxophone great Joe Henderson, finds Pelt manipulating his tone with searing beauty before Escoffery again blows up the joint.

Black Art Jazz Collective performs brilliantly, their compositions broad and strong, their solos powerful. Let's hope there's more to come from this blossoming super-band.

—Ken Micallef

Presented By The Side Door Jazz Club: Double Consciousness; Awaiting Change; Essence Of Beauty; Salvador Da Bahia; Going Somewhere; No Small Change; Devil Eye; The Shadower. (40:22)

Personnel: Wayne Escoffery, tenor saxophone; Jeremy Pelt, trumpet; James Burton III, trombone; Xavier Davis, piano; Vicente Archer, bass; Johnathan Blake, drums.

Ordering info: sunnysidezone.com

Ben Wendel
What We Bring
 MOTÉMA
 ★★★★★

Kneebody collaborator and soulful saxophonist Ben Wendel continues to build on the steam generated from his previous solo releases. What's particularly striking about the Vancouver-born Wendel's third release, as much as his riveting compositions, is the mighty solidity of the assembled quintet.



Wendel is far from a purist: He's worked with Snoop Dog, producer Daedelus, the daKAH Hip-Hop Orchestra and pop star Jason Mraz. The saxophonist's genre-hopping career has prepared him to become a generous and encouraging leader, and on *What We Bring*, Wendel brings together some of the finest players in New York City, including pianist Gerald Clayton, drummer Henry Cole and bassist Joe Sanders. More than perform Wendel's music, they imbibe and devour it.

The band's complete absorption of the music is evident on every dreamlike track, from floating opener "Amian" to the half-time high-stepper "Song Song." Cole and Sanders are perhaps the main initiators of Wendel's objectives, their tapestry of tones and rhythmic flow permeating every track. Wendel's sinewy, coyote-like timbre holds everything together and drives the music's energy, as ethereal as it is gritty.

—Ken Micallef

What We Bring: Amian; Fall; Spring; Doubt; Song Song; Soli; Austin; Solar. (46:26)
Personnel: Ben Wendel, tenor saxophone, bassoon; Gerald Clayton, piano; Joe Sanders, bass; Henry Cole, drums.
Ordering info: motema.com

Jeff Denson
Quartet
Concentric Circles
 RIDGEWAY RECORDS
 ★★★★★

Jeff Denson presents a strong and progressive program for his fifth album. Nine originals showcase his virtuosic upright bass skills and turn-on-a-dime charts for a band that executes the tricky themes with aplomb.



Beyond Denson's compositional imagination, fingering fleetness and soft, sure tone, bassoonist Paul Hanson is the album's star. Despite the intrinsic challenges of his double-reed instrument, Hanson is impressively able to deliver complex yet clear improvisations that would make a bebop master saxophonist proud. His high pitches can be trumpet-like, his lows full as a tuba, and he doesn't go out of tune.

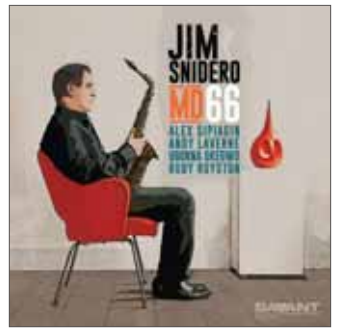
Pianist Dan Zelman shadows and supports the lead lines, stretches gracefully and adds warmth that bonds the ensemble. Drummer Alan Hall is emphatic or subtle, as appropriate—switching midway through "A Thought That Lingers" to clap his sticks together, laying out when Denson bows. The bassist sings his own lyrics on "Wishing Well" and wordless syllables like Milton Nascimento on "Once The Door Opens"—not the album's best moments. But the finale, a solo arco rendition of Ellington's "I Got It Bad," is a nice touch.

—Howard Mandel

Concentric Circles: City Life On Trains; Anticipation; A Thought That Lingers; Wishing Well; Look Before You Leap; Time Waits For No One; 21st Century Blues; Once The Door Opens; Circle; I Got It Bad. (48:09)
Personnel: Jeff Denson, bass, vocals; Paul Hanson, bassoon; Dan Zelman, piano; Alan Hall, drums.
Ordering info: ridgewayrecords.net

Jim Snidero
MD66
 SAVANT 2156
 ★★★★★½

Alto saxophonist Jim Snidero's *MD66* is an album that starts out bursting at the seams. Caught between form and pure expression, Snidero's horn is on fire for most of these eight tunes, which include seven originals (one from pianist Andy LaVerne) and the Miles Davis/Bill Evans standard "Blue In Green."



The album begins with the swinging title track, and the rhythm section of LaVerne, bassist Ugonna Okegwo and drummer Rudy Royston lays the groundwork for the front line of Snidero and trumpeter Alex Sipiagin. Royston is all over his drums, supporting every soloist on tunes that swerve between swing and loose-limbed funk.

"Recursion" falls squarely in line with an old-school Blue Note sensibility. It's a waltzing swing, and Snidero's production makes each instrument sound as if it was playing in your living room. "Free Beauty" veers toward more open territory, eschewing a steady pulse in favor of eddies of expression, while the modest "Unified" offers unison lines, delicate playing and a funky drive. "Purge" ends where *MD66* began: in the territory of swinging, blazing fury.

—John Ephland

MD66: MD66; Recursion; Free Beauty; Unified; Who We've Known; Un4Scene; Blue In Green; Purge. (52:40)
Personnel: Jim Snidero, alto saxophone; Alex Sipiagin, trumpet; Andy LaVerne, piano; Ugonna Okegwo, bass; Rudy Royston, drums.
Ordering info: jazzdepot.com

Fred Frith Trio
Another Day In
Fucking Paradise
 INTAKT 267
 ★★★★★½

Improviser and multi-instrumentalist Fred Frith has released music nearly every year since the early '70s. Through countless collaborations, solo albums, soundtracks and more, he has continually kept his listeners, and fellow musicians, at the edges of their seats. His new album, *Another Day In Fucking Paradise*, is no exception.



Each member of this trio—Frith on guitar, Jason Hoopes on bass and Jordan Glenn on drums—adds sounds, layers and textures to the often-dense improvisational soundscapes. But the sound design is so clear and vivid that listeners will be able to easily distinguish individual voices. Though complex and multifaceted, the music never veers toward excess. Listeners will have no trouble staying grounded in the sonic mix.

But this album is no easy listening. Musically, there's a lot going on. The way it pushes the listener toward the brink of sensory overload is exciting—the ears learn to adapt and function in an uncommon way. Not for the faint of heart, *Another Day In Fucking Paradise* will leave its listeners tripped out and travel-weary, but ultimately in a better place.

—Izzy Yellen

Another Day In Fucking Paradise: The Origin Of Marvels; Dance Of Delusion; Poor Folly; La Tempesta; Glimmers Of Goodbyes; Yard With Lunatics; Only Light And Shadow; The Sleep Of Reason; Straw Men; The Deserted Garden; Schlechtes Gewissen; Phantoms Of Progress; The Ride Home. (48:56)
Personnel: Fred Frith, electric guitar, voice; Jason Hoopes, electric bass, double bass; Jordan Glenn, drums, percussion.
Ordering info: intaktrec.ch



Tillery

LARRECCA MUSIC 111

★★★★½

Tillery is a confederation of three of today's most interesting jazz vocalists—Becca Stevens, Gretchen Parlato and Rebecca Marti—who began singing together in 2010. Their first album is finally here, and it was worth the wait. Although all three possess jazz technique to burn, in Tillery, they apply their seamless, sometimes ethereal vocal blend to genre-defying folk-pop songs that cover a range of singing styles, from the traditional (simple and stark-

ly beautiful) to the post-modern (challenging chromatic harmonies and rhythmic effervescence). Throughout this jewel of an album, their music has a raw, wild beauty.

Each singer brings some of her best songs to the table. Martin's haunting "God Is In The Details," the lyrics of which suggest the interior dialogue of a woman learning to be self-sufficient sans partner, could have been a track on an early Joni Mitchell album. Parlato contributes two fine examples of her precise, fervently hypnotic, rhythmic vocals in "Magnus" and "I Wanna Fly So Free." And there are breathtaking versions of Stevens' passionate "I Asked" and Martin's poignant "To Up And Go." The album ends with Stevens' gorgeous tour de force "Tillery," for which the group is named, an austere meditation on the natural world's beauty and evanescence (based on a poem by Jane Tyson Clement).

Individually, Stevens, Parlato and Martin are powerful artists with unique visions. Together, they have created something transcendent.

—Allen Morrison

Tillery: Take Me With U; O I Long To Feel Your Arms Around Me; No More; Magnus; God Is In The Details; I Want To Fly So Free; Sweetheart; I Asked; To Up And Go; Push Me Away; Tillery. (44:26)
Personnel: Becca Stevens, vocals, guitars, ukulele, charango, hand percussion; Rebecca Martin, vocals, guitar, hand percussion; Gretchen Parlato, vocals, charango, hand percussion; Pete Renée, piano, keyboards; Larry Grenadier, acoustic bass; Mark Guiliana, drums, percussion.

Ordering info: tillery.bandcamp.com



Bria Skonberg

OKEH/SONY MASTERWORKS 88985337522

★★★★

As jazz advances through its second century, early styles—beyond tourist-friendly New Orleans trad—fade into the past. Revisiting them can seem more like a nostalgic excursion than genuine infatuation with the period, unless, like Cécile McLorin Salvant, you have a great ear for finding forgotten gems and injecting them with fresh energy.

Although she shares Salvant's pianist—the exceptionally talented Aaron Diehl—Canadian trumpeter-vocalist Bria Skonberg works with more predictable material and treads a bit too carefully to transform most of the songs here into more than museum pieces. On "Trust In Me," the slightly creepy, hypnotic song from Walt Disney's *The Jungle Book*, her vocal is so precious and carefully delivered that the performance seems to be over-conceived and devoid of charm.

Likewise, "I Was A Little Too Lonely And You Were A Little Too Late"—one of two Jay Livingston/Ray Evans songs here—is performed rather than owned by the singer. But her mannered vocal performance is balanced by a lively muted trumpet solo and an equally buoyant improvisation by vibraphonist Stefan Harris.

That balancing act is what keeps you engaged with *Bria*. The trumpeter is accompanied by stellar players, and the instrumental approach to the material is never less than committed. Combined with a glamorous image, Skonberg's facility as both a singer and trumpeter is also a throwback to performers like Valaida Snow.

—James Hale

Bria: Don't Be That Way; Que Sera Sera (Whatever Will Be, Will Be); From This Moment On; Curious Game; Trust In Me; I Was A Little Too Lonely And You Were A Little Too Late; You're Getting To Be A Habit; How Can It Be; Egyptian Fantasy; My Shadow; Wear And Tear; Malaguena; Midnight Sun; Down In The Deep. (66:20)

Personnel: Bria Skonberg, trumpet, vocals; Evan Arntzen, saxophones, clarinet; Stefan Harris, vibraphone; Aaron Diehl, piano; Reginald Veal, bass; Ali Jackson, drums.

Ordering info: sonymusicmasterworks.com

Kevin Hays New Day Trio

SUNNYSIDE 1464

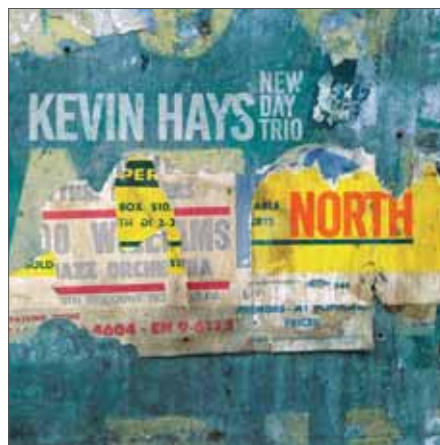
★★★★½

The underlying theme of pianist Kevin Hays' new album is "connections." The title refers to a couple of different locales he's lived—the historic Sugar Hill neighborhood, considered by locals to be the northern tip of Harlem—and upstate New York, the northern portion of the Empire State.

There's also the connections he has with his simpatico New Day Trio. Hays and drummer Greg Joseph once roomed together, and Joseph introduced Hays to bassist Rob Jost. The group's second album together (and first as the New Day Trio) opens with a fresh version of Charlie Parker's "Scrapple From the Apple" that's propelled by Jost's buoyant bass tone and Joseph's bright cymbal accents.

Hays' elegant "Elegia" features expansive exploration by the entire trio, while "Violetta" (written for Chilean vocalist, folklorist and visual artist Violeta Parra) unexpectedly begins with a sparkling piano-ukulele duet between Hays and Jost.

There's a memorable block in the middle of the album that starts with Hayes' soulful "Sweet Carolin," which is followed by a coolly relaxed re-examination of Leadbelly's "Where



Did You Sleep Last Night" and a crisp reconstruction of "All the Things You Are" re-titled "All Things Are."

The trio's interpretation of "I'll Remember April" is easy and assured, and "Morning," a Hays original that moves through all 12 keys under a free-floating melody, concludes *North* with a time-honed grace that leaves the listener with a sense of satisfaction.

—Yoshi Kato

North: Scrapple From The Apple; Elegia; Violetta; Schumann's Chamisso; Sweet Caroline; Where Did You Sleep Last Night; All Things Are; North; I'll Remember April; Morning. (62:17)

Personnel: Kevin Hays, piano; Rob Jost, bass, ukulele; Greg Joseph, drums.

Ordering info: sunnysidezone.com

Revisiting the Masters

Well into its second century, jazz wears its history on its sleeve, proudly mixing generations, honoring idols and influences and reviving and revising repertoire. Here, four veterans pay due respect to their influences.

Denny Zeitlin, *Early Wayne* (Sunnyside 1456; 70:03 ★★★★★) One master honors another. Five years shy of his tribute's 83 years of age, California piano guru Denny Zeitlin focuses on Wayne Shorter's 1960s-era Blue Note standards for this multifaceted album. He applies his jeweler's-gimlet eye and sure hands to mine and re-cut '60s gems for optimum clarity and brilliance.

In an ideal Oakland concert space, Zeitlin unveils his highly expressive and thorough—if slightly prolix—variations. He polishes "Nefertiti" into myriad glinting facets; he scrutinizes "Paraphernalia" under the loupe with harp-string razzle and dazzle; and he unfurls a strand of blemish-free brilliants with "Ju Ju," "Infant Eyes," "Speak No Evil" and "Ana Maria." Much as Harold Danko reimagined Coltrane on *After The Rain*, Zeitlin, a magus in full power at solo keyboard, makes us envision anew a composer we may have taken for granted.

Ordering info: sunnysidezone.com

Reggie Watkins, *Avid Admirer: The Jimmy Knepper Project* (BYNK 03; 46:16 ★★★★★) This snappy bop date by trombonist Watkins, longtime musical director and arranger for the Maynard Ferguson Orchestra, is an alert roundup of tunes by 'bone idol Jimmy Knepper.

Thirty years a force with Ferguson, Thad Jones/Mel Lewis, Charles Mingus' Quintet and later the Mingus Dynasty band, Knepper was better known for his personable, growling trombone than for his writing.

Watkins not only unearths the late musician's handsome, expansive charts but amiably captures his gritty style, playing the man's own 1945 Bach Stradivarius trombone. Standouts include "In The Interim" and the playful title track. "Cunning-bird" flips an archaic chorale into a spunky charmer. Enjoy smooth solos from pianist Orrin Evans and tenor saxophonist Matt Walker on this enjoyable time capsule.

Ordering info: reggiawatkinsmusic.com

Will Calhoun, *Celebrating Elvin Jones* (Motéma; 59:17 ★★★★★) Calhoun's drums have upheld a wide array of bands and artists—Living Colour, B.B. King, Pharoah Sanders—and here he propels a hard-hitting quintet program bowing to the great Elvin Jones.

Saxophonist Antoine Roney and trum-



Denny Zeitlin

JOSEPHINE ZEITLIN

peter Keyon Harrold power the chunky front line, and Christian McBride stands tall against Calhoun's heady cymbal work. A powerhouse "Whew!" and a freight-train "Harmonique" plunge forward, McBride and Calhoun right on the edge, drawing on Jones' sweeping drive and energy. A swift 6/8 "Mahjong" celebrates his humor and finesse.

Telling cameos from Czech key wizard (and former Mahavishnu Orchestra member) Jan Hammer and the late Senegalese sabar (conga) player Doudou n'Diaye Rose's overdubbed ensemble graft cultural twigs onto otherwise rambling, crowded encores.

Ordering info: motema.com

There's a big difference in tone and temperament when you were in the band you pay tribute to. **Miroslav Vitouš**, playful Czech bassist/impresario, revisits the group he co-founded in 1970 with Joe Zawinul and Wayne Shorter on ***Music Of Weather Report* (ECM 2364; 52:47 ★★★★★)**. An edgy sextet plays a time-warp repertoire, touting improvisational freedom as Vitouš—mainly bowing his plus-size antique acoustic—echoes the group's war cry, "no one solos, everyone solos."

Hits (including a slow-drag "Birdland" and an echoey "Scarlet Woman") mix with Vitouš' zippy blues fragments. Haunting surprises emerge with an Andean pipe analog and keyboardist Aydin Esen's patterned shards of electric eclectica.

Vitouš wields a different order of magic than Zeitlin, more cosmic than terrestrial.

DB

Ordering info: ecmrecords.com



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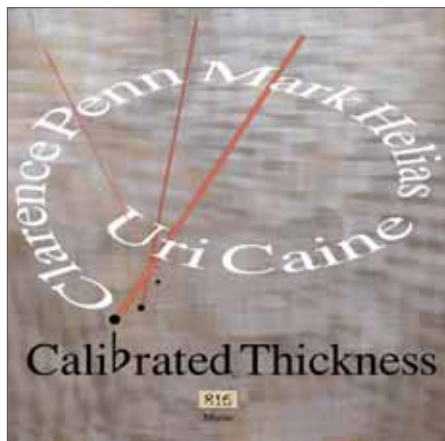
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Uri Caine *Calibrated Thickness*

816MUSIC 1502

★★★★½

It's all acoustic, all the time, on pianist Uri Caine's *Calibrated Thickness*. His first trio recording since 2011's *Siren*, the pianist brings in longtime collaborators bassist Mark Helias and drummer Clarence Penn for this recording, and Caine and company play fast and furious over 15 originals that include cornetist Kirk Knuffke on three tracks.

Caine possesses virtuosic talents across many genres, and excels in both acoustic and

electric settings. Here, as the trio plays through various styles, the focus is intimate and intense. "Manahatta" is roughhewn, straightahead swing. Caine's chordal work and behind-the-beat rhythmic drive combine nicely with Helias' forceful pulse and Penn's explosive attacks.

Many of the tunes, including "Woke Up This Morning," "Climb To The Top" and "Time In Between," dwell in more abstract regions, where one might think of early Cecil Taylor or Andrew Hill, but tunes like the funky "Night Wrestler" and the jagged swinger "Golem" unfold in more readily apparent patterns. The more contemplative side of Caine's writing comes out with "Bleeding Heart," "Icicles" and "He Said She." Knuffke's voice offers a bright edge on denser material, exuding a darting dynamism.

Overall, *Calibrated Thickness* is a release of controlled Caine energy, and an admirably swinging recording by a pianist known for progressivism and intelligence. It captures top-notch playing from three musicians who have played together for more than 20 years.

—John Ephland

Calibrated Thickness: Manahatta; Woke Up This Morning; Icicles; Submission; Golem; Bleeding Heart; Night Wrestler; Climb To The Top; Hidden Glances; Scatterbrain Suite; He Said She; Sticks And Stones; Time In Between; Shadow Of A Doubt; Downward Spiral. (60:51)

Personnel: Uri Caine, piano; Mark Helias, bass; Clarence Penn, drums; Kirk Knuffke, cornet (4, 9, 15).

Ordering info: uricaine.com

Orbert Davis' Chicago Jazz Philharmonic Chamber Ensemble *Havana Blue*

316 RECORDS 08

★★★★★

The Chicago Jazz Philharmonic—versatile, elegant, explosive, cinematic—has enjoyed a spectacular relationship with the acoustically perfect Auditorium Theater, appearing there eight times in various iterations. A historic concert took place there on an auspicious Friday the 13th last November, marrying the CJP orchestra with a host of Cuban musicians, and one hopes some record of that concert will follow *this* album, which commemorates a meeting 17 months prior between CJP Chamber Ensemble and Cuban-born choreographer Frank Chavez.

We can't witness the dancers on this part live/part studio recording, superbly captured by co-producer Roger Heiss, but if you're not moving your hips or at least feeling a quiver during "Havana At Twelve," there may be something wrong with you.

Though Davis avowed to depart from the Cuban cliché of "fast tempos, bright colors and ruffled shirts," there is plenty of virile swagger on "Manteca" and "Orlando's Walk." And Afro-Cuban hijinks erupt in the "Havana Blue



Suite," which includes a moving take on Ernesto Lecuona's "Al Fin Te Vie" arranged for a clarinet combo of Anna Najoom and Michael Salter.

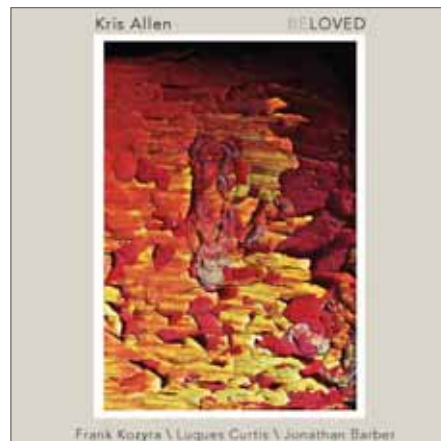
With succinct and porous writing, Davis has made the best use of his ultra-pro cohorts.

—Michael Jackson

Havana Blue: Concierto De Aranjuez; Congri; Solteras; El Malecon; Al Fin Te Vi; Orlando's Walk; Chega De Saudade; Manteca; Seraphim; Orlando's Walk. (49:29)

Personnel: Orbert Davis, conductor, trumpet, flugelhorn; Leandro Lopez Varady, piano; Fender Rhodes; Stewart Miller, bass; Ernie Adams, drums, cajon; Jose Rendon, congas; Suzanne Osman, percussion; Steve Eisen, tenor saxophone, flute, alto flute; Anna Najoom, clarinet; Michael Salter, bass clarinet, tenor saxophone; Erendira Izguerra, baritone saxophone, violin; Sylvia de la Cerna, violin; Talia Pavia, violin; Lynn LaPlante-Allaway, viola; Ellen Frolichstein, cello; David Spencer, Chris Davis, trumpet, flugelhorn; Jessica Pearce, French horn; Tracey Kirk, trombone; Henry Salgado, bass trombone, trombone.

Ordering info: chijazzphil.org



Kris Allen *Beloved*

TRUTH REVOLUTION 037

★★★★★

On his terrific second album, saxophonist Kris Allen embraces those near and dear to him, whether writing tunes for various members of his family, saluting his mentor Jackie McLean or working with musicians from his hometown of Hartford, Connecticut. That sense of closeness is palpable throughout, providing a comfort zone that allows Allen and his cohorts to locate the profound within the familiar.

Allen shares a remarkable rapport with frontline partner and tenor saxophonist Frank Kozyra, also a Hartford native; the pair's warm and buoyant unison lines recall the indelible bond of Lee Konitz and Warne Marsh, but *Beloved* doesn't otherwise visit the Tristano school. Instead, this piano-less quartet draws upon a broader range of bebop and post-bop to forge a sound timeless in its elegant precision.

"Mandy Have Mercy," composed for the Allen family pooch, deploys a lengthy melody that folds back in on itself, based on the changes of the ballad "I'd Rather Have A Memory Than A Dream," recorded by Sarah Vaughan when Charlie Parker was in her band. As an educator, Allen has developed exercises for his students drawing upon Bird's music, and he used one of those gambits for "Bird Bailey," during which Kozyra and bassist Luques Curtis—another Hartford guy—play 17 different Parker solo fragments beneath the leader's keening alto solo. The brisk closer, "Threequel," is the only tune to embrace the standard head-solo-head format. As much as anything on the album, it's rooted in the lessons imparted by McLean; Allen proves that those ideas are all alive and well.

—Peter Margasak

Beloved: Lowborn; Mandy Have Mercy; Lord Help My Unbelief; Flores; One For Rory; Bird Bailey; Beloved (for Jeni); Hate The Game; More Yeah; Threequel. (53:34)

Personnel: Kris Allen, alto saxophone, soprano saxophone; Frank Kozyra, tenor saxophone; Luques Curtis, bass; Jonathan Barber, drums.

Ordering info: truthrevolutionrecords.com

Roads Keep Windin'

Mel Brown & The Homewreckers, *Under Yonder: Mel Brown Live (Electro-Fi 3450; 69:06 ★★★★★)* Delta-born guitarist Mel Brown used to hold court at the weirdly named Pop the Gator club in his adopted home city of Kitchener, Ontario. His three-night engagement in early 1991 alongside ace guitarist Denny Freeman and The Homewreckers rhythm section takes wing whenever Brown's guitar gets shaking. Eleven-minute grand finale "Hey Joe" and nine more selections activate frissons in the listener's nervous system.

Ordering info: electrofi.com

Kenny "Blues Boss" Wayne, *Jumpin' & Boppin' (Stony Plain 1389; 45:52 ★★★★★)* Kenny Wayne, a youthful 71-year-old pianist with personal knowledge of the old New Orleans and Los Angeles r&b scenes, wrings fun out of self-penned jump-blues tunes on the 10th album in his long career. Wayne's singing, though, is close to its sell-by date. Guest Duke Robillard on guitar steers clear of pitfalls of predictability in his soloing.

Ordering info: stonyplainrecords.com

Layla Zoe, *Breaking Free (Ruf 1228; 70:04 ★★★★★)* By means of vocal heft, reams of emotion and sincere identification with blues music, Layla Zoe continues her successful run as a recording artist. Potent original songs on life's reversals, on carnality and on contented love require her to get down to the nitty-gritty. She's fearless, spectacularly so on "He Loves Me" and her version of the Rolling Stones' "Wild Horses." Three German blues-rock musicians flail and wail with the best of them, a few times abandoning strong complementary drama for egotistical mega-bluster.

Ordering info: rufrecords.de

In Layman Terms, *Tangled (Self Release; 36:24 ★★★★★)* Singer-bassist Logan Layman and her guitar-playing brother Cole may be teenagers, but their debut album of surprisingly hardy originals and well-executed covers, including "Smokestack Lightning," is worth a listen. Even when the callowness of Logan's voice annoys, these Virginians engage with the blues through clear musical intelligence and obvious respect for tradition. Keep track of them.

Ordering info: 3inlaymanterms.com

Katy Guillen & The Girls, *Heavy Days (VizzTone/KG&G; 42:06 ★★★★★)* The all-female Kansas City trio headed by singer-guitarist Katy Guillen whips up a lather of blues-rock fury in nine originals and age-old yet untired "Baby, Please Don't Go." Luckily, the electricity seldom negates the



Kenny "Blues Boss" Wayne

psychological and emotional undertones of Guillen's thoughtful words about relationships or personal dislocation. For a switch, "Pulling Up From The Grooves," featuring a gently played trombone, offers a tempered mood.

Ordering info: kgandthegirls.com

Roberto Morbioli Trio, *Acoustic Me (Phamosa; 50:32; ★★½)* One of the top Italian bluesmen, Roberto Morbioli hits his wheelhouse when playing electric guitar. That's not the case for this all-acoustic setting. His well-played, unplugged guitar and smoothly nonchalant vocals—in English save one track in his native language—embellish original blues and singer-songwriter blues-rock of varied value. Some lyrics are wooden or awkward.

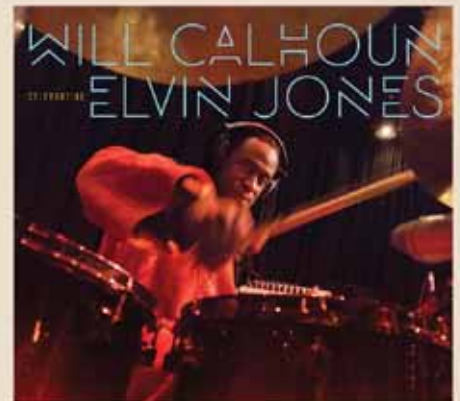
Ordering info: phamosa.de

Little Charlie & Organ Grinder Swing, *Skronky Tonk (EllerSoul 1605-026; 59:35 ★★★★★)* File under both "jazz" and "blues." Here Charlie Baty, former leader of the Nightcats blues band, reveals his glowing enthusiasm for the music of Django Reinhardt, Charlie Christian and other string-jazz exemplars. He trades readily in swinging passages, pumping life into standards like "Pennies From Heaven" and "Flyin' Home." His choices are conservative, but cut the 60-ish Californian some slack; these are the tunes he treasures most of all and has wanted to record for many years. Compassion coupled to expert craftsmanship also drives his foot-tapping compositions "Skronky Tonk," "Gerontology" and "Cobalt Blues." Exuding warmth and perception, Lorenzo Farrell plays organ and J. Hansen mans the drums. **DB**

Ordering info: ellersoulrecords.com



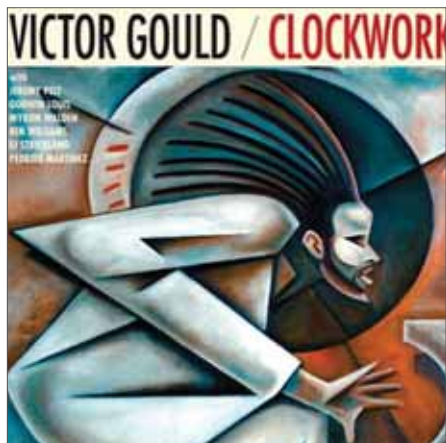
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Victor Gould *Clockwork*

FRESH SOUND NEW TALENT 502

★★★★★

Debut recordings are usually safe affairs. Don't show too much leg, and be sure to award your sidemen with plenty of solos, lest they not return the recording favor. Thankfully, pianist Victor Gould is ignoring that conventional wisdom.

Clockwork races from string-accompanied trios and small ensemble blowouts to percussion-fired quartets and intimate duo/trio explorations. It's bold, invigorating and fresh. A vet-

eran of the bandstands of drummers Ralph Peterson and Louis Hayes and saxophonists Vincent Herring and Eric Alexander, the Los Angeles-born Gould is daring but also benevolent. *Clockwork* is filled with inspired solos from his supporting cast of trumpeter Jeremy Pelt, bassist Ben Williams, tenor saxophonist Myron Walden, alto saxophonist Godwin Louis and in exceedingly fine form, drummer E.J. Strickland.

Afro-Cuban themes run rampant on this album, beginning with the title track, which is propelled by the conga percolations of Pedrito Martinez. "Room" swings sweetly and, near the track's end, recalls the ethereal melody of Seals & Crofts' "Hummingbird." "Blue Dales" begins with Gould's questioning piano, then branches out to a spare melody and more Afro-Cuban agitation. "The Return" twirls and whirls, the band deftly navigating complex rhythms and straightahead swing. Toward the end of the disc, Gould infuses Wayne Shorter's "Nefertiti" with casual beauty.

—Ken Micallef

Clockwork: Clockwork; Room; Chaancé; Blue Dales; The Return; Apostle John (Prelude); Apostle John; Sir Carter (Intro); Sir Carter; Nefertiti; Three Souls. (64:11)

Personnel: Victor Gould, piano; Jeremy Pelt, trumpet (1–3, 6–8, 11); Godwin Louis, alto saxophone (1–3, 5, 6–8, 11); Myron Walden, tenor saxophone (1–3, 6–8, 11); Anne Drummond, flute; (3, 7) Ben Williams, bass (except 6, 8); E.J. Strickland, drums (except 6); Pedrito Martínez, percussion (1, 4, 7); Yoojin Park, violin (3, 6, 7); Heejin Chang, viola (3, 6, 7); Verónica Parrales, cello (3, 6, 7).

Ordering info: freshsoundrecords.com

Sergio Krakowski Trio *Pássaros, The Foundation Of The Island*

RUWEH RECORDS 002

★★★★★

Leading a jazz album with a pandeiro, a traditional Brazilian tambourine, may initially seem a doomed venture. But in the virtuosic hands of percussionist Sergio Krakowski, the pandeiro offers a world of fascinating rhythms, rich textures and infectious pulses. In fact, as the disc proceeds, the absence of a conventional drum kit becomes increasingly less noticeable.

Of course, it helps if the leader brings more to the table than pyrotechnic showmanship. Throughout the disc, Krakowski delivers enticing compositions, a keen sense of dynamics and a willingness to forge communicative interaction among his cohorts.

For this album, Krakowski scripts a luring six-part song cycle, marked by diaphanous arrangements filled with fluid guitar lines and punchy piano counterparts. With his deft triomates—pianist Vitor Gonçalves and guitarist Todd Neufeld—Krakowski demonstrates superb spatial awareness that affords the music a rich sonic fullness. The disc's centerpiece, "Choro De Baile," dances to a flamenco-like beat, spurred forward by Krakowski's ingenious protean rhythms, Neufeld's jangly pas-



sages and Gonçalves' jabbing accompaniment. When the pandeiro does take center stage, Krakowski brings a heightened level of control to the instrument, prioritizing suspense and narrative development over superfluous speed. Other highlights include the bewitching "Carrossel De Pássaros" and the seductive "Path Of Roses," both of which reveal new sonic gems.

—John Murphy

Pássaros, The Foundation Of The Island: Founding Chart; Carrossel De Pássaros/Migration 3322.22322; Path Of Roses/Migration 434.323; Choro De Baile/Migration 332.223; Wayfaring Stranger/Ostinato; Unveiling Chart. (41:53)

Personnel: Sergio Krakowski, pandeiro; Vitor Gonçalves, piano; Todd Neufeld, guitar.

Ordering info: ruweh.com



Leslie Odom Jr. *Leslie Odom Jr.*

S-CURVE 538211

★★★★★

Leslie Odom Jr., the Tony Award-winning actor who portrayed Aaron Burr in the Broadway mega-hit *Hamilton*, didn't leave much time between his final curtain call and his first jazz gig. Not long after his last appearance as the duel-loving Burr on July 9, he began an intimate three-night run at McKittrick's Manderley Bar in Manhattan, performing material from this winning self-titled album.

Few should be surprised that a singer of Odom's caliber—he made his Broadway debut at age 17 in the musical *Rent*—would take so naturally to jazz. He's a vivid and affable vocalist, with a fluid, clear-toned style that fills every crevice of a song. In the arena of jazz, this makes him a formidable contender, and with this album he more than proves his mettle.

As one might expect, the program is stocked with selections from American musical theater, some well known ("Look For The Silver Lining," from the 1920 musical *Sally*), others more obscure ("Joey, Joey, Joey" from Frank Loesser's *One Happy Fella*). But while Odom's songbook is inherently old-fashioned, his musical style is decidedly modern. His swaggering interpretation of Nat "King" Cole's "I Know That You Know," for example, transforms the song into a drum-driven arena rocker that would not be out of place on Top 40 radio. It's a crossover sensation that only today's musical climate—with its jazz-informed hip-hop, its hip-hop-informed musical theater—could have produced. Like the rest of this album, it's powerful and real.

—Brian Zimmerman

Leslie Odom Jr.: Look For The Silver Lining; Joey, Joey, Joey; Autumn Leaves; Brazil (Aquarela Do Brasil); Love, Look Away; Nobody Knows You (When You're Down And Out); The Guilty Ones; I Know That You Know; Cheer Up, Charlie; The Party's Over. (33:49)

Personnel: Leslie Odom Jr., vocals; Joseph Abate (7), Elew (1, 8), Tommy King (2, 3, 5, 6, 10), piano; Michael Arnpol (1, 2, 5), Tom Kennedy (3, 4, 8, 10), bass; Quincy Davis (1, 2, 5, 8), Jeff Watts (3, 4, 10), drums; Pete McCann (4), Michael Ripoll (9), guitar; Brian Taylor, flute (4); Basher Johnson (3, 4, 10), Doug Yowell (7, 8), percussion; Amber Iman, background vocals (1); Michael McElroy, arranger (1).

Ordering info: bmg.com

Zorn Goes All In, Again

In the musical universe of prolific composer **John Zorn**, time is of the essence. The multi-instrumentalist works quickly but meticulously, forming a band and composing music for that ensemble at an alarmingly fast pace. It's like turning the faucet on and letting the ideas pour forth until there is a substantial book of tunes for that group to perform live. This has been his modus operandi time and time again, from his Naked City to Masada, Bar Kokhba, The Dreamers, Moonchild and Abraxas. The latest vehicle for Zorn's muse is **Simulacrum**, a heavy-duty organ trio consisting of audacious guitar marvel Matt Hollenberg, the versatile, slamming drummer Kenny Grohowski and acclaimed organist John Medeski. Not for the faint of heart, these five Simulacrum releases require an open mind and at least some exposure to loud music.

Simulacrum (Tzadik 8330; 43:02 ★★★★★) introduces the trio's extreme, bone-crunching sound on through-composed pieces like the pummeling opener "The Illusionist," the relentlessly grinding "Paradigm Shift," the atmospheric "Alterities" and the riveting 13-minute jazz-metal suite "The Divine Comedy." This outing set the template for Simulacrum and got Zorn excited about pushing the envelope on subsequent recordings.

The True Discoveries Of Witches And Demons (Tzadik 8335; 42:45 ★★★★★) features the core trio of Hollenberg, Grohowski and Medeski augmented by special guests Trevor Dunn on bass and Marc Ribot on guitar. With Dunn filling the low end, Medeski is free to wail in Larry Young-inspired fashion, as on the super-charged "The Power Of The Runic Symbols." It's also interesting to hear the divergent guitar styles of Hollenberg, a legato shredder with chops of doom, and Ribot, an old-school skronker with blues-drenched intensity. Grohowski, the secret weapon on all these Simulacrum releases, reveals a jazzier side of his playing on the affecting 3/4 closer "Mirrors Of Being."

Inferno (Tzadik 8336; 45:14 ★★★★★) returns to the core trio with blistering results on "Dance Of Death," "Ghost Sonata" and the 20-minute title track, which alternates ambient soundscapes and lyrical passages with onslaughts of pummeling intensity. Fans of The Tony Williams Lifetime will dig the adventurous "Blasphemy," which has the powerhouse trio in uptempo swing mode paced by Medeski's surging left-hand bass liness and Grohowski's insistent pulse on the kit. The expansive closer, "Dreamplay," shows how to



artfully blend crunchy power chords and ambient soundscapes in the same song.

The Painted Bird (Tzadik 8342 37:32; ★★★★★½) adds refinement, both in the compositions and in the presence of guest vibraphonist Kenny Wollesen, but is no less brutally intense than previous Simulacrum outings. Employing Zorn's radical jump-cut aesthetic on the opening "Snakeskin," the dynamics range from blowtorch intensity to swinging passages to Jewish-Middle Eastern lines to edgy guitar freakouts. Jazz rears its head on "Night," which sounds like an outtake from Frank Zappa's atonal Synclavier-produced *Jazz From Hell*. Guest Ches Smith adds conga to help fuel a fiery Santana-esque jam featuring some impressive scalar riffing from Hollenberg. The catchy 6/8 closer, "Missal," is easily the most accessible tune of the set.

49 Acts Of Unspeakable Depravity In The Abominable Life And Times Of Gilles De Rais (Tzadik 8348; ★★★★★½) returns to the core trio with blistering headbangers like "At The Very Gates Of Hell." The odd-metered "Dark Pageant" is an intricate rock-fueled workout, and "The Tetragrammaton Labyrinth" has Medeski dipping into some of his tasty soul-jazz statements that are a staple of his work with Medeski, Martin & Wood. "A Descent Into Madness," the most astounding track on the album, jumps Naked City-like from an opening Middle Eastern motif to atonality to an all-out burning swing, then on to grindcore and a sparse, ambient section. The two groove-oriented numbers here, the lazy, second-line "Danse Macabre" and the catchy "The Holy Innocents," could easily be mistaken for outtakes from a MM&W session. They're memorable, catchy songs that remain strictly in the groove, a rarity for Zorn.

DB

Ordering info: tzadik.com



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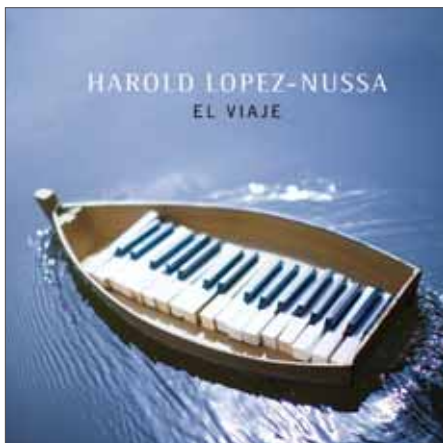
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Harold López-Nussa

El Viaje

MACK AVENUE 1114

★★★★

Pianist Harold López-Nussa is the latest in a line of extraordinary keyboardists to emerge from Cuba. On *El Viaje* (“The Journey”) the 33-year-old pianist utilizes Afro-Caribbean motifs, contemporary rhythmic approaches, sophisticated compositional skills, ensemble leadership and a personal virtuosity associated with the Cuban school of pianists, whose headmasters include Chucho Valdés, Gonzalo

Rubalcaba, Elio Villafranca and Manuel Valera.

Lopez-Nussa’s single-note grace is akin to Herbie Hancock’s, and his two-fisted attacks are as joyous as Chick Corea’s. What distinguishes him, though, is his warm buoyancy, set in spare arrangements sometimes enriched by subtle overdubbing, abetted by accompanists who include his younger brother and father on drums, Senegalese bassist-vocalist Alune Wade and trumpet player Mayquel González.

Wade’s sweet tenor and gliding electric bottom lines, reminiscent of Richard Bona, are highlighted on numerous tracks, including “Me Voy Pa’ Cuba,” in which he offers a Yoruban chant; “Feria,” which segues into a fantasy on Monk’s “Evidence”; the title track, in which he harmonizes with himself; and the haunting “Oriente.” The latter two also feature González, and on every track the percussionists reward attention. But the whole show belongs to López-Nussa, whose sense of pace, variety and narrative drive may be his greatest strength.

—Howard Mandel

El Viaje: Me Voy Pa’ Cuba; Africa; FERIA; Lobo’s Cha; Bacalao Con Pan; El Viaje; Mozambique En Mi B; D’ Una Fábula; Inspiración En Connecticut; Oriente; Improv (Me Voy Pa’ Cuba). (54:03)

Personnel: Harold López-Nussa, piano, keyboard, vocals (9); Alune Wade, bass, vocals; Ruy Adrián López-Nussa, drums, percussion, triola, vocals (9); Mayquel González, trumpet, flugelhorn; Dreiser Durruthy, tambores bata, vocals (2); Adel González, percussion (6); Ruy Francisco López-Nussa, drums (7).

Ordering info: mackavenue.com

Fresu/Galliano/Lundgren

Mare Nostrum II

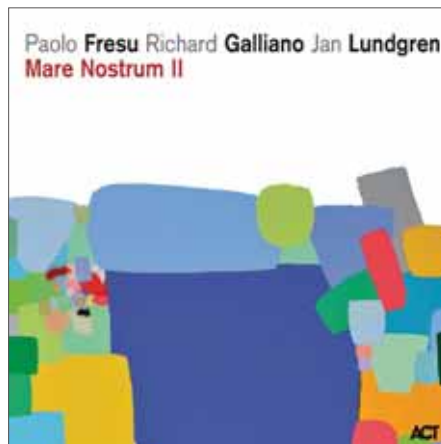
ACT 9812

★★★★

It’s been almost a decade since *Mare Nostrum*—the trio of Italian trumpeter Paolo Fresu, French accordionist Richard Galliano and Swedish pianist Jan Lundgren—released its debut album. That recording introduced the world to a unique and playful style of pan-European jazz, and the demand for a follow-up has been voluble. Their long-awaited sophomore outing presents the lithesome threesome in peak form, and the time off has obviously fortified their musical kinship. Though the bonds between these individual musicians have grown stronger, their collective spirit of adventure hasn’t aged a bit.

Like its predecessor, *Mare Nostrum II* favors sparse, unadorned melodies that seem unhurried in their progression toward finality. This is tender, reflective music, devoid of hard edges, and listeners will find themselves luxuriating in the gentle waves of tunes like “Apnea” and “Aurore.” Those songs provide lush settings in which Fresu’s darkly mysterious trumpet, Galliano’s shimmering accordion and Lundgren’s billowy piano often swirl into one indistinguishable voice.

That’s not to say the whole album consists



of watercolor soundscapes and impressionistic brushstrokes. This trio is also capable of extreme precision. Pieces like “Leklat,” with its bracing, step-wise melody, and “Gnosienne,” with its quiet ferocity, demonstrate the group’s airtight cohesion even at faster tempos, as well as its fluency in the language of blues. For its reflective moments and its flashes of pure joy, this album is well worth numerous listens.

—Brian Zimmerman

Mare Nostrum II: Apnea; Blue Silence; Aurore; Kristallen Den Fina; Giselle; E Varie Notti Tre Vie Notai; Lili; Gnosienne; Farvål; Leklat; Le Livre D’Un Père Sardo; Si Dolce È Il Tormento. (55:21)

Personnel: Paolo Fresu, trumpet, flugelhorn; Richard Galliano, accordion, bandoneón, accordina; Jan Lundgren, piano.

Ordering info: actmusic.com



Ron Carter Quartet & Vitoria Maldonado

Brasil L.I.K.E.

SUMMIT 685

★★★

The billing here needs explanation. This isn’t a small group session with singer, in the tradition of *John Coltrane And Johnny Hartman*, or *Nancy Wilson/Cannonball Adderley*; rather, most of tracks are plumped up by Ruriá Duprat’s Brazilian Orchestra, which slathers on strings, flutes and horns while Maldonado coos the melody and Carter’s quartet—with pianist Renee Rosnes, drummer Payton Crossley and percussionist Rolando Morales-Matos—handles rhythm duties.

Not only is Carter’s big, lustrous sound front-and-center in the mix, but his playing, with all its double-stops, ornamental triplets and motivic elaboration, lies closer to melodic counterpoint than mere harmonic sketching.

Maldonado, by contrast, relies mostly on understatement and rhythmic acuity to make her points. Apart from a couple vocalese-style passages sung in unison with Carter, there’s precious little in what she sings that could be mistaken for showboating. In her hands, even something as potentially sappy as “Que Reste-T-il De Nos Amours (I Wish You Love)” takes on an unexpected effervescence full of wistful optimism.

Brasil L.I.K.E. (the acronym stands for Love, Inspiration, Knowledge, Energy) disappoints mainly because it tries too hard. There really is a chemistry between Carter and Maldonado; perhaps if this had been a small group session, we’d have heard more of it.

—J.D. Considine

Brasil L.I.K.E.: They Can’t Take That Away From Me; There Will Never Be Another You; Night And Day; I Only Have Eyes For You; How High The Moon; Adoro O Teu Sorriso; All Of Me; Que Reste-T-il De Nos Amours (I Wish You Love); Georgia On My Mind; Someone To Light Up My Life; Lugar Comum; Because You Make Me Dream; Saudade. (39:52)

Personnel: Vitoria Maldonado, vocal, piano (12); Ron Carter, bass; Renee Rosnes, piano; Rolando Morales-Matos, percussion; Payton Crossley, drums; Ruriá Duprat Brazilian Orchestra; Ruriá Duprat, arranger/conductor.

Ordering info: summitrecords.com



Swinging with Valves, Voices

Often as not, at least as far back as Buddy Bolden, trumpeters have been leading the advances in jazz. We know from the recordings of, say, King Oliver forward, that the most effective of them have a singing quality to their playing. By the same token, the best jazz singers have striven to emulate and attain the swing, grace and impact of the great trumpeters. Four new previously unreleased live albums show how those influences and confluences have functioned over the past 50 years.

Uptown Records continues to mine the rich lode of good music recorded at Baltimore's Left Bank Jazz Society concerts. **Baltimore 1966 (Uptown 2783; 69:56 ★★★★★)** catches trumpeter **Blue Mitchell** (1930–'79) co-leading a John-Hicks-anchored rhythm section with alto saxophonist **Sonny Red**. Mitchell's lyrical grace and Red's slash-and-burn bopping make a bracing juxtaposition. Mitchell may resort to some Dizzy Gillespie devices on rhythm tunes but he never runs dry on his intimate ballads. Forgotten reedman Sylvester "Sonny Red" Kyner (1932–'81) was a lusty player with a wide, swaggering tone. He's sure-footed and fearless throughout, making this a good introduction if you don't know his work.

Ordering info: uptownrecords.net

The short-lived band that trumpeter **Woody Shaw** (1944–'89) co-piloted with drum vet **Louis Hayes** wasn't about ballads. **The Tour-Volume One (HighNote 7291; 62:56 ★★★★★)**, from 1976, just burns and swings from beginning to end. Shaw had a steely tone, harmonic daring, precise attack, formidable endurance and seemingly endless ideas. He extended the promise of Clifford Brown and Freddie Hubbard when the latter was idling in pop jazz and embouchure problems. Shaw's reign was tragically short, eclipsed by the Young Lions of the early '80s, then felled by health problems and bad luck.

Shaw's brilliant articulation and speed on ferocious tempos make the eyes glaze. Pianist Ronnie Mathews and bassist Stafford James are marvelous, but tenor saxophonist Junior Cook seems pedestrian in this fast company.

Ordering info: jazzdepot.com

Mark Murphy's love of musical risk matched Woody Shaw's. **Live In Athens, Greece (Harbinger 3202; 71:08 ★★★)** captures Murphy (1932–'15) in 2008, in pretty good form. He had 10 musical irons in the fire on every tune and he often used them all; self-editing wasn't part of his skillset or mindset. His trio and the fine, low-dynamic guitarist Spiros Exaras probably never knew what Murphy would throw at them at any given moment. The singer thrived on uncertainty, and if there was a choice, he always went for the most extravagant and provocative option. It made for a wild ride that included freak noises, lounge-style scat, unhinged melisma and infidelity to lyrics ("... don't change your hair for me" in his "Funny Valentine").

Ordering info: harbingerrecords.com

There's a bit of that take-it-or-leave-it attitude in **Al Jarreau's Live In Montreux 1993 (Eagle/UMusic 203992; 71:22 ★★★)**. It was his fifth appearance at the festival and this performance is a bit of a victory lap. Hugely popular in the '70s and '80s, Jarreau had nothing to prove. He sings his hits ("We're In This Love Together" and "We Got By" among them) and other fare with a popping band of keyboardist Joe Sample, guitarist Eric Gale, bassist Marcus Miller, drummer Steve Gadd and others. His enunciation is liquid and phrasing spontaneous, yet Jarreau often shortchanges the story of the song. "Try A Little Tenderness" subverts the tune's meaning with his look-at-me technical flash. Shame. **DB**

Ordering info: eagle-vision.tv

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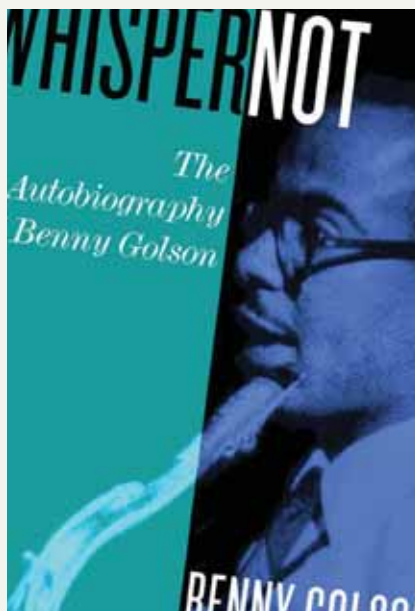
Beautiful Life

Whisper Not: The Autobiography of Benny Golson (Temple University Press) is at once illuminating and eluding. Certain moments will entrance the reader with picturesque clarity, while others will entice readers to put the book aside and embark on his or her own further research.

With a career that spans more than half a century, the 87-year-old, award-winning tenor saxophonist and composer undoubtedly has a life story dotted with anecdotes, observations, triumphs and tribulations worthy of an emotionally gripping book. By recruiting Jim Merod, a professor of literature and humanities at Soka University, Golson's prose bristles with erudite vivacity in which numerous recollections come back to life with cinematic splendor. That shouldn't be too surprising given that Golson spent 12 years working in Hollywood, scoring music for such popular TV shows as *M*A*S*H*, *The Partridge Family* and *Room 222*. And evidenced by such jazz compositions as "I Remember Clifford," "Along Came Betty" and "Killer Joe," Golson comprehends the power of the narrative. When Golson writes about his childhood years in Philadelphia alongside such jazz giants as John Coltrane, Jimmy Heath, and Philly Joe Jones, *Whisper Not* jolts with a sepia-toned allure.

The book begins in such fashion when Golson first learns of Coltrane's untimely death in July 1967. The sad news plunges Golson into reminiscing about the start of their long friendship, when Howard Cunningham, a high school friend and alto saxophonist, introduces the two. Their friendship sparked immediately, with Coltrane—then playing alto sax—coming over to Golson's house regularly to rehearse. Golson recalls these moments with vivid clarity: "Sometimes John sat in the overstuffed chair by our living room window, his horn braced between his legs on the chair cushion, one leg slung over the arm of the chair," Golson writes. "I loved to hear him play 'There's No You,' which he played in the most beautiful way. It is not sentimental recollection on my part to say that John produced a fantastic sound on his alto sax from the beginning—rich and full and haunting."

Golson offers equally insightful reflections on a host of other jazz luminaries such as Art Blakey, Bill Evans, Miles Davis and Thelonious Monk. Sometimes, these pithy musings spiral into philosophical deliberations. For instance, in the book's chapter detailing his work with Peggy Lee and Diana Ross, Golson moves his attention to talking about sexism in jazz, particularly regarding

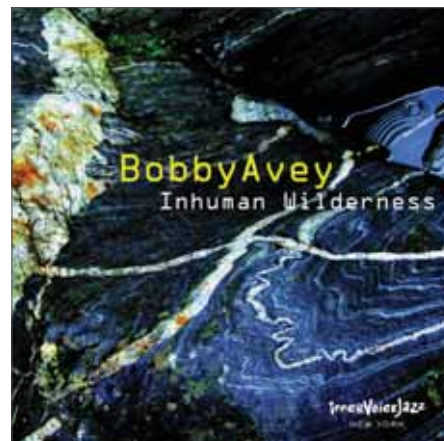


female instrumentalists. "I hope our musical culture arrives at the point where, in speaking of a woman's talent, we can say, 'She's great,' without reservation when it is deserved, and without a deprecatory wink between men. If a musician is great, she's great. Period," Golson argues.

Occasionally, the autobiography deviates from chronological narrative in favor of episodic chapters. This peculiar approach is both fascinating and frustrating. On one hand, it gives the reader various portals into Golson's life. But it also prevents the book from being a bona fide page-turner. If you read *Whisper Not* straight through, you'll likely be flipping pages back and forth, trying to connect the dots between crucial events. Early in the book, he introduces the reader to Bobbie Hurd—his second and current wife, and the mother of his daughter, Brielle. But he offers scant information about his first wife and the mother of his three older sons. Sure, *Whisper Not* traces how the originals of his classic composition, "Stablemates," took root on the road in between sets when he was avoiding contact with his first wife during a divorce. But there's not even a mention of her name. Golson also writes about his sons in passing but devotes an entire chapter to his daughter.

Golson's time as a Howard University student also gets slighted, and another plot hole develops around his experience leading his own Jazztet, in comparison to the space allotted for his tenure with Art Blakey and the Jazz Messengers. Nevertheless, in its portrayal of one of jazz's most revered figures, *Whisper Not* hits more than it misses. **DB**

Ordering info: temple.edu/tempress/



Bobby Avey *Inhuman Wilderness*

INNER VOICE JAZZ 102

★★★★★

It's a tricky and difficult business to make socio-political commentary with instrumental music, but pianist Bobby Avey is in earnest on his powerful new album, *Inhuman Wilderness*, in which he reflects on some of the harsher aspects of human interaction. The pianist has developed a strong connection with his agile rhythm section—bassist Thomson Kneeland and drummer Jordan Perlson—and that rapport is evident from the outset; the opening track, "Countless Voices Of Unknown People," a title gleaned from the writing of historian Howard Zinn, throbs with righteous defiance. On it, the trio wends its way through jagged, tightly coiled episodes, ebbing and flowing but never retreating. Alto saxophonist John O'Gallagher brings weighty counterpoint to the proceedings on half the tracks, starting with the zigzagging "Fall Not A Tear," his high-velocity melodic lines skating across the grooves.

The centerpiece of the album is a concise three-movement suite composed as a lament of the current state of the world, starting with the title composition, a fraught tiptoe of fragile drum patter, dark bass colors, delicate saxophone whispers and ominous piano runs. It might sound like a ballad on paper, but in reality it conveys a hushed sense of dystopian terror. The tension builds until it explodes in the terse, bashing concluding chapter, "Land Theft."

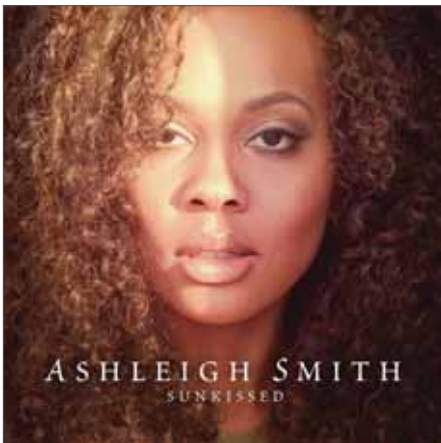
The pianist weighs in on some heavy subjects here, and the music's tone is accordingly dark: *Inhuman Wilderness* is a serious piece of work, one that succeeds even outside the context of the compositions. Indignation doesn't always need to be literal.

—Peter Margasak

Inhuman Wilderness: Countless Voices Of Unknown People; Fall Not A Tear; Inhuman Wilderness; Structural Adjustment; Land Theft; I Should Have Known No Less; Rent The Sky; Composure Must Be Rare. (45:48)

Personnel: Bobby Avey, piano; John O'Gallagher, alto saxophone (2, 3, 6, 8); Thomson Kneeland, bass; Jordan Perlson, drums.

Ordering info: innervoicejazz.com



Ashleigh Smith
Sunkissed

CONCORD 38701

★★★★½

After 27-year-old jazz/r&b singer Ashleigh Smith won the Sarah Vaughan International Jazz Vocal Competition in 2014, she was offered a contract by Concord Records, which gave her considerable freedom to make her record her way. It speaks well of her instincts and character that she chose musicians from the University of North Texas, from whose highly regarded jazz program she graduated. She also decided to go her own way by devising—with arranger and frequent writing partner bassist Nigel Rivers—a blend of funky r&b (her musical roots) and uncompromising post-bop jazz.

The results on this first outing are mixed. Smith's voice, a clear alto, mercifully free of artifice or pretense, is a marvel of flexibility and poise. She focuses on executing melodic lines cleanly and tastefully. And while she never fails to negotiate tricky harmonies with aplomb—as on an updated, reharmonized version of the Hall & Oates classic "Sara Smile"—Rivers' bass playing is often so busy that it sometimes steals the focus from the main attraction.

More successful is the title tune, an ode to female black empowerment. It shares the spotlight with Smith's twisty version of "Love Is You," a 2007 r&b hit by her former employer, singer Christette Michele. Best of all is a bold reimagining of The Beatles' "Blackbird" in a jazz/hip-hop setting with an insistent backbeat. It shouldn't work, but it does, with Smith's voice riding the twists and turns with authority.

—Allen Morrison

Sunkissed: Best Friends; Sara Smile; The World Is Calling; Love Is You; Blackbird; Sunkissed; Into The Blue; Brokenhearted Girl; Beautiful And True; Pure Imagination. (35:13)

Personnel: Ashleigh Smith, vocals; Shelton Summons, piano, Fender Rhodes; Sergio Parnies, piano, string arrangements; Joel Cross, Mark Lettieri, Justin Schenk, guitars; Nigel Rivers, electric bass; Cedric Moore, Marcus Jones, Matt Young, Cleon Edwards, drums; Greg Beck, AJ Flores, percussion; Kevin Wyatt, harmonica; Jarriel Carter, trumpet; Jason Davis, saxophone; Gaika James, Antone Amalbert, trombones; Veronica Gan, Emily Aquin, violins; Emily Williams, viola; Craig Leffer, cello.

Ordering info: concordmusicgroup.com

Andy Brown

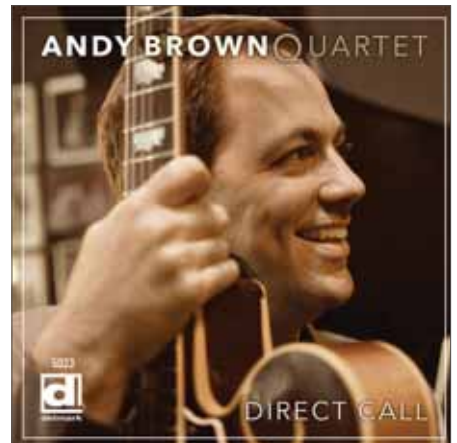
Direct Call

DELMARK 5023

★★★★

Classy guitarist Andy Brown follows *Soloist*, his gorgeous solo album on Delmark, with a date featuring his regular crew, which has long held down a long residency at Andy's Jazz Club in Chicago. From the get-go, it's a swingin' affair. "Catch Me" is a doozy, with bassist Joe Policastro pushing the band superbly. It's urgent and exhilarating, a nice contrast to "Ela E Carioca," a gentle two-beat bossa nova.

Of the many moods and moments, check the sympatico counterpoint between the leader and pianist Jeremy Kahn on "One Morning In May," the pianist's hipness with chords on "Freak Of The Weak" and Brown's old-school rhythmic shunts and gregarious style on the Grappelli/ Reinhardt curio title cut.



—Michael Jackson

Direct Call: The Jeep Is Jumpin'; Prisoner Of Love; El Cajon; Funk In Deep Freeze; Appel Direct (Direct Call); Relaxing; One Morning In May; Catch Me; Ela E Carioca; Freak Of The Week. (53:31)

Personnel: Andy Brown, guitar; Jeremy Kahn, piano; Phil Gratteau, drums; Joe Policastro, bass.

Ordering info: delmark.com

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Moon Hooch

Red Sky

HORN BLOW/PALMETTO 10

★★★½

The sax-and-drum act known as Moon Hooch is a sight to behold. There's an inherently quirky fun in watching Mike Wilbur and Wenzl McGowen manhandle an assortment of reed instruments and vintage Moogs. Add in the rhythmic prowess of drummer James Muschler—a refreshing, elastic-boned groove machine—and you're in for a fizzy encounter.

But on the trio's third album, *Red Sky*, the party factor deflates by a few degrees, and the

novelty isn't enough to compensate for the paucity of art or musicality. Intentionally insipid melodies and straitjacketed harmonic and rhythmic concepts work at odds with the textural aspects of the group. Improvisation is kept to a minimum, perhaps wisely, and the saxophonic showcase moments arrive in the form of whirling minimalist loop-de-loop riffs.

There is hope yet, as with the coolly engaging art-pop vocal tunes "Sunken Ship" and "Shot," and the highlight tune on the record, "Something Else." Here, the angular intrigue of the lines and harmonies remind us of David Byrne's off-kilter experiments with brass writing. "Broken Tooth" also hints at a more promising and creative twist, with its ultra-close-voiced horns producing beating tones, and whistling and military drums lending whimsy to an otherwise simple tune.

With Moon Hooch, at this juncture, the distinctive sound and attitude are in place. Now, a bit more harmonic and musical savvy or adventure could go a long way in smartening up the enterprise.

—Josef Woodard

Red Sky: Red Sky; That's What They Say; Sunken Ship; Low 5; Psychotubes; On The Sun; Booty House; Shot; Something Else; Rough Sex; The Thought; Alien Invasion; Broken Tooth. (47:00)

Personnel: Michael Wilbur, tenor saxophone, soprano saxophone, Moog sub 37, vocals; Wenzl McGowen, tenor saxophone, baritone saxophone, contrabass clarinet, Moog sub 37; James Muschler, drumset, table, Moog 37.

Ordering info: palmetto-records.com



Joanna Wallfisch

Gardens In My Mind

SUNNYSIDE 1455

★★★★

Joanna Wallfisch is a London native who moved to New York a few years ago. *Gardens In My Mind* is her third album, and follows 2015's *The Origin Of Adjustable Things*. Though her jazz chops have been compared to Ella Fitzgerald, this recording might be more appropriately considered an exquisite singer-songwriter album. Wallfisch wrote all but two of the songs, the others being Joni Mitchell's "All I Want" and Tim Buckley's "Song To The Siren."

She opens with "Moons Of Jupiter," a wistful lament of lost love, evoking Galileo and the fall of Troy. She is accompanied here and throughout the album by the Sacconi String Quartet, which adds emphasis to the poetic lyrics. The title track is the hardest-charging piece here, powered by pianist Dan Tepfer's barrel-house playing.

Wallfisch plays ukulele on "Satin Grey," a delicate, elegiac song that conveys the sadness of love lost as portrayed by a couple in a summer rain. "This Is How You Make Me Feel" is more positive in its outlook, as she addresses her lover who makes her feel "like a caged bird set free." "Dreams Of A Carousel" serves as a prelude to "Brighton Beach," reflecting again on the pains of love with poetic insight.

Throughout, Wallfisch conveys a blend of faith in love and the fear of being unloved, ultimately showing determination rather than resignation. The musical settings are refined and elegant. Wallfisch bares her heart here, and in so doing, has created a moving and reflective album.

—Martin Z. Kasdan Jr.

Gardens In My Mind: Moons Of Jupiter; All I Want; Gardens In My Mind; Satellite; Distant Shore; Anonymous Journey; Patience; Satin Grey; This Is How You Make Me Feel; Song To The Siren; Rational Thought; Dreams Of A Carousel; Brighton Beach; Lonely Road (All I Want Reprise). (55:51)

Personnel: Joanna Wallfisch, vocals, piano, ukulele; Dan Tepfer, piano, melodica; Ben Hancock, Hannah Dawson, violin; Robin Ashwell, viola; Pierre Doumenge, cello.

Ordering info: sunnysidezone.com

Victor Prieto

The Three Voices

SELF RELEASE

★★★★

Victor Prieto, an unfailingly mesmerizing accordionist from Spain, has always been comfortable working in the fringe genres of jazz. He's the poster boy for DownBeat's "Beyond" category, a musician used to doing things *his* way. At Berklee, he graduated with a degree in accordion studies—the only student in the school's history to do so.

The Three Voices, Prieto's latest album, celebrate his pride in unconventionality. The sound is ebullient and fun-loving, with songs that gather musical mass as they cartwheel along. Now based in New York, Prieto has recruited a team of local musicians—pianist Arturo O'Farrill, saxophonist John Ellis, bassist Jorge Roeder and drummer Eric Doob—to enliven this 12-track program. Guest artists Meg Okura on violin and Cristina Pato on gaita (a Galician bagpipe) galvanize one track apiece.

As an accordionist, Prieto works in broad sweeps and meticulous pinpoints, and though he is still young, he has already helped modernize his instrument's technique by utilizing a chord approach with both hands. The lavish two-part "Games" and "Games, No. 2" provide a clear cross-section of his style, which



can be at times extravagant, at others forthright. He also knows his history, nodding to the emotive European, Latin American and Celtic accordion traditions on "Recuerdos," "Papa Pin" and others. The latter portion of the album features Prieto applying some extraordinary vocal techniques—throat singing, growling, modal chanting—that, while not necessarily radio-friendly, are nonetheless captivating.

—Brian Zimmerman

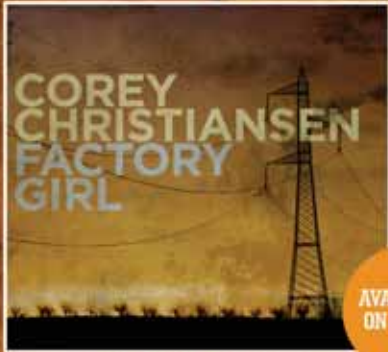
The Three Voices: Chatting With Chris; Michelangelo 70; Games; Games, No. 2; Papa Pin; Recuerdos; Rosa; Six Notes Samba; Muiñeira For Cristina; The Three Voices; The Vibration; Two Door. (58:23)

Personnel: Victor Prieto, accordion, voice; Jorge Roeder, bass; Eric Doob, drums; Arturo O'Farrill, piano (3, 4, 5); John Ellis, saxophone (1, 3, 8, 12); Cristina Pato, gaita (9); Meg Okura, violin (5).

Ordering info: victorprieto.net



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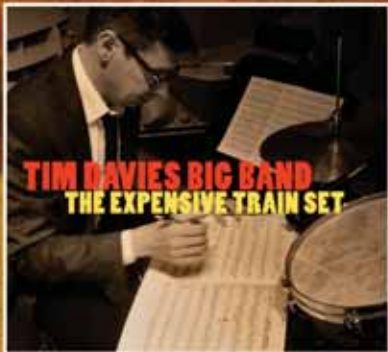
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Hearts & Minds

SELF RELEASE
★★★★½

If free improvisation stands a chance of crossing over, its greatest ally might be bass clarinetist Jason Stein. Aside from being one of Chicago's most devoted and groundbreaking free-jazz practitioners, the reedist is also the older brother of comedian Amy Schumer, and in 2015 joined the *Inside Amy Schumer* star as the opening act of her national tour, which included concerts at Madison Square Garden.

That Stein's wily brand of improvisation

Cortex

LIVE IN NEW YORK
CLEAN FEED 381
★★★★½

Global warming is a reality, folks, and it's melting the lingering notion that Scandinavian jazz is a chilly thing. This young Norwegian quartet plays music rooted in the first generation of free-jazz with a collective combustion that could liquefy snowdrifts.

The compositions on this live CD, which were penned by trumpeter Thomas Johansson, display the stop-start structures of Ornette Coleman's Atlantic recordings. If you harbor affection for that music, you might be glad to hear some of its virtues embraced by people who were born 20 years after it was made.

Still, the combo isn't reviving anything. For a start, everyone else in the band has a personal approach to his instrument that references sources outside Coleman's bands. Saxophonist Kristoffer Alberts shuttles easily between alto and tenor here, displaying on both a burly tone and wood-chipping attack that amp up the intensity, but also a fluency that makes his solos worth following from start to end.

Drummer Gard Nilssen lashes his cymbals and toms as though he were auditioning for another remake of *Ben-Hur*, and he breaks things up with bass-drum bombs that would

would pave the way for a showcase of humor is fitting. Both comedy and free-jazz reward precision timing, originality and confidence, and Stein harbors these qualities in heaps. As the leader of his previous trio, Locksmith Isidore, the clarinetist perfected a style of focused yet incendiary sonic exploration. On his new album, he continues to demonstrate an unflagging ability to mine the vocabulary of traditional jazz languages—blues, swing, bop, avant-garde—for novel turns of phrase.

Hearts & Minds is a trio recording with keyboardist Paul Giallorenzo and drummer Frank Rosaly. Each member of the group brings his own musical perspective to the project. Giallorenzo contributes weird and warbly electronics to "An Unfortunate Lack Of Role Models," while Rosaly tilts a swing beat on its axis on "Streaming." Stein, for his part, partakes in steamy, noir-ish melody-making on "Irresolute" and gritty abstraction on "Nick Masonry." Agreeable without being compromising, the album is tuneful enough to appeal to fans of mainstream jazz and adventurous enough for disciples of creative music. That's a total victory.

—Brian Zimmerman

Hearts & Minds: Stocky; Rocked And Eroded; The Western Situation; Three For One; An Unfortunate Lack Of Role Models; Streaming; Nick Masonry; Irresolute; Old Balance. (41:46)
Personnel: Jason Stein, bass clarinet; Paul Giallorenzo, synthesizer, pianet; Frank Rosaly, drums, electronics.

Ordering info: jasonsteinmusic.com



make Tony Williams and Jack DeJohnette smile with recognition. But he never loses control of the music's pace. Bassist Ola Hoyer's pulsing lines are not only propulsive but also buoyant; he is responsible for moments when "Ghost March/Ahead," the epic performance that takes up over half of this album, seems to glide just above the earth. The combo shows how it is possible to survey and digest decades of musical precedent and come up with something that feels lived rather than studied.

—Bill Meyer

Live In New York: Higgs; Fall; Ghost March/Ahead. (35:26)
Personnel: Thomas Johansson, trumpet; Kristoffer Alberts, alto saxophone, tenor saxophone; Ola Hoyer, bass; Gard Nilssen, drums.

Ordering info: cleanfeed-records.com



New Standard Jazz Orchestra

Waltz About Nothing

OA2 22131
★★★★

Expat British trombonist Andy Baker and saxophonist Ken Partyka assembled this top-tier big band as a labor of love outside their diverse professional activities. Baker fell in love with his subsequent wife and the city of Chicago back in 2001, when he jumped ship from the excellent U.K. swing band The Ray Gelato Giants and became an in-demand session player—all while juggling parenting and teaching (he's currently director of jazz studies at University of Illinois at Chicago); Partyka fronts the New Standard Quintet and holds down a gig as vice president of inventory, purchasing and distribution at Quinlan and Fabish Music Co.

Superbly recorded by Freddie Breitberg at IV Lab Studios, the album begins with a scythe-like slice into trombonist Tom Garling's "Metamorphosis," which bleeds into an articulate, driving solo from tenor saxophonist John Wojciechowski. The wryly titled "Sedentary Motion," also by Garling, reveals the breezier, less combative side of this crack ensemble.

Baker's contributions—"Samba For Someone" and the title track—reveal how much the music means to him. He has cherry-picked some fine executants here, including veteran tenor saxophonist Mark Colby, alto saxophonist Chris Madsen and the unruffled trumpeter Marquis Hill, who contributes to forgotten hero Michael Plog's "Bu's Groove" and adds buoyancy to Duke Ellington's "Star Crossed Lovers."

—Michael Jackson

Waltz About Nothing: Metamorphosis; Spring And Fall; Waltz About Nothing; This One's For Sturm; Star Crossed Lovers; Samba For Someone; Lexicon; Bu's Groove; Close To You; Sedentary Motion; Milestones. (60:31)

Personnel: Andy Baker, trombone; Ken Partyka, alto saxophone, soprano saxophone, flute; Chris Madsen, alto saxophone, flute; Mark Colby, tenor saxophone, clarinet; John Wojciechowski, tenor saxophone, clarinet; Mark Hiebert, baritone saxophone, bass clarinet; Steve Leinheiser, woodwinds; Roger Ingram, Chuck Parrish, B.J. Cord, Marquis Hill, trumpets; Tom Garling, Tim Coffman, trombones; John Blane, bass trombone; Dan Murphy, piano; Tim Fox, bass; Todd Howell, drums.

Ordering info: originarts.com



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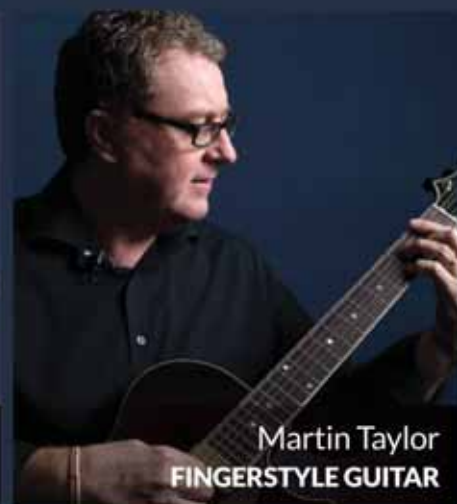
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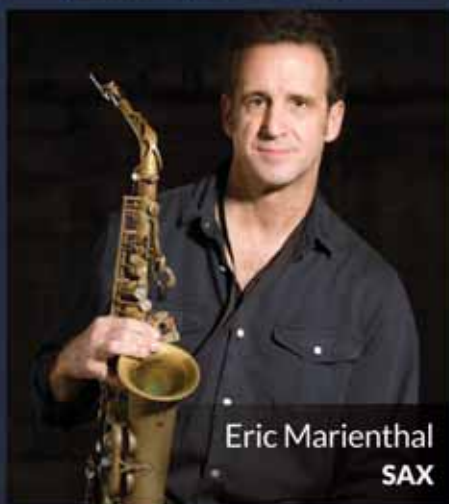
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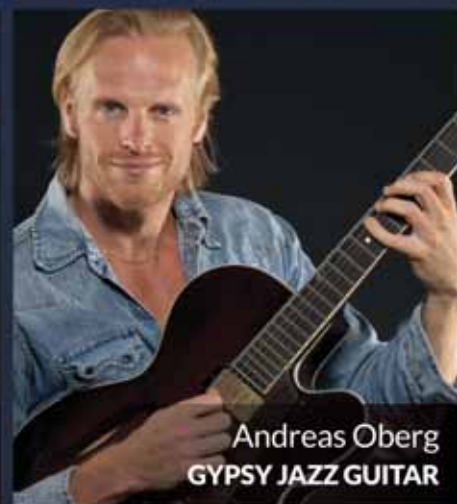
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I CAN STILL VIVIDLY RECALL DETAILS OF the “college-shopping” road trip I took in high school. At the time, it felt like a seminal moment. I was looking for the institution that would shape my future, and I wanted to find the perfect match. Each new stop on the tour brought up feelings of trepidation and anxiety. But the process, as a whole, was exhilarating. Quite the swirl of emotions.

If you’re reading this guide, you’re probably in a similar place. You might be a high school musician who’s taking your first step toward finding a collegiate music program. Or maybe you’re a parent who’s worried about how much your child’s education is going to cost. DownBeat’s Student Music Guide is here to help. It provides essential information for choosing the program that’s right for you. As you weigh your options for a jazz program—and maybe even take a road trip of your own—think of this guide as a GPS to help you navigate the vast world of jazz education.

At the core of this guide is a detailed list of more than 220 schools that offer jazz studies programs in the United States and abroad. In reading through these listings, you’ll notice that some schools’ names have a color banner. These schools have taken out advertisements within the pages of this magazine, offering even more details on their program.

We’ve also included four insightful articles that provide in-depth advice from some of the top names in jazz education. These articles offer expert tips and firsthand analysis to help you find the best program for your budget, playing style and career goals.

In the article on page 78, “The Right Fit,” journalist Terry Perkins speaks to an impressive cross-section of leading jazz educators to compile a practical “how to” guide for selecting the right program.

“Stars on Faculty” (p. 104) shines the spotlight on jazz icons who are now educators, including Princeton University Director of Jazz Rudresh Mahanthappa, CalArts faculty member Steve Lehman and New England Conservatory instructors Miguel Zenón and Ethan Iverson. These A-list artists are the face of a new movement of jazz professionals who are “heading back to school” to assume positions as directors, clinicians and administrators at elite universities. They’re redefining what it means to be a working musician in today’s changing jazz atmosphere. In this article, they dispense precious guidance on how you can excel along with them.

“Cultural Exchange” (p. 150) chronicles a recent trip taken by University of Louisville faculty members to Tbilisi, the capital and largest city of the Republic of Georgia. It’s a poignant example of jazz’s power to transcend cultures and break down barriers.

“New Horizons in Bay Area” (p. 173) offers a behind-the-scenes look at a groundbreaking initiative at the San Francisco Conservatory of Music, in which students will study one-on-one with members of the esteemed SFJAZZ Collective.

Keep in mind that this guide is only a starting point. We encourage you to meet with faculty and staff members of your prospective college programs. Also, be sure to do plenty of

research online. We did our best to compile up-to-date information on each school, but some information might have changed.

Remember, so much of the music school experience is really a *universal* experience. The lessons you’ll learn in the practice room and on the bandstand—how to lead, how to communicate, how to listen—will prove invaluable in your post-college life. This guide can help you get started down the right path.

—Brian Zimmerman

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ROY GROETHING

William Paterson University Director of Jazz Studies Bill Charlap (left) and Coordinator of Jazz Studies David Demsey in Wayne, New Jersey



IU JACOBS SCHOOL OF MUSIC

Students of Indiana University's Jacobs School of Music in Bloomington, Indiana



JENNY A BREU

Jazz students rehearse at the University of Miami Frost School of Music

THE RIGHT FIT

Prioritizing Factors When Choosing a Jazz Studies Program

By Terry Perkins

DOWNBEAT'S ANNUAL STUDENT MUSIC GUIDE PROVIDES information on more than 200 collegiate jazz studies programs in the United States and abroad. For high school music students (and their parents), the sheer number of programs can be overwhelming. So, what factors should you consider—and prioritize—when trying to find the program that's the best fit for you?

It can be a confusing and stressful decision-making process. To provide guidelines and assistance in choosing a collegiate program, DownBeat talked to several directors of jazz studies programs at colleges and universities from New York to California, as well as a respected high school music program director. We asked them for their input and advice for high school students and parents on a range of topics: How do I start? How do I find the primary teacher or mentor who's right for me? If I visit a school, what should I look for? Should I go to an urban school, a large university or a smaller program? What should I consider in terms

of a school's degree offerings, curriculum and resources? And how am I going to pay for all of this?

Getting Started

Kevin Cole, director of jazz programs at Webster Groves High School in Webster Groves, a St. Louis suburb, tells his students to begin their search by making a list of collegiate jazz studies programs that interest them.

"I have my kids write down what they want in a school," says Cole. "And I ask them to include everything that they think is important to them, even something like weather. If that's a factor, write it down. It all comes down to whatever can make that individual student happier and more productive in a college environment. That list gives them a way to get the process going and to begin the search."

The Internet is key to the process of exploring jazz studies programs.



Malcolm Lynn Baker and jazz students at the University of Denver's Lamont School of Music



The Willamette Singers rehearse music at Willamette University in Salem, Oregon.



Visiting clinician Ellis Marsalis works with a piano student at University of North Carolina at Greensboro.

Degrees offered, requirements for admission and program faculty and staff can be easily accessed on the web.

But make sure to look at any program's website with a critical eye, advises David Demsey, coordinator of jazz studies at William Paterson University in Wayne, New Jersey, just south of New York City.

"Every place looks like jazz heaven on a website," says Demsey. "The music you hear is super polished and the photos are great. But you have to realize what you're seeing on the website is the best of it. It's a great way to get basic information, but don't make your decision based on a great website."

It's also important to get an early start in the search process, as well as to start communicating at an early stage with potential schools and faculty, adds Rodney Whitaker, director of jazz studies and professor of jazz bass at Michigan State University in East Lansing.

"During the summer before their junior year in high school, it's important for students to get online and reach out to people they've heard of, engage with them online and start to narrow school choices down," says Whitaker. "Write e-mails to places you've found out about that look interesting. Try to see if you can visit campuses. Even try to reach out and get a lesson from someone you're considering as a teacher."

Finding Mentors

Finding mentors—in terms of the primary teacher a student will be working with at the collegiate level, as well as musical advisors in their hometowns—is an increasingly crucial factor.

"Having the private instructor you want at the college of your choice

is key," explains Cole. "You just cannot dismiss the importance of that as a deciding factor for any student going on to a college program."

In the prospective student's local area, that mentor is often a high school music director. But area professional musicians or visiting musicians coming in to teach clinics also can fill that role.

"Most of the students I see, their parents may not be involved in music at all," says Demsey. "So my advice would be to find a jazz mentor in their community. If it's not your high school music director, go to clubs. Ask professionals. And when major artists come through, they'll be able to point a young student to good schools to audition. And those recommended schools may not be on the usual list of suspects."

Cole seconds that advice, especially when students have the opportunity to talk in person with musicians they are considering as their primary mentor at the college level.

"When professional musicians come for a clinic or to play, I encourage my kids to ask questions," he adds. "And if a student is talking to someone they're considering as a mentor, those musicians will be honest about how often they really are on campus. It's critical to know if you're only going to get semi-regular lessons."

Cole's comment underscores a key factor in the student-mentor relationship at the collegiate level. How often might a well-known jazz musician actually be on campus rather than out on tour?

Jeff Jarvis, director of jazz studies at the Bob Cole Conservatory of Music at California State University, Long Beach, sees the mentor availability issue as a very significant factor.

"Many universities may have a star-studded cast of jazz musicians on



John Medeski (left) with the New England Conservatory Jazz Orchestra in Boston, Massachusetts

their faculty roster,” says Jarvis. “But in some cases, you hardly ever see them on campus.”

“The person who’s going to be your mentor has got to be committed to you and to seeing you through the four years you’re there,” adds Whitaker. “Although you want somebody who has a career, you also want somebody committed to being at the school. Make sure that they can fit you in their schedule and they’ve got your back.”

Whitaker recommends another way to explore the compatibility of the potential student-mentor relationship: attending a summer music camp that includes the potential mentor as a teacher.

“When you identify someone you would like for a mentor,” he explains, “remember that a lot of musicians teach at camps during the summer. You can go have a one- or two-week experience with that teacher to help you decide. If you can’t spend two weeks with a person, you definitely don’t want to spend four years with them.”

Visiting Campus

Once a student has narrowed down the list of potential programs, the next step is to schedule in-person visits to those schools—wherever and whenever possible.

“It’s the single most important suggestion,” says Martin Mueller, dean of the School of Jazz at the New School in New York City. “You’ve really got to be on the ground to observe things for yourself. And when you visit, do more than just take the planned tour.”

“Come and actually be in the building,” adds Demsey. “And not just for a department showcase—what I call ‘beauty pageant’ days, where the school runs out its best students and everything is all shined up.

“Instead, try and visit on a normal class day. And pick a day when your prospective private teacher is on campus. Also try to shadow another student when you’re there. Follow them around all day, eat in the cafeteria, bring your instrument. Go to an ensemble rehearsal, see if they’ll let you sit in. You’ll see the program as it really is. See how the students interact with each other—that’s tremendously important, too. Finally, try to attend a freshman class. Who did the school admit this year? Then



A student large ensemble at the University of Missouri–Kansas City Conservatory of Music and Dance

make a to-do list, go home and work to make sure you’re one of those who gets admitted next year.”

Location & Vibe

Close to home or on the other side of the country? In a big city with a strong jazz scene or in a small town with time to focus on your playing without distractions? A university with tens of thousands of students or a small school? Location and the vibe of the campus environment are factors not to be overlooked.

“The number one thing I hear from my students is, ‘I want to get away from home,’ but I don’t know if they really mean it or that’s just how they feel at that moment,” says Cole about the high school seniors he advises.

“And the influence of location on the culture of a school is so huge,” he adds. “Someone may want an urban culture where you can play a gig. Other kids may want a smaller campus so they can choose their own adventure. A smaller school can perhaps offer more opportunities right off the bat, but a larger one may offer you chance to grow because of the competition.”

“Everyone has a different prescription for a musical education,” adds

Whitaker. “For some, it has to be New York City. For others it’s a Midwest town or perhaps California. There’s an environment that fits every kid. It’s really a matter of finding the right fit.”

“I like to say that place, people and purpose all matter in choosing a program,” says Mueller. “In terms of place, not everyone wants to come to New York City, where we are. But it is the largest community for jazz. So you have to visit and learn about a school for yourself. Measure yourself against the school’s culture and talent, and see if it’s a fit.”

Curriculum & Resources

Prospective students also have to make sure that the programs they’re evaluating offer the type of degrees and curriculum they’re interested in—as well as provide the resources they need to prepare for a musical career.

Information about degrees offered and curriculum can be readily found on school websites. And if students are only interested in a jazz performance or a music education degree, then that likely won’t be a deciding factor in choosing a program. But increasingly, schools are offering courses and hybrid degrees that offer a focus in areas that are related to audio production, arts management and business entrepreneurship.

“There’s been so much change in the music business,” comments Mueller. “There’s no longer just the linear mindset of preparation of craft to get to the bandstand. So in terms of education, we’re all seeking to prepare our students for a portfolio career in terms of providing them with individual skill sets, and the time-management skill sets to dance between them.”

“More and more as a musician, you’ve got to market yourself, and be your own record company,” adds Whitaker. “You’ve got to be a pedagogue, too, and pull together five or six different skills and talents. So you have to find a faculty of people who can help you gain those skills and equip you to be successful.”

As a result, many programs are beginning to offer degrees with options that go beyond a combination of jazz and music education to include specialties such as audio recording, music management and even classical performance.

Additionally, it’s important for students to take into account what a school can provide in terms of musical opportunities.

“It’s critical to look at the resources of the program,” says Whitaker. “Does the program have the funding to take students on tour and to festival competitions? That allows you to hear what other schools are doing. You can also get evaluated at competitions by outside sources. Also, is there funding to bring in guest artists? That’s another good way to get outside opinions about your musicianship.”

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SUSAN STANTON

University of North Florida Jazz Ensemble I Director J.B. Scott (second from right) and pianist-composer Michael Abene direct the ensemble during a rehearsal at UNF in Jacksonville, Florida.

Financial Issues

Bottom line, any prospective student has to deal with how to pay for a collegiate-level education. And those costs go beyond tuition to include living expenses and travel to and from school.

“When student and parents visit, definitely take an hour during the day, go to [the Office of] Admissions, look them straight in the eye and find out what it’s really going to cost,” suggests Demsey. “Get the numbers straight.”

“You really need to look at value,” says Jarvis. “You can get a quality degree and still do it without going to an expensive program that’s highly rated. The thing to keep in mind is not trading down in the value you get as far as overall cost.”

“One thing I would tell aspiring jazz musicians is to keep their grades up,” adds Whitaker. “That really affects what sort of financial aid you’re able to get. A music scholarship plus an academic scholarship puts your family in a pretty good place. Also, at a lot of schools, it’s becoming more and more difficult for students with marginal grades to get in. Institutions are trying to improve their academic standing; oftentimes really talented students just don’t have the grades to get into the school they want.”

“Scholarships are not always fair, depending on what instrument you play,” comments Mueller. “We have a supply-and-demand issue that’s true for all music schools. There are too many guitarists, vocalists and drummers. And there are never enough brass players. So take into account that scholarships get skewed for those students.

“But in the end, I think the money question should always come last. You should really dream the dream and find the right fit, then try to address the money issue. It’s a question you do have to answer, but you’ll never know if it will work if that’s your starting point.”

Final Advice

DownBeat asked educators for a final piece of advice on choosing a jazz studies program.



The One O’Clock Lab Band at the University of North Texas in Denton

GARY PAYNE

Dempsey said: “For any applicant, it can come down to a gut decision. In the end, as they’re walking away from a school, their gut is going to tell them, ‘This is it. This is where I want to be.’ For other schools, they may think, ‘I’m not sure I want to be here four years,’ and they may not even know why. So make your lists of strengths and weaknesses. But you’ve got to listen to your gut as well.”

Whitaker said: “The biggest challenge I find with students is finally making up their mind. A lot of students apply to too many places. That makes a tough decision even more difficult in the end.”

Mueller said: “I always tell students and families that although it’s certainly an important decision, they should not make it ‘crazy time.’ Try to breathe and be objective about it. There are lots of very good schools. You just need to approach this decision from a very open, positive method and perspective. Try to organize how you’re seeing each of these opportunities without too much pressure.”

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EAST

Berklee College of Music

Boston, Massachusetts

- Student Body:** 4,510 undergraduate on-campus students, 602 online bachelor's degree students, 160 graduate.
- Tuition:** Undergraduate, \$20,110/semester. Graduate tuition varies by program.
- Jazz Degrees:** Bachelor of Music, Professional Diploma, Master of Music.
- Faculty:** Terri Lyne Carrington, Joe Lovano, Danilo Pérez, George Garzone, Marco Pignataro, John Patitucci,
- Jazz Bands:** Thelonious Monk Ensemble, Wayne Shorter Ensemble, Rainbow Big Band, Berklee Concert Jazz Orchestra.
- Alumni:** Quincy Jones, Esperanza Spalding, Branford Marsalis, Gary Burton, Roy Hargrove, Diana Krall.
- Auditions:** All applicants must participate in a live audition and interview.
- Financial Aid:** Available. (617) 747-2274, financialaid@berklee.edu.
- Scholarships:** Need- and merit-based scholarships are available. (617) 747-8681, scholarships@berklee.edu.
- Apply by:** Nov. 1 (early action), Jan. 15 (regular action).
- Contact:** Berklee Office of Admissions, (617) 747-2222, admissions@berklee.edu; graduateadmissions@berklee.edu; graduatetestudies@berklee.edu.

John J. Cali School of Music, Montclair State University

Montclair, New Jersey

- Student Body:** 16,336.
- Tuition:** In-state, \$11,772; out-of-state, \$20,319.
- Jazz Degrees:** Bachelor of Music in Jazz Studies.
- Faculty:** Jeffrey Kunkel, Stephen Benson, Cândida Borges, Alan Ferber, Steve Johns, Tony Kadleck, Mike Lee, Bill Moring, Chris Opperman, Oscar Perez, Holli Ross, Dave Stryker.
- Jazz Bands:** Two jazz ensembles, vocal ensemble.
- Auditions:** Applications must be completed no later than two weeks before a chosen audition day. (For Jazz Studies applicants: Deadline to submit video is Feb. 13.) Auditions days are Nov. 4, Feb. 3, 4, 24, 25.
- Financial Aid:** Available. Visit <https://www.montclair.edu/financial-aid/>.
- Scholarships:** Available, merit-based. Visit <https://www.montclair.edu/financial-aid/>.
- Apply by:** See website.
- Contact:** Jeffrey Kunkel, Jazz Studies Coordinator, (973) 655-7215, kunkelj@mail.montclair.edu.



Jazz star and faculty member Chris Potter (center) performs with students from NYU Steinhardt.

Castleton State College Castleton, Vermont

- Student Body:** 2,100 (including part-time and graduate students).
- Tuition:** In-state, \$10,248; out-of-state, \$25,656.
- Jazz Degrees:** Bachelor of Arts in Music (General, Performance), Bachelor of Music in Music Education, Master of Music Education.
- Faculty:** Glenn Giles, Paul A. Kafer, Charles Madsen, Kent Baker, Mark Harding.
- Jazz Bands:** Jazz Ensemble, jazz combos.
- Alumni:** See website.
- Auditions:** Students are encouraged to audition in person (video, audio also accepted). Contact Ashley Haggerty at (802) 468-1242.
- Financial Aid:** Available.
- Scholarships:** Need- and merit-based.
- Apply by:** Rolling admission.
- Contact:** Dr. Sherrill Blodget, Music Department Chair, (802) 468-1322, sherrill.blodget@castleton.edu.

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

- Student Body:** 12,000 students total, approximately 300 music majors, 120 jazz majors.
- Tuition:** In-state, \$3,015/semester; out-of-state, \$6,420/semester.
- Jazz Degrees:** Bachelor of Fine Arts in Jazz Studies.
- Faculty:** Steve Wilson, Dan Carillo, Scott Reeves, Mike Holober, Suzanne Pittson, Ray Gallon. Part-time: Adam Cruz, Jason Rigby, Carolyn Leonhart, Neil Clarke, Vanderlei Perriera, Kenny Wessel. Private lessons instructors: Rich Perry, Gary Smulyan, John Ellis, John O'Gallagher, Joe Magnarelli, Scott Wendholt, Ingrid Jensen, Jason Jackson, Lage Lund, Freddie Bryant, Brad Shepik, Pete McCann, Paul Meyers, Bruce Barth, Gary Dial, Jim Ridl, Kevin Hayes, David Wong, Martin Wind, Sean Smith,

Neil Minor, Lincoln Goines, Phil Palombi, Tony Moreno, Carl Allen, Andy Watson, Nasheet Waits, Mark Ferber, Jeff Hirshfield, Yaala Ballin, Sachal Vasandani, Marianne Solivan, Nancy Marano, Rob Thomas.

- Jazz Bands:** Large Ensemble, Latin Band, various small ensembles.
- Alumni:** John Benitez, Tom Varner.
- Auditions:** October for spring admission, February and March for fall admission. To schedule a live audition, contact Marla Alexandre, malexandre@ccny.cuny.edu. Send recorded auditions to Steve Wilson, swilson2@ccny.cuny.edu.
- Financial Aid:** Available. Contact Financial Aid.
- Scholarships:** Available. Visit ccny.cuny.edu/scholarships & ccny.edu.
- Apply by:** U.S. citizens, Oct. 1 for spring admission, Feb. 1 for fall admission. International students should apply six to nine months prior to start of the semester.
- Contact:** Applications to the university: ccny.edu/admissions/undergraduate.html; Jazz website: jazz.ccnysites.cuny.edu.

The Collective School of Music New York, New York

- Student Body:** Approximately 75 full-time students, 200-plus part-time students.
- Tuition:** \$60,500 2-Year Diploma Program (\$30,250/year); \$48,000 Year and a Half Diploma Program, \$45,000 Year and a Half Certificate Program; \$18,700 Two-Quarter Certificate Program; \$14,300 Two-Quarter Prep Program; \$8,300 Single Quarter Elective Program; \$10,000 Advanced Performance Program.
- Jazz Degrees:** None.
- Faculty:** Ian Froman, Peter Retzlaff, Joe Fitzgerald, Hilliard Greene, Chris Biesterfeldt, Fernando Hernandez, Steve Marks, Bob Quaranta, Steve Count, Sheryl Bailey, Vance Chericco, Mark Flynn, Adriano Santos, Kim Plainfield, Jason Gianni, Noriko



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Director of Jazz Studies Terell Stafford (left) conducts a band from Temple University's Boyer College of Music and Dance.

TEMPLE UNIVERSITY

Duquesne University, Mary Pappert School of Music Pittsburgh, Pennsylvania

Student Body: 320.

Tuition: Undergraduate, \$42,782/year, \$1,367/credit.; graduate, \$22,035, \$1,469/credit.

Jazz Degrees: Bachelor of Music with jazz emphasis, Master of Music with jazz emphasis.

Faculty: Michael Tomaro, Joe Negri, Ronald E. Bickel, Jeff Bush, Kenneth Karsh, Mark Koch, Jeffrey Mangone, Leonard Rodgers, R.J. Zimmerman.

Jazz Bands: One big band and 10 combos.

Alumni: Marty Ashby, Sammy Nestico.

Auditions: Dec. 2, Jan. 13, Jan. 27, Feb. 3. Admission to School of Music based on audition. Entrance to the Mary Pappert School of Music requires acceptance by both Office of Admissions and School of Music.

Financial Aid: Available. Contact the University Office of Financial Aid at 412-396-6607 or faoffice@duq.edu.

Scholarships: Talent and academic scholarships.

Apply by: None for undergraduate, April 1 for graduate applicants.

Contact: Jordan Mroziak, Director of Music Admissions, (412) 396-5064, musi-cadmissions@duq.edu.

Tomikawa, Sean Conly, Irio O'Farrill, Leo Traversa, Nate Radley, Fred Klatz.

Jazz Bands: Student Performance group, Advanced Performance Program group, Latin Jazz Ensemble.

Alumni: Billy Martin, Will Calhoun.

Auditions: In-person, video, or taped auditions accepted.

Financial Aid: Available. Contact Financial Aid Specialist, Yahya Alkhansa at yahyaa@thecollective.edu.

Scholarships: Merit-based scholarships are available for Drums, Guitar, Bass, Keyboard, and Vocal divisions. Contact Admissions Director, Yahya Alkhansa at yahyaa@thecollective.edu.

Apply by: Visit thecollective.edu.

Contact: Yahya Alkhansa, (212) 741-0091, yahyaa@thecollective.edu. Visit thecollective.edu.

The College of Saint Rose Albany, New York

Student Body: 200 music majors.

Tuition: \$29,656.

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

Faculty: Paul Evoskevich, Matthew Finck, Larry Ham, Andrew Lee, Sean McCowry, Mary Anne Nelson, Marta Waterman.

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

Auditions: Visit strose.edu/academics/schools/school-of-arts-humanities/music/auditions/.

Financial Aid: Merit-based and music talent.

Scholarships: Music talent scholarship.

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: 8,600 undergraduate, 130 students in the jazz program.

Tuition: \$52,478.

Jazz Degrees: Jazz Studies Special Concentration (Minor in Jazz), Music Major.

Faculty: Chris Washburne, Ole Mathisen, Vince Cherico, Tony Moreno, Paul Bollenback, Dave Gibson, Christine Correa, Ugonna Okegwo, Amir ElSaffar.

Jazz Bands: Jazz Combos, Free Jazz, Afro-Colombian, Afro-Cuban, Brazilian, Piano Trio, Vocal Jazz, Big Band.

Alumni: Bobby Porcelli, Armen Donelian.

Auditions: Held first week of classes in fall. Contact Beth Pratt, program coordinator, bp2413@columbia.edu.

Financial Aid: Need-based available. (212) 854-3711, ugrad-finaid@columbia.edu.

Scholarships: None.

Apply by: Nov. 1 (early decision), Jan. 1 (regular decision).

Contact: Chris Washburne, Director, cjw5@columbia.edu, or Beth Pratt, Program Coordinator, bp2413@columbia.edu.

Cornell University Ithaca, New York

Student Body: 12,000 total, 50 jazz students.

Tuition: \$49,000.

Jazz Degrees: Bachelor of Arts in Music, Minor in Music.

Faculty: Paul Merrill, James Spinazzola, Joe Salzano, Peter Chwazik, Nick Weiser, and Greg Evans.

Jazz Bands: Large Ensemble, six small groups.

Alumni: John Funkhouser, Paul Carlon.

Auditions: On campus fall semester.

Financial Aid: Yes, contact Admissions.

Scholarships: Need-based, contact Admissions.

Apply by: Jan. 2.

Contact: Paul Merrill, pm75@cornell.edu.

Eastman School of Music, University of Rochester

Rochester, New York

Student Body: Approx. 50 Jazz Studies and Contemporary Media students.

Tuition: Undergraduate, \$49,600; graduate, \$1,550/credit hour.

Jazz Degrees: Bachelor of Music in Jazz (Jazz Performance or Writing), Master of Music in Jazz (Jazz Performance or Writing or Contemporary Media Composition), Doctorate of Music in Jazz Studies.

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

Jazz Bands: Eastman Jazz Ensemble, New Jazz Ensemble, Jazz Lab Band, Jazz Workshop Ensemble, Chamber Jazz, Studio Orchestra, eight Jazz Workshop groups, Film Scoring Orchestra, Contemporary Media/Digital Media.

Alumni: Ron Carter, Maria Schneider, Steve Gadd, Ellen Rowe, Walt Weiskopf.

Auditions: esm.rochester.edu/admissions/.

Financial Aid: (585) 274-1070.

Scholarships: (585) 274-1070.

Apply by: Dec. 1.

Contact: Sheryle Charles, (585) 274-1440, scharles@esm.rochester.edu.

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Photo by Richard Termine

Five Towns College Dix Hills, New York

Student Body: 800.

Tuition: \$18,980.

Jazz Degrees: Bachelor of Music in Jazz/Commercial Music, Associate of Applied Science in Jazz/Commercial Music.

Faculty: Visit ftc.edu.

Jazz Bands: Jazz Ensemble, Jazz Orchestra, Swing Band, Vocal Jazz, Barbershop Harmony (men and women), Cabaret TV Workshop, American Songbook.

Alumni: Tito Puente, Adam Levine.

Auditions: Required.

Financial Aid: Available. Contact the Financial Aid Office, (631) 656-2164.

Scholarships: See website.

Apply by: Rolling admissions, Dec. 1 (early decision).

Contact: Admissions Office, (631) 656-2110, ftc.edu

George Mason University

Fairfax, Virginia

Student Body: 34,000.

Tuition: Undergraduate, in-state, \$10,952, out-of-state, \$31,598; graduate, in-state, \$13,304, out-of-state, \$31,424.

Jazz Degrees: Minor, Bachelor of Music, Master of Music, Doctor of Musical Arts

(Jazz Emphasis).

Faculty: Wade Beach, Xavier Perez, Regan Brough, Jim Carroll, Glenn Dewey, Dr. Tyler Kuebler, Joe McCarthy, Victor Provost, Dr. Matt Niess, Rick Parrell, Dr. Darden Purcell, Dr. Shawn Purcell, Kenny Rittenhouse, Dave Robinson, Harold Summey, Rick Whitehead.

Jazz Bands: Mason Jazz Ensemble, Jazz Workshop (big bands), Combos, Afro-Cuban Ensemble, Steel Pan Ensemble, Traditional Jazz Ensemble, Mason Jazz Vocal Ensemble.

Alumni: Victor Provost, Regan Brough.

Auditions: music.gmu.edu/jazz-studies/jazz-auditions/.

Financial Aid: music.gmu.edu/auditions/ or contact Dr. Darden Purcell at dpurcel2@gmu.edu.

Scholarships: Academic and talent-based. Contact Melinda Wildman at mwildman@gmu.edu.

Apply by: Feb. 1 (regular decision). Nov. 1 (for merit-based scholarships).

Contact: Dr. Darden Purcell, Director of Jazz Studies, dpurcel2@gmu.edu.

The Hartt School, University of Hartford

West Hartford, Connecticut

Student Body: 500 undergraduate, 130 graduate

students at Hartt.

Tuition: \$35,036.

Jazz Degrees: Bachelor of Music in Jazz Studies, Music Production and Technology (jazz concentration), Music Management (jazz concentration), Composition (jazz concentration).

Faculty: Javon Jackson, Abraham Burton, Steve Davis, Rick Germanson, Richard Goldstein, Freddie Hendrix, Eric McPherson, Shawnn Monteiro, Nat Reeves, Loren Schoenberg.

Jazz Bands: One big band, nine combos.

Alumni: Julius Tolentino, Jimmy Greene.

Auditions: Required; offered both on and off campus. Visit hartford.edu/hartt/audition for more information.

Financial Aid: Need-based. See website.

Scholarships: Available; up to full tuition.

Apply by: Jan. 9.

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

Howard University Washington, D.C.

Student Body: 9,000.

Tuition: \$19,000.

Jazz Degrees: Bachelor of Music (All degrees include instrumental or vocal) in Jazz Studies; Jazz Studies w/ Electives in Business; Jazz Studies, Music Technology emphasis; Music Therapy with Jazz Studies; Master

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Alan Ferber - trombone
Steve Johns - drum set
Tony Kadleck - trumpet
Mike Lee - saxophone
Bill Moring - bass
Holli Ross - voice
Oscar Perez - piano
Dave Stryker - guitar

◆

montclair.edu/music

Contact:
Jeff Kunkel
kunkelj@montclair.edu

Montclair, New Jersey

A photograph of a jazz orchestra performing on a stage. The musicians are dressed in formal attire, including suits and tuxedos. They are playing various instruments such as trumpets, trombones, saxophones, and drums. The stage is lit with warm, blue-toned lights. In the background, a large window offers a view of a city skyline at dusk, with several skyscrapers illuminated. The overall atmosphere is professional and artistic.

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of Music in Jazz Studies..

Faculty: Jessica Boykin-Settles, Cyrus Chestnut, Fred Irby, Sais Kamalidiin, Gerry Kunkel, Connaître Miller, Steve Novosel, Chris Royal, Harold Summey, Charlie Young.

Jazz Bands: Vocal Jazz Ensembles, Jazz Ensemble, Jazztet.

Alumni: Benny Golson, Geri Allen, Michael Bearden, McClellent Hunter.

Auditions: Live auditions preferred, recorded auditions accepted. Contact Fredy Irby at firby@howard.edu for Instrumental Auditions and Connaître Miller at conmiller@howard.edu for vocal auditions.

Financial Aid: Available.

Scholarships: Available. Need- and merit-based.

Apply by: Nov. 1 (early action). Feb 15 (regular decision).

Contact: Fred Irby (Instrumental), firby@howard.edu, or Connaître Miller (Vocal), conmiller@howard.edu.

**Ithaca College School of Music
Ithaca, New York**

Student Body: 500 students; 10–20 jazz studies majors.

Tuition: \$41,776.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Mike Titlebaum, Gregory Evans, Nicholas Walker, Nick Weiser,

Frank Campos, Hal Reynolds, Kim Nazarian.

Jazz Bands: Three big bands, multiple combos.

Alumni: David Berger, Nick Brignola.

Auditions: ithaca.edu/music/admission/auditions/locations.dates/.

Financial Aid: ithaca.edu/finaid/, (607) 274-3131.

Scholarships: ithaca.edu/finaid/, (607) 274-3131.

Apply by: Dec. 1.

Contact: Shea Scruggs, (607) 274-3366, ithaca.edu/music

**The Johns Hopkins University,
Peabody Conservatory**

Baltimore, Maryland

Student Body: 600.

Tuition: \$44,122.

Jazz Degrees: Bachelor of Music, Graduate Performance Diploma.

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

Jazz Bands: Peabody Jazz Ensemble, Peabody Improvisation & Multimedia Ensemble, Peabody Latin Jazz Ensemble, several small ensembles.

Alumni: Russell Kirk, Jacob Yoffee.

Auditions: peabody.jhu.edu/auditions.

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

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

Apply by: Dec. 1.

Contact: Ian Sims, (410) 234-4586 or 667-208-6600, admissions@peabody.jhu.edu.

The Juilliard School

New York, New York

Student Body: 45 in Jazz Studies.

Tuition: \$41,310.

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

Faculty: Wynton Marsalis, Ali Jackson (visiting artist), Andy Farber, Ben Wolfe, Billy Drummond, Bruce Williams, Carlos Henriquez (visiting artist), Christian Jades, Elio Villafranca, Frank Kimbrough, Helen Sung, James Burton III, Joseph Magnarelli, Kenny Barron (visiting artist), Kenny Washington, Mark Sherman, Mark Vinci, Rodney Jones, Ron Blake, Ron Carter, Steve Turre, Steve Wilson, Ted Nash (visiting artist), Ted Rosenthal.

Jazz Bands: Juilliard Jazz Orchestra, Jazz Ensembles (A-E), Artist Diploma Ensemble.

Alumni: Aaron Diehl, Christian McBride,



FACULTY ARTISTS

- Nasar Abadey,**
Percussion
- Michael Formanek,**
Bass
- Blake Meister,**
Strings
- Timothy Murphy,**
Piano
- Alexander Norris,**
Trumpet
- Gary Thomas,**
Chair, Saxophone/Flute

Peabody's Jazz Department offers core courses in theory, arranging, composition, improvisation, and jazz history. The program has two large ensembles — the Peabody Jazz Ensemble, and the Peabody Improvisation and Multimedia Ensemble — and several small ensembles, all of which are led by our stellar faculty.

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TEMPLE UNIVERSITY BOYER COLLEGE OF MUSIC AND DANCE



Terrell Stafford, Director of Jazz Studies (trumpet) and **Dick Oatts** (saxophone/jazz faculty) with the **Temple University Studio Orchestra** during a performance of "Frank Sinatra Suite," commissioned by the Boyer College of Music and Dance from Michael Abene. Photo: Janette McVey

FACULTY

Terrell Stafford
Director of Jazz Studies

PIANO
Bruce Barth
Mike Frank
Tom Lawton
Josh Richman
Elio Villafranca

BASS
Mike Boone
David Wong

GUITAR
Craig Ebner
Greg Kettinger

DRUMS
Steve Fidyk
Byron Landham
Dan Monaghan

VOICE
Carla Cook
Joanna Pascale
Sachal Vasandani

SAXOPHONE
Dick Oatts
Ben Schachter
Tim Warfield, Jr.

TRUMPET
Nick Marchione
Mike Natale
Terrell Stafford
John Swana

TROMBONE
Luis Bonilla
Mark Patterson

VIBRAPHONE
Tony Miceli
Warren Wolf

VIOLIN
Zach Brock

ORGAN
Lucas Brown

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BM: Jazz Composition and Arranging
BM: Music Education with Jazz Component
BM: Music Therapy with Jazz Component
MM: Jazz Studies



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Jonathan Batiste, Sharel Cassidy
Wynton Marsalis.

- Auditions:** Prescreening required. Live auditions in late Feb./early March.
- Financial Aid:** Available.
- Scholarships:** Available. Need- and merit-based.
- Apply by:** Dec. 1.
- Contact:** Office of Admissions, (212) 799-5000 ext. 223.

Kutztown University of Pennsylvania Kutztown, Pennsylvania

- Student Body:** 9,000.
- Tuition:** In-state, \$3,530/semester; out-of-state, \$8,825/semester.
- Jazz Degrees:** Bachelor of Arts in Music; Bachelor of Arts in Music, Commercial Music track; Commercial Jazz Minor.
- Faculty:** Kevin Kjos, Scott Lee, John Riley, Adam Kolker, Neal Kirkwood, Cathy Chemi, Nate Radley, Dan Neuenschwander.
- Jazz Bands:** Three large ensembles, several combos.
- Alumni:** Marques Walls, Marybeth Kern.
- Auditions:** Auditions can be scheduled through the department or individually at kutztown.edu/music.
- Financial Aid:** Contact KU Financial Aid Office.
- Scholarships:** Available, contact KU Jazz Studies and/or KU Financial Aid Office.
- Apply by:** Rolling admissions.
- Contact:** Dr. Kevin Kjos, 610-683-1583, kjos@kutztown.edu.

Long Island University—Brooklyn Campus Brooklyn, New York

- Student Body:** 4,278 undergraduate, 2,747 graduate.
- Tuition:** \$34,352.
- Jazz Degrees:** Bachelor of Fine Arts in Jazz Studies.
- Faculty:** Eddie Allen, Dwayne Broadnax, Gloria Cooper, Carlo DeRosa, Greg Lewis, Sam Newsome, JC Sanford, Kenney Wessel.
- Jazz Bands:** See website.
- Auditions:** Recorded auditions accepted for students who are not able to attend on campus auditions. Contact Sam Newsome, (718) 488-1051, samuel.newsome@liu.edu..
- Financial Aid:** Contact Financial Aid Office, liu.edu/SFS/FinAid..
- Scholarships:** Available. See website.
- Apply by:** (718) 488-1011 or bkln-admissions@liu.edu.
- Contact:** Dr. Gloria Cooper, (718) 488-1450, gloria.cooper@liu.edu.; Sam Newsome (718) 488-1051, samuel.newsome@liu.edu.

Long Island University—Post Long Island, New York

- Student Body:** 4,429 undergraduate, 2,697 graduate.
- Tuition:** \$34,352.
- Jazz Degrees:** Bachelor of Music (Instrumental



A student at Berklee College of Music in Boston



A student in The New School's Jazz and Contemporary Music program in New York City

- Performances, Music Education), Bachelor of Science in Music, Jazz Studies minor.**
- Faculty:** Sean Fitzpatrick, Richard Iacona, Lauren Kinhan, Jeff Lederer, Thomas Manuel, Mark Marino, John Ray, Matt Wilson, Jennifer Scott Miceli.
- Jazz Bands:** Jazz Ensemble, Jazz Combo, Vocal Jazz.
- Auditions:** (516) 299-2475.
- Financial Aid:** Available. Contact Financial Aid.
- Scholarships:** Stephanie Drew, Admission Office, (516) 413-2146, stephanie.drew@liu.edu.
- Apply by:** Rolling admissions, Jan 1 (early decision).
- Contact:** Sean Fitzpatrick, Co-Director, sean.fitzpatrick@liu.edu.

Manhattan School of Music

New York, New York

- Student Body:** 403 undergraduate students, 106 Jazz students (all degree levels).
- Tuition:** \$44,100.
- Jazz Degrees:** Bachelor of Music, Master of Music, Doctor of Music in Jazz Arts Advancement.
- Faculty:** Dave Liebman (Artist in Residence), Justin DiCioccio, John Riley, Rich Perry, Donny McCaslin, Gretchen Parlato, Phil Markowitz, Cecil Bridgewater, Jay Anderson, Luis Bonilla, Arturo O'Farrill.
- Jazz Bands:** MSM Jazz Philharmonic Orchestra, MSM Jazz Orchestra, MSM Concert Jazz Band, MSM Afro-Cuban Jazz Orchestra, MSM Chamber Jazz Ensemble, 23 combos including Traditional, Swing, Bop, Nu Music, Latin, Brazilian, Indian.
- Alumni:** Stefon Harris, Jason Moran, Jane Monheit, Ambrose Akinmusire, Chris Potter, Miguel Zenón.
- Auditions:** Late February/early March. Prescreen required.
- Financial Aid:** Available. finaid@msmny.edu.
- Scholarships:** Merit-based.
- Apply by:** Dec. 1.
- Contact:** Christan Cassidy, ccassidy@msmny.edu.

New England Conservatory

Boston, Massachusetts

- Student Body:** 750.

- Tuition:** \$44,300.
- Jazz Degrees:** Bachelor of Music, Master of Music, Graduate Diploma, and Doctor of Musical Arts are all available in both jazz performance and jazz composition.
- Faculty:** Jerry Bergonzi, Ran Blake, Luis Bonilla, Frank Carlberg, Anthony Coleman, Jorrit Dijkstra, Dominique Eade, Billy Hart, Dave Holland, Joe Hunt, Jerry Leake, Brian Levy, John Lockwood, Cecil McBee, Donny McCaslin, John McNeil, Jason Moran, Joe Morris, Rakalam Bob Moses, Hankus Netsky, Bob Nieske, Nedelka Prescod, Ted Reichman, Ken Schaphorst, Ben Schwendener, Bert Seager, Brad Shepik, Miguel Zenón, Norman M.E. Zocher, Jeff Galindo, Ethan Iverson, Tony Kadleck, Brad Shepik.
- Jazz Bands:** NEC Jazz Orchestra, Jazz Composers, Workshop Orchestra, 30-plus small ensembles.
- Alumni:** Darcy James Argue, Don Byron, John Medeski, Luciana Souza.
- Auditions:** Pre-screening and live audition. Visit necmusic.edu/apply.
- Financial Aid:** Based on need. Contact Financial Aid at (617) 585-1105, finaid@necmusic.edu. See website.
- Scholarships:** Merit- and need-based. Please see necmusic.edu/financial-aid.
- Apply by:** Dec. 1.
- Contact:** Nick Gleason, (617) 585-1105, nick.gleason@necmusic.edu.

New Jersey City University Jersey City, New Jersey

- Student Body:** 7,000.
- Tuition:** \$6,000/semester.
- Jazz Degrees:** Bachelor of Music, Master of Music.
- Faculty:** Walt Weiskopf (coordinator), Nathan Eklund, Andy Eulau, Allen Farnham, Jeremy Fratti, Tim Horner, Bill Kirchner, Bob Malach, Tim Sessions, Mark Sherman, Jason Teborek, Richie Vitale, Roseanna Vitro, Joel Weiskopf, others.
- Jazz Bands:** Jazz Ensemble, combos.
- Auditions:** Contact walterdweiskopf@gmail.com to schedule an audition in person or via Skype.

Financial Aid: NJCU Dept. of Financial Aid.
Scholarships: Available, up to full tuition.
 Graduate Assistantships available.
Apply by: July 1.
Contact: Contact: Walt Weiskopf, (201)725-8316, walterdweiskopf@gmail.com.

The New School, School of Jazz and Contemporary Music

New York, New York

Student Body: 270.
Tuition: \$42,080.
Jazz Degrees: Bachelor of Fine Arts in Jazz and Contemporary Music.
Faculty: Ahmed Abdullah, Jane Ira Bloom, Joanne Brackeen, Cecil Bridgewater, George Cables, Steve Cardenas, Samir Chatterjee, Haim Cotton, Alexis Cuadrado, Andrew Cyrille, Hal Galper, Dave Glasser, Julie Hardy, Billy Harper, Richard Harper, Christopher Hoffman, Adam Holzman, Vic Juris, Michael Karn, Scott Kettner, Bill Kirchner, Jimmy Owens, Jim Snidero, Yosvany Terry, Charles Tolliver, Doug Weiss, Karl Wenninger, Michael Wolff, Reggie Workman, Peter Zak, Amir Ziv.
Jazz Bands: More than 50.
Alumni: Peter Bernstein, Sharel Cassity, Robert Glasper, Becca Stevens, Mary Halvorson, Alan Hampton.
Auditions: Pre-screen and final auditions are required. Visit newschool.edu/jazz/auditions.
Financial Aid: Available. performingarts@newschool.edu.
Scholarships: Merit-based. performingarts@newschool.edu.
Apply by: Jan. 15.
Contact: Kevin Smith, Associate Director of Admission, (212) 229-5150 ext. 4589, performingarts@newschool.edu. Visit newschool.edu/jazz.

New York Jazz Academy

New York, New York

Student Body: 1,000.
Tuition: \$2,000-\$10,000/year.
Jazz Degrees: None.
Jazz Bands: Big bands, small ensembles, vocal programs, others.
Alumni: Carly Rose Sonenclar, Svetlana Shmulyian.
Auditions: Required for select programs.
Financial Aid: Limited financial aid is available.
Scholarships: Need- and merit-based.
Apply by: Rolling admissions.
Contact: Javier Arau, (718) 426-0633, nyjaa@nyjazzacademy.com.

New York University (NYU Steinhardt)

New York, New York

Student Body: 140 jazz students.



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**Saxophone:
Ralph Bowen, Mark Gross**

**Baritone Saxophone:
Gary Smulyan**

**Trombone:
Conrad Herwig**

**Trumpet:
Joe Magnarelli, Joe Mosello**

admissions@masongross.rutgers.edu
www.masongross.rutgers.edu

RUTGERS
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Tuition: Undergraduate, \$47,750/year; graduate, \$1,596/credit.

Jazz Degrees: Bachelor of Music in Music Performance, Jazz Studies; Master of Music in Instrumental Performance, Jazz Studies; Doctorate in Music Performance and Composition.

Faculty: Chris Potter, Joe Lovano, Mark Turner, Lenny Pickett, Rich Perry, Ralph Lalama, Billy Drewes, Dave Pietro, Drew Gress, John Hadfield, Adriano Santos, Don Friedman, Alan Broadbent, Gil Goldstein, Andy Milne, Rich Shemaria, Alex Sipiagin, Michael Rodriguez, Alan Ferber, Elliot Mason, Stefon Harris, Lenny White, Billy Drummond, Tony Moreno, Ari Hoenig, John Scofield, Adam Rogers, Peter Bernstein, Wayne Krantz, Brad Shepik, Mike Richmond, Ron McClure, Martin Wind.

Jazz Bands: 40-plus small-group ensembles, Joe Lovano Ensemble, John Scofield Ensemble, John Scofield Guitar Workshop, Chris Potter Ensemble, Stefon Harris Ensemble, NYU Jazz Orchestra, NYU Repertoire Big Band, Brazilian Ensemble, World Percussion Ensemble, NYU Jazz Composers Ensemble.

Alumni: Wayne Shorter, Brian Lynch.

Auditions: In-person undergraduate auditions, online or video auditions for under-

graduate and graduate programs.

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

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

Apply by: B.M., Jan. 1 (early decision I), Nov. 1 (early decision II), Jan. 1 (regular decision); M.M., Jan. 6; Ph.D., Dec. 1.

Contact: Dr. David Schroeder, Director of NYU Steinhardt Jazz Studies, (212) 998-5446, ds38@nyu.edu; steinhardt.nyu.edu/nyu-jazz2017.

**Princeton University
Princeton, New Jersey**

Student Body: 35 jazz students.

Tuition: \$43,450.

Jazz Degrees: Bachelor of Arts in Music, Certificate in Jazz Studies, Certificate in Musical Performance (jazz concentration).

Faculty: Rudresh Mahanthappa, Ralph Bowen, Michael Cochrane, Bruce Arnold, Brian Glassman, Vince Ector, Trineice Robinson-Martin.

Jazz Bands: Creative Large Ensemble (big band), various small groups, Jazz Vocal Collective.

Alumni: Stanley Jordan, Scott DeVeaux.

Auditions: Supplemental CD in support of application.

Financial Aid: Available. (609) 258-3330.

Scholarships: Available. No separate audition or application. Contact Financial Aid.

Apply by: Jan. 1.

Contact: Rudresh Mahanthappa (director), rudreshm@princeton.edu.

**Purchase College, State University
of New York at Purchase**

Purchase, New York

Student Body: 80 jazz students (60 undergrad); 4,265 total students in the College.

Tuition: Undergraduate: \$6,470 in-state; \$16,320 out-of-state; Graduate: \$10,870 in-state; \$22,210 out-of-state.

Jazz Degrees: Bachelor of Music, Master of Music, Performer's (post-baccalaureate) Certificate and Artist Diploma (post-Master's).

Faculty: Pete Malinverni (Area Head), Kevin Hays, David Hazeltine, Andy LaVerne, Donald Vega, Todd Coolman, Doug Weiss, Richie Morales, John Riley, Kenny Washington, John Abercrombie, Doug Munro, Vic Juris, Jon Faddis, Ingrid Jensen, Eric Alexander, Ralph Lalama, Gary Smulyan, John Mosca, Alexis Cole, Charles Blenzig, David DeJesus.

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



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of artistry and scholarship with deep musicianship skills and entrepreneurial savvy. Eastman graduates emerge as leaders in their respective disciplines, have created their own professional opportunities, and are shaping the future of music.

Alumni: Cyrille Aimée, Spike Wilner.

Auditions: Prescreening auditions due by Jan. 1. If the prescreening audition is successful, students will be notified for a live audition, which takes place on-campus in February. See website for audition requirements.

Financial Aid: Available. Purchase College Financial Aid office, (914) 251-7000.

Scholarships: Available. Merit-based.

Apply by: Pre-screening deadline is January 1.

Contact: Pete Malinverni, peter.malinverni@purchase.edu, purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/default.aspx.

Queens College/CUNY Aaron Copland School of Music Queens, New York

Student Body: 80 jazz Graduate students.

Tuition: In-state, \$425/credit; out-of-state, \$780/credit.

Jazz Degrees: Master of Music, Jazz Performance; Master of Music, Jazz Composition.

Faculty: Darcy James Argue, Paul Bollenback, David Berkman, Jeb Patton, Tim Armacost, Antonia Hart, Luis Bonilla, Michael Mossman, Charenee Wade, Vince Chericco, Ian Frihamn, Gene Jackson, Dennis Mackrel, Yoshio Aomori, Pablo Aslan, Joe Martin, Lonnie Plaxico, Joris Teepe, Johannes Weidenmuller.

Jazz Bands: Advanced combo, repertoire ensemble, composer's reading band, Latin ensemble and several smaller themed groups.

Alumni: Conrad Herwig, Antonio Hart.

Auditions: Hila Kulik, Jazz Dept. Coordinator; hila.kulik@qc.cuny.edu.

Financial Aid: Available. See website.

Scholarships: Available. Need-based; inquire when applying.

Apply by: Visit queens.cuny.edu/music/.

Contact: Thomas Lee, Office Coordinator, (718) 997-3800, thomas.lee1@qc.cuny.edu.

Rowan University Glassboro, New Jersey

Student Body: 32.

Tuition: In-state, \$355/credit hour; out-of-state, \$669/credit hour.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music Education - Jazz Specialization, Master of Music in Jazz Studies.

Faculty: Brian Betz, Denis DiBlasio (Director of Jazz Studies), Tom Giacabetti, Mathieu Gendreau, Douglas Mapp, Jim Miller, George Rabbai, Robert Rawlins, Dean Schneider, Ed Vezinho.

Jazz Bands: Jazz Band, Lab Band (non-traditional instrumentation), various small groups.

Alumni: Brian Betz.

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

Financial Aid: rowan.edu/home/financial-aid.

Scholarships: Need- and merit-based. Visit rowan.edu/home/undergraduate-admissions/scholarships.

Apply by: See website.

Contact: Denis DiBlasio, Director of Jazz Studies, (856) 256-4500 ext. 3528, diblasio@rowan.edu.

Rutgers University, Mason Gross School of the Arts

New Brunswick, New Jersey

Student Body: Mason Gross School of the Arts, 1,200; Rutgers, 65,000.

Tuition: In-state, \$11,217; out-of-state, \$26,107.

Jazz Degrees: Bachelor of Music, Master of Music, Associate Degree. B.A., M.A., Ph.D., Doctor of Musical Arts.

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

Jazz Bands: Three large ensembles, five alternate large ensembles, eight chamber jazz ensembles.

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Alumni: Terence Blanchard, Rachel Eckroth, Ralph Peterson, Amanda Monaco.

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Financial Aid: Available. (848) 932-7057, nb_aid@ofa.rutgers.edu.

Scholarships: Available; for exceptional talent and/or promising academic merit.

Apply by: Dec. 1 (undergraduates), Feb. 1 (graduates).

Contact: Emalina Thompson, Admissions Associate, ethompson@masongross.rutgers.edu.

Rutgers University at Newark Newark, New Jersey

Student Body: 25 jazz majors, undergraduate and graduate.

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

Jazz Degrees: Master of Music in Jazz History and Research.

Faculty: Lewis Porter, Henry Martin.

Jazz Bands: Enrollment in bands at nearby schools.

Alumni: Vincent Gardner, Rhoda Scott, Melba Joyce.

Auditions: No in-person auditions. MP3s required.

Financial Aid: Loans and work-study available. gradstudy.rutgers.edu.

Scholarships: Scholarships and teaching positions.

Apply by: Rolling admissions.

Contact: Jennifer Nyeste, nyeste@ugadm.rutgers.edu. Professor Lewis Porter, lporter@andromeda.rutgers.edu.

Shenandoah University Winchester, Virginia

Student Body: 3,800.

Tuition: \$30,132.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Music Production and Recording Technology (Jazz Emphasis), Bachelor of Music in Music Therapy (Jazz Emphasis).

Faculty: Alan Baylock, Craig Fraedrich, Luis Hernandez, Michael Kramer, Robert Larson, Michael Maher, Matt Niess, Donovan Stokes, Rick Whitehead, Alphonso Young.

Jazz Bands: Jazz Ensemble, Little Big Band, jazz combos.

Alumni: Billy Drummond, Ashlin Parker.

Auditions: Recorded auditions accepted, on-campus auditions preferred. Contact Holly Standard, (540) 665-4577, hstandar@su.edu and visit su.edu/conservatory/.

Financial Aid: Available. Office of Financial Aid, (540) 665-4538.

Scholarships: Need- and merit-based. Office of Financial Aid, (540) 665-4538.

Apply by: Rolling admissions, June 1 (for fall semester), Oct. 1 (for spring semester).

Contact: Robert Larson, (540) 665-4557, rlarson@su.edu.

Shepherd University Shepherdstown, West Virginia

Student Body: 4,000.

Tuition: In-state, \$3,585; out-of-state, \$8,741.

Jazz Degrees: None. Bachelor of Arts in Music, with concentrations in Music Theater, Performance and Composition; Bachelor of Music in Performance.

Faculty: Dr. Kurtis Adams, Dr. Mark Andrew Cook, Kevin Pace, Anthony Pirog, Ronnie Shaw, Wayne Cameron, William Feasley, Jeremy Koch, Gary Mullenax, Dr. Matthew Shipes.

Jazz Bands: Jazz ensemble.

Auditions: shepherd.edu/musicweb/prospective.html.

Financial Aid: Office of Financial Aid, (304) 876-5470, faoweb@shepherd.edu.

Scholarships: Talent- and merit-based.

Apply by: For institutional scholarship consideration, apply by Feb. 1.

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

Skidmore Jazz Institute Saratoga Springs, New York

Student Body: 70-80 students.

Tuition: \$2,712 (including room and board).

Jazz Degrees: Undergraduate credit available.

Faculty: Paul Bollenback, Bill Cunliffe, Michael Dease, Jon Faddis, Jimmy Greene, Vic Juris, Jeb Patton, John Riley, Gary Smulyan, Kenny Washington, Doug Weiss, Scott Wendholt, David Wong, Todd Coolman (Director).

Jazz Bands: Combos.

Alumni: Troy "Trombone Shorty" Andrews, Christian Scott, Sullivan Fortner.

Auditions: skidmore.edu/summerjazz/apply.php.

Financial Aid: Jeromy McFarren, (518) 580-5447, jmcfarre@skidmore.edu.

Scholarships: Need-based. Jeromy McFarren, (518) 580-5447, jmcfarre@skidmore.edu.

Apply by: Mar. 15.

Contact: Jeromy McFarren, (518) 580-5447, jmcfarre@skidmore.edu.

SUNY Fredonia Fredonia, New York

Student Body: 5,000 (550 music majors).

Tuition: In-state, \$10,352, out-of-state, \$20,000.

Jazz Degrees: Jazz minor for non-music majors, jazz concentration for music majors.

Faculty: John Bacon, Kieran Hanlon, Linda Phillips.

Jazz Bands: Big band, Latin jazz band, small combos, others depending on

interest.

Alumni: Bob McChesney, Alissa Stahler.
Auditions: fredonia.edu/music/prospective.
Financial Aid: Available. home.fredonia.edu/finaid.
Scholarships: All accepted music applicants considered for music scholarships.
Apply by: Marcj 1.
Contact: Barry Kilpatrick, Assistant Director, School of Music, barry.kilpatrick@fredonia.edu.

**SUNY New Paltz
 New Paltz, New York**

Student Body: 90 music majors, 30 students in music minor.
Tuition: newpaltz.edu/student_accounts/tuition.cfm.
Jazz Degrees: Bachelor of Arts in Music with a concentration in Jazz Performance, Bachelor of Science in Music with a concentration in Jazz Performance, Bachelor of Science 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.
Jazz Bands: Chamber Jazz Ensembles, Vocal Jazz Ensembles.
Auditions: Required. Before auditioning for the program, students must first be accepted by the university. Visit newpaltz.edu/admissions/.
Financial Aid: newpaltz.edu/financialaid/.
Scholarships: 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 Studies, (845) 257-2711, dziubam@newpaltz.edu.

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

Student Body: 550 Music Majors, 4,000 at SUNY Potsdam.
Tuition: In-State, \$6,470; out-of-state, \$16,320.
Jazz Degrees: Students in any music degree program can opt for a Jazz Minor.
Faculty: More than 70 music faculty. Dr. Bret Zvacek, Professor of Jazz Studies.
Jazz Bands: Jazz Ensemble, Jazz Band, Small Jazz Groups.
Alumni: Larry Ham, Renée Fleming.
Auditions: Required. Visit Potsdam.edu/academics/crane/admissions.
Financial Aid: Available.
Scholarships: Merit-based and need-based.
Apply by: Feb. 19.
Contact: Dr. David Heuser, Associate Dean, crane@potsdam.edu.

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

Student Body: 250 in Setnor, 80 jazz students (music and non-music majors).
Tuition: \$43,440.
Jazz Degrees: Bachelor of Arts, Bachelor of Music (Education, Industry or Sound Recording Technology). All options are compatible with a Jazz and Commercial Applied Music Study or a Jazz Minor. The Jazz Minor is also compatible with non-music majors.
Faculty: John Coggiola, Jeff Welcher,

Steve Frank, Jeff Stockham, Mike Dubaniewicz, Melissa Gardiner, Rick Balestra, Rick Montalbano, Bill DiCosimo, Darryl Pugh, Josh Dekaney.
Jazz Bands: Various instrumental and vocal jazz ensembles and combos.
Alumni: Joyce DiCamillo, Andy Fusco.
Auditions: vpa.syr.edu/prospective-students/undergraduate-students/first-year-students/setnor-school-of-music/audition-requirements/.
Financial Aid: Available. (315) 443-1513.
Scholarships: Available. (315) 443-1513.

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Apply by: Nov. 15 (early decision), Jan. 1 (regular decision).
Contact: Dr. John Coggiola, Director, Jazz Studies. Visit vpa.syr.edu/setnor/ or email sujazz@syr.edu.

Temple University, Boyer College of Music and Dance

Philadelphia, Pennsylvania

Student Body: 850 total (475 undergrads).

Tuition: \$17,498.

Jazz Degrees: Bachelor of Music (Jazz Performance, Jazz Composition and Arranging, Music Education with Jazz Component, Music Therapy with Jazz Component), Master of Music in Jazz Studies.

Faculty: Terell Stafford (Department Chair, Director), Bruce Barth, Mike Frank, Tom Lawton, Josh Richman, Elio Villafranca, Mike Boone, David Wong, Craig Ebner, Greg Kettinger, Steve Fidyk, Byron Landham, Dan Monaghan, Carla Cook, Joanna Pascale, Sachal Vasandani, Dick Oatts, Ben Schachter, Tim Warfield, Jr., Nick Marchione, Mike Natale, John Swana, Luis Bonilla, Mark Patterson, Tony Miceli, Zack Brock, Lucas Brown, Norman David, Warren Wolf.

Jazz Bands: Temple University Jazz Band, Lab Band, Jazz Band Number Three, many small ensembles.

Auditions: music@temple.edu.

Financial Aid: Based on academic and musical credentials in the form of scholarships, assistantships, fellowships, and grants. music@temple.edu.

Scholarships: music@temple.edu.

Apply by: Mar. 1.

Contact: Matthew Schillizzi, (215) 204-6810, music@temple.edu.

Towson University Towson, Maryland

Student Body: 25,000.

Tuition: Undergraduate, in-state \$3,280/term, out-of-state, \$9,114/term, in-state, \$283/unit, out-of-state, \$768/unit.

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

Faculty: Dave Ballou, Jim McFalls, Jason Rigby, Tim Murphy, Jeff Reed, Frank Russo, Anthony Pirog, John Dierker, Sara Jones, Brian Simms, Brian Brunsman.

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

Alumni: Drew Gress, Ellery Eskelin.

Auditions: Jan. 14, Feb. 4, March 4. Students must apply to the university

as well as the department. Department of Music applications and audition requirements will be posted at www.towson.edu/music. To be considered for Department of Music scholarships, students must audition no later than Feb. 4.

Financial Aid: For the University, contact Financial Aid Office at www.towson.edu/finaid or call 410-704-4236.

Scholarships: For music scholarships, contact Mary Ann Criss at mcriss@towson.edu. For Admissions, contact admissions@towson.edu; transfer students, contact transfer@towson.edu; for intn'l students, contact intladm@towson.edu.

Apply by: University, Dec. 1 for merit-based scholarships; Jan. 15 for fall admission; Oct. 15 for spring admission.

Contact: Mary Ann Criss, Academic Program Coordinator, mcriss@towson.edu.

University of the Arts Philadelphia, Pennsylvania

Student Body: 1,890 undergraduate students at the University of the Arts; 350 in School of Music.

Tuition: \$41,464.

Jazz Degrees: Bachelor of Music in Jazz Studies in Composition, Diploma in Composition, Bachelor of Music in Jazz Studies: Instrumental Performance, Diploma in

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Faculty: More than 90: Marc Dicciani, Micah Jones, Jeff Kern, Mike Kennedy, Kevin Hanson, Don Glanden, Rob Brosh, Chris Farr, Larry McKenna, Randy Kapralick, Matt Gallagher, Tony Miceli, Steve Beskrone, Erik Johnson, Josh Lawrence.

Jazz Bands: "Z" Big Band, Rick Kerber Tribute Big Band..

Alumni: Stanley Clarke, Diane Monroe.

Auditions: Auditions begin in November, and are available monthly through April. See website.

Financial Aid: Available. Student Financial Services, (800) 616-ARTS, ext. 6170.

Scholarships: Primarily merit-based. Student Financial Services, (800) 616-ARTS, ext. 6170.

Apply by: Applications are accepted on an ongoing basis. Apply by Feb. 1 for priority admission.

Contact: Amanda Melczer, School of Music, (215) 717-6342, amelczer@uarts.edu.

University of Connecticut Storrs, Connecticut

Student Body: 200 music majors, 15 jazz majors.

Tuition: In-State, \$10,542; out-of-state,

\$32,066.

Jazz Degrees: Bachelor of Arts with an emphasis in Jazz Studies.

Faculty: Gregg August, Doug Maher, John Mastroianni, E.J. Strickland, Earl MacDonald (Director).

Jazz Bands: Jazz Lab Band, 10tet, combos.

Alumni: Gary Versace, Mark Small, Bill Longo.

Auditions: music.uconn.edu.

Financial Aid: financialaid.uconn.edu.

Scholarships: Audition-based.

Apply by: All documents in by Jan. 15, 2017.

Contact: Earl MacDonald, Dir. of Jazz Studies, earl.macdonald@uconn.edu.

University of Maine at Augusta Augusta, Maine

Student Body: 72.

Tuition: In-state, \$217/credit hour; out-of-state/online, \$271/credit hour.

Jazz Degrees: Bachelor of Music, Associates of Arts.

Faculty: Richard Nelson, Steve Grover, Pam Jenkins, Michael Albert, Nicole Rabata, John Mehrmann, Anita Jerosch, Noah Cole.

Jazz Bands: Six combos (jazz/rock/fusion/classical).

Alumni: Sean Morin, Kenya Hall.

Auditions: Two pieces in contrasting styles, emailed or YouTube videos accepted,

theory placement test online.

Financial Aid: Available.

Scholarships: Need- and merit-based.

Apply by: July.

Contact: Anita Jerosch, Assistant Professor of Music, (207) 621-3179, anitaann.jerosch@maine.edu.

University of Maryland School of Music College Park, Maryland

Student Body: 500 music students, 40 jazz majors, 100 students in various jazz groups.

Tuition: In-state, \$10,181; out-of-state, \$32,045.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Arts in Jazz Studies, Bachelor of Music in Music Education/Jazz Studies, Master of Music in Jazz Studies (instrumental only).

Faculty: Chris Vadala (Director), Chuck Redd, Gerry Kunkel, Tom Baldwin, Chris Gekker, Jon Ozment, Ben Patterson, Tim Powell.

Jazz Bands: Three Big Bands and four or five combos.

Auditions: January auditions on campus. Skype auditions are sometimes possible. music.umd.edu.

Financial Aid: Graduate Assistantships plus School of Music scholarships are available.

Scholarships: Contact UMD School of Music



BM: Jazz, Music Education, History, Performance & Theory/Composition

MM: Jazz Composition/Arranging, Conducting, Music Education, History, Performance & Theory

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January 28 & February 18, 2017

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413 545 6048 or music@music.umass.edu

Admissions office. Dr. Jenny Lang, Director, (301) 405-5031, jenlang@umd.edu or David Powell, (301) 405-8380.

Apply by: Undergraduates, Nov. 1; graduates and transfer students, Dec. 1.

Contact: Chris Vadala, Dir. of Jazz Studies, (301) 405-5519, cv@umd.edu.

University of Maryland, Eastern Shore

Princess Anne, Maryland

Student Body: 4,500.

Tuition: In-state, \$7,625.00; out-of-state, \$16,687.00; Eastern Shore Regional Rate, \$9,654.00.

Jazz Degrees: Music Education, Jazz and Popular Music.

Faculty: Dr. Brian Perez, Dr. Isrea Butler, Dr. Brian Dean, Dr. Marcelle Schiff, Dr. Shelia Harleston, Veronica Knier, Patrick McHenry, Philip Ravita.

Jazz Bands: Large Jazz Ensemble, Jazz and Pop Instrumental Ensemble, Jazz and Pop Vocal Ensemble.

Alumni: Clifford Brown.

Auditions: Contact individual studio teachers for requirements.

Financial Aid: Available through the Fine Arts Department & Honors College.

Scholarships: Need- and merit-based.

Apply by: Apr. 16.

Contact: Dr. Brian Dean, Fine Arts/Music,

bcdean@umes.edu; Mr. Nicholas Boyd, Acting Assistant Director or Admissions and Recruitment, naboyd@umes.edu.

University of Massachusetts, Amherst

Amherst, Massachusetts

Student Body: 350 music students; 35–40 jazz students.

Tuition: In-state, \$26,444; out-of-state, \$43,268; New England resident, \$36,330 (all including fees and room & board).

Jazz Degrees: Undergraduate, Jazz Performance (Bachelor of Music, Bachelor of Arts), plus Music Education, History, Theory/Composition; Graduate, Jazz Composition & Arranging (Master of Music), plus History, Music Education, Performance, Conducting, Theory.

Faculty: Jeffrey W. Holmes, Felipe Salles, Catherine Jensen-Hole, Thomas Giampietro, Salvatore Macchia, Fumi Tomita, Bob Ferrier.

Jazz Bands: Jazz Ensemble I, Studio Orchestra, Chapel Jazz Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensemble, six Chamber Jazz Ensembles.

Alumni: Avery Sharpe, Kate McGarry.

Auditions: Director of Admissions, (413) 545-2227, musicoffice@music.umass.

edu. Early action for Spring and Fall, Dec. 3; regular action for Fall, Jan. 28 and Feb. 18. umass.edu/music.

Financial Aid: Available. Director of Admissions, (413) 545-2227, musicoffice@music.umass.edu or Financial Aid Services, (413) 545-0801, umass.edu/umfa.

Scholarships: Available. Director of Admissions, (413) 545-2227, musicoffice@music.umass.edu.

Apply by: Dec. 3 (early action); Jan. 28 and Feb. 18 (Fall regular action).

Contact: Jeffrey W. Holmes, Director, Jazz & African-American Music Studies, (413) 545-6046, jwholmes@music.umass.edu. umass.edu/music/jazz-studies.php.

University of Massachusetts, Lowell Lowell, Massachusetts

Student Body: 400 Music Majors.

Tuition: \$13,427; Out of state: \$29,125.

Jazz Degrees: Bachelor of Music Degrees in: Sound Recording Technology, Music Business, Performance and Music Education. Master of Music Degrees in Sound Recording Technology and Music Education/Teaching.

Faculty: William Moylan, John Shirley, Alex Case, Alan Williams (Chair), Charles Gabriel, Meg Ruby, Walter Platt.

Jazz Bands: Studio Orchestra, Jazz Rock Big Band, Jazz Lab Ensemble, Small Jazz Ensemble.

Auditions: Required. Visit uml.edu/music.

Financial Aid: Available; uml.edu/admissions.

Scholarships: Need- and merit-based.

Apply by: Early Action: Nov. 1, 2016; Regular Decision: Feb. 10, 2017.

Contact: Amy Dinsmore 978-934-3850; music_dept@uml.edu.

University of Pittsburgh Pittsburgh, Pennsylvania

Student Body: Undergraduate, 24,980; graduate, 10,034.

Tuition: Undergraduate, in-state, \$17,292, out-of-state, \$28,058; graduate, in-state, \$21,260, out-of-state, \$34,944.

Jazz Degrees: Bachelor of Arts, Master of Arts, PhD with concentration in Jazz Studies.

Faculty: Geri Allen (Director of Jazz Studies), Aaron Johnson, Michael Heller.

Jazz Bands: Pitt Jazz Ensemble.

Auditions: Auditions for performance ensembles are held at the beginning of each semester.

Financial Aid: Available. music.pitt.edu.

Scholarships: Available. music.pitt.edu.

Apply by: Rolling admission.

Contact: (412) 624-4187, pittjazz@pitt.edu.

University of Rhode Island Kingston, Rhode Island

Student Body: 135 music majors and minors.

Jerry Bergonzi John Lockwood
 Ran Blake Cecil McBee
 Luis Bonilla Donny McCaslin
 Frank Carlberg John McNeil
 Anthony Coleman Jason Moran
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Tuition: In-state, \$11,128; out-of-state, \$27,118; regional, \$19,474.

Jazz Degrees: Bachelor of Arts in Jazz Studies, Bachelor of Music in Jazz Performance.

Faculty: Jay Azzolina, Mark Berney, Ben Griffin, Bill Jones, Steve Langone, Joe Parillo (Director of Jazz Studies), Ron Sanfilippo, Dave Zinno.

Jazz Bands: Big Band and jazz combos.

Alumni: Gary Lindsay.

Auditions: uri.edu/music.

Financial Aid: Available. (401) 874-9500.

Scholarships: Merit-based. abotello@uri.edu.

Apply by: Feb. 1.

Contact: Joe Parillo, (401) 874-2431, jmparillo@uri.edu.

West Chester University of Pennsylvania
West Chester, Pennsylvania

Student Body: 14,000.

Tuition: In-state, \$7,060; out-of state, \$17,650.

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

Faculty: David Cullen, Chris Hanning, Marc Jacoby, Theresa Klinefelter, Peter Paulsen, Daniel Cherry, Ryan Kelly, Jean-Christophe Dobrzelewski.

Jazz Bands: Two big bands, Latin Jazz Ensemble, Vocal Jazz Ensemble.

Alumni: Bob Curnow.

Auditions: wcupa.edu/cvpa/music/prospectivestu.aspx.

Financial Aid: Available. wcupa.edu.

Scholarships: Available. wcupa.edu.

Apply by: Rolling admissions.

Contact: Dr. Marc Jacoby, (610) 738-0539, mjacoby@wcupa.edu.

West Virginia University
Morgantown, West Virginia

Student Body: 300.

Tuition: In-state, \$8,352; out-of-state, \$22,512.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Pedagogy.

Faculty: Jared Simms, Keith Jackson, James Miltenberger.

Jazz Bands: Small group ensembles, big band.

Alumni: James Moore, Cher Siang Tay, Jay Chattaway, Allison Miller, Brian Wolfe, Arthur White, Tim Hill, Mike Dawson.

Auditions: Admission and scholarship auditions held Nov. through Feb. Dates and requirements at carts.wvu.edu.

Financial Aid: Available. financialaid.wvu.edu.

Scholarships: Merit-based. James Froemel, jfroemel@mail.wvu.edu.

Apply by: Feb. 15 (scholarship priority), May 1st (admission).

Contact: James Froemel, (304) 293-4339, jfroemel@mail.wvu.edu.

Western Connecticut State University
Danbury, Connecticut

Student Body: 4,500 undergraduate, 220 music majors, 30 Bachelor of Music in Jazz Studies majors.

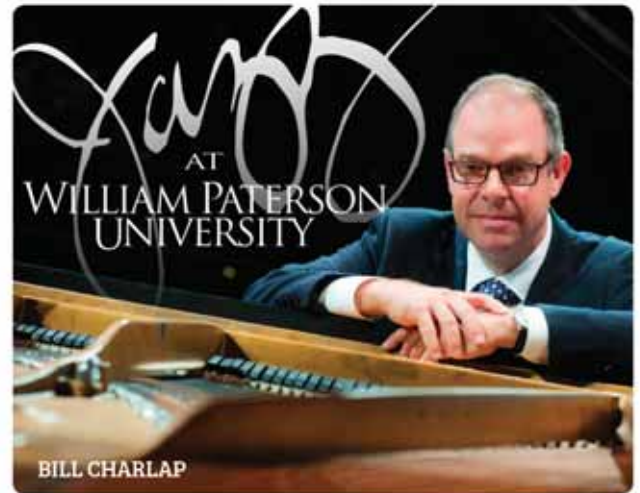
Tuition: In-state, \$13,093; out-of-state, \$25,954.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Science in Music Education with jazz concentration, Bachelor of Music in Audio and Music Production with jazz concentration, Bachelor of Arts in Music with jazz concentration.

Faculty: Jimmy Greene (Jazz Studies Co-Coordinator), Jamie Begian (Jazz Studies Co-Coordinator), Dave Scott, Jumaane Smith, Andrew Beals, Deborah Weisz, Chris Morrison, Lee Metcalf, Kenny Wessel, Peter Tomlinson, David Ruffels, Jeff Siegel.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Frankensax, Jazz Guitar Ensemble, 10 Jazz Combos each semester.

Alumni: Greg LaPine, Molly Sayles.



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Financial Aid: Available. Nancy Barton, (203) 837-8580, bartonn@wcsu.edu.

Scholarships: Dr. Douglas O'Grady, Dept. of Music Chair, ogradyd@wcsu.edu.

Apply by: Dec. 10 (scholarship consideration), Mar. 15 (regular decision).

Contact: Debbie Pontelandolfo, Music Department secretary, (203) 837-8350, pontelandolfo@wcsu.edu or Dr. Douglas O'Grady, Department of Music Chair, (203) 837-8333, ogradyd@wcsu.edu.

Westfield State University Westfield, Massachusetts

Student Body: 5,700.

Tuition: Undergraduate, in-state, \$980 plus fees; New England regional student program, \$1,460 plus fees; out-of-state/international, \$7,060.

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

Faculty: Dr. Edward Orgill, James Argiro, Dr. Peter Coutsourdidis, Ted Levine, Tim Atherton, Jeff Dostal, Joe LaCreta, Jason Schwartz, Wayne Roberts, Ellen Cogen.

Jazz Bands: WSU Big Band, Small Jazz Ensemble.

Auditions: westfield.ma.edu/dept/music. (413) 572-5356.

Financial Aid: Available. (413) 572-5218, financialaid@westfield.ma.edu.

Scholarships: Need- and merit-based. Lisa McMahon, lmcmahon@westfield.ma.edu.

Apply by: March 1.

Contact: Dr. Andrew Bonacci, (413) 572-5358, abonacci@westfield.ma.edu (sabbatical Fall 2016); Dr. Karen Lavoie, Chair Fall 2016, (413) 572-5358, klavoie@westfield.ma.edu.

William Paterson University

Wayne, New Jersey

Student Body: 250 music majors, 65 undergraduate jazz majors, 18 graduate jazz students.

Tuition: Undergraduate, in-state including fees, \$12,118/year, out-of-state including fees: \$19,794/year; graduate, in-state including fees, \$12,240/year, out-of-state including fees, \$19,800 per year.

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 or Composition/Arranging.

Faculty: Bill Charlap (Director) David Demsey (Coordinator) Tim Newman, Pete McGuinness, Jim McNeely, Cecil Bridgewater, Harold Mabern, Armen Donelian,

Janet Reeves, James Weidman, Vincent Herring, Rich Perry, Gene Bertoncini, Paul Meyers, Steve LaSpina, Marcus McLaurine, Horacee Arnold, Bill Goodwin, Kevin Norton, John Mosca, Bill Mobley, Nancy Marano, Chico Mendoza.

Jazz Bands: 24 jazz groups, including trios, septets, Jazz Orchestra, Latin Jazz Ensemble, Jazz Vocal Workshop and others.

Alumni: Carl Allen, Bill Stewart, Johnathan Blake, Jameo Brown, John Hébert, Justin Kauflin, Alexis Cole.

Auditions: Online file upload only. Requirements vary per instrument and concentration. wpunj.edu/coac/departments/music/audition.

Financial Aid: Available for undergrads. wpunj.edu/admissions, (973) 720-2901. Full tuition graduate assistantships available for graduate students.

Scholarships: Undergrad: major academic, honors and talent scholarships available; most jazz students receive scholarship awards. Graduate: Full tuition graduate assistantships available; 80% of grads receive assistantships.

Apply by: Feb. 1 (graduate and undergraduate).

Contact: David Demsey, Coordinator, musicadmissions@wpunj.edu; Music Admissions: (973) 720-3466; wpunj.edu/coac/departments/music/undergraduate/jazz.dot.

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STARS ON FACULTY

Students benefit as famous musicians enter academia

By James Hale

IN THE PAST TWO YEARS, A NUMBER OF famous jazz musicians have headed back to college: Wynton Marsalis to The Juilliard School, Bill Charlap to William Paterson University, Steve Lehman to the California Institute of the Arts, Ethan Iverson to the New England Conservatory and Rudresh Mahanthappa to Princeton. All have taken on teaching and/or administrative duties.

Of course, leading jazz artists have moved into academia before. Oscar Peterson (along with bassist Ray Brown, drummer Ed Thigpen and composer Phil Nimmons) founded a music school in 1960 before creating the jazz workshop at the Banff Centre for Art & Creativity (again, in concert with Nimmons), which is

now led by Harvard University professor Vijay Iyer. The late saxophonist Jackie McLean was another pioneer, creating the jazz studies program at the University of Hartford's Hartt School of Music. Bassist Dave Holland has led the Banff program and taught periodically at NEC. Trumpeter Wadada Leo Smith taught at Cal Arts for 21 years. Reedist Anthony Braxton was at Wesleyan University for two decades.

But seldom, if ever, have so many poll-topping bandleaders stepped offstage and into the classroom in such a short time. And, with Marsalis, Charlap, Mahanthappa and others at the helm of entire jazz programs, it's clear that a significant shift is underway.

It's not just that universities are hiring

prominent performing artists, either, but which institutions are hiring.

"What's really new is that the Ivy League schools are doing it," said Ken Schaphorst, chair of jazz studies at NEC. "When I hear that Harvard has hired Vijay Iyer or that Rudresh Mahanthappa is joining Princeton's faculty, I see that as real movement in the right direction that jazz is gaining prominence in cultural studies."

Mahanthappa, who replaced the program's founder, Anthony Branker, agreed that his hiring signals some kind of shift in thinking.

"One of the things they've asked me to do is refresh the program," he said, "but it's an interesting situation because the university doesn't

Harvard University Professor of Arts Vijay Iyer (left) joins New England Conservatory faculty member Jason Moran for a master class at NEC in Boston.



STEVEN SUSSMAN

Princeton Director of Jazz Rufus 'ah Mahanthappa

offer a jazz studies degree. I'm not going to kid myself that my students are going to practice 10 hours a day. These are people who are going to be running the world someday. I mean, it's Princeton, right? So it's clear that what the university is looking for is for me to go beyond strictly the core fundamentals and examine where jazz fits into the contemporary social structure. So I'm looking at Princeton's amazing African American studies program and thinking about how I can bring these things together."

Michael Pratt, Princeton's musical performance program director, said Mahanthappa's ability to combine threads like Charlie Parker's bop explorations with South Indian Carnatic music was a major factor in his hiring. But Mahanthappa's standing in the music community was also important.

"The fact that he's a star sure doesn't hurt," Pratt said. "It's going to be a recruiting aid for us as we look to increase our profile among high school students. It makes a big difference."

"Having recognizable names on your faculty certainly helps with recruitment, but it doesn't guarantee anything," Schaphorst said. "Having artists teaching has always been a core principle at NEC, since Gunther Schuller first recruited Jaki Byard and George Russell, but in 15 years here I've learned that there are many factors that go into a student's decision about where to study."

Schaphorst said what students get from learning from active performers like NEC faculty members Iverson, Miguel Zenón and Jason Moran is practical but also something less tangible.

"The fact that their teachers are actively out there creating in the world is a big appeal to young people," Schaphorst said. "It reminds them that there's something beyond the classroom, something they can aspire to."

Iverson—who has recorded in many settings as a bandleader and as a member of The Bad Plus—said he is more interested in examining jazz history than teaching his own stylistic approach to music-making. However, he noted that he's willing to draw from his own experience to offer students practical advice about career building. "Students always want to know, 'How can I make it?' and I guess I have a few answers," he wrote in an email one month before beginning his work at NEC. "I'm hoping my role will be to help young musicians acquire the basics—more like if they still had a chance to audition for Art Blakey or Betty Carter and learn from them. That's the kind of impact I want to have: 'Get to work, Youngblood, and compare yourself to who you adore, whether it is Stan Getz or Julius Hemphill. Need some help figuring it out? Let's talk about it; I might have some ideas on how to study.'"

Zenón, reached in Italy, where he is a regular faculty member at the Siena Jazz summer workshop, said, "I think music students want to be close to musicians who are part of the present of this music—the musicians they hear on records and see performing in clubs or at festivals. My experience was no different. One of the main reasons I attended the Berklee College of Music and the Manhattan School of Music was that I wanted the chance to study with two saxophonists who I admired greatly: Bill Pierce and Dick Oatts."

One of his goals at NEC, Zenón said, is to help students recognize their deficiencies and to give them the tools to overcome those gaps. He agreed with Iverson that career guidance is another important element: "A lot of students struggle with organizing their own progress without having a teacher to guide them, so the transition out of the school setting is hard. I try to provide some perspective based on my experience. At school, all the opportunities to interact with other musicians are already set up for you. But, once you leave school, you have to find ways to create these opportunities yourself. This is also something I like to bring into the mix when dealing with younger students, to make sure they're as prepared as possible for this transition."

While personal experience picked up through years of touring and recording can help students, Iverson rejects what he calls "personal methodology" in jazz education.

"In general, I don't like the cults of jazz education," Iverson said. "Lennie Tristano was first. More recently, there have been Steve Coleman, Kenny Werner, Dave Liebman, Richie Beirach, Barry Harris, Wynton Marsalis and others who have systems—or at least specific ways of disseminating information. I love all the music those musicians make, but I don't approve when their personal methodology takes over a classroom. When I was in a master class with Liebman in high school, he told me flatly: 'You play too much like Thelonious Monk. Here's some phrygian chords like Richie Beirach would play. This is hipper.' He was wrong to do that. He should have encouraged my idiosyncrasy and worked on drawing out my own indi-



"I think this latest wave of artists into education is going to be really important," says CalArts faculty member Steve Lehman.

viduality from a Monkish perspective."

Mahanthappa, who comes from a family filled with scientific researchers, expressed his own wariness of higher education: "[In] academia, you can get cut off from the real world so easily, and come to think that what you believe is the only answer ... so you have to make sure you don't get isolated."

Lehman, who received a doctorate in music composition from Columbia University in 2012, agreed that it's important to maintain a balance between academia and performing, but added that the classroom offers growth opportunities for students and teachers alike.

"For me," he wrote in an email, "being in an academic setting really puts me in a position to be learning, searching and practicing, more than any other setup I can think of. When everything's working well, I'm learning more and more about the subject matter I'm teaching. And I'm learning from my students in a way that I can definitely use in areas of my professional practice outside of academia."

He quoted McLean, with whom he studied at the Hartt School, to express the idea that teaching allows a musician to "perpetuate some concepts from a different vantage point ... not always just on the bandstand."

Lehman believes that there are important roles for higher formal education and the kind of on-the-bandstand learning that legendary leaders like Blakey and Carter provided to their

band members.

"I think you have to have both for the academic programs to really work," Lehman said. "We need new Blakey universities and Betty Carters. That said, I think the university can be an amazing resource, and it would be foolish to overlook that. Jackie McLean mentored scores of young musicians in his bands, but he also mentored tons and tons of really important musicians as a professor. So, I think both sides of the coin are really important, and I hope to contribute to younger generations as both bandleader and educator."

While Zenón acknowledges that music schools are great for promoting student development, he said, "I strongly believe there is no substitute for what you learn on the bandstand or in playing with more experienced musicians. That's something that's very hard to teach because re-creating that type of environment in a classroom is almost impossible. Of course, a lot of the opportunities that existed in the past are not there anymore. Working bands are almost non-existent in jazz, and the ones that do exist keep the same members for a very long time."

Iverson agreed that practical learning outdistanced what the classroom could produce, but concluded that looking into the past is pointless.

"Jazz was better when it was closer to being a super-advanced folk music than anything

academia could offer," Iverson said. "However, we are where we are, and those of us who really love jazz need to deal with what we have."

Schaphorst sees jazz education as still being in its infancy, and believes that NEC is a good model for how students and teachers who are active musicians can share in the classroom.

"The musicians I work with at NEC all enjoy the give-and-take with students," he said. "It's a beautiful thing."

Beautiful it may be, but is that exchange with students enough of an incentive to make artists like Iyer, Mahanthappa, Iverson and the others set aside large chunks of time when they could be composing, performing or recording in the prime of their careers? What's really at the heart of this relatively large move from the concert stage and recording studios to the ivory tower?

Mahanthappa was frank about the economics facing even those who have won the DownBeat Critics Poll multiple times along with other accolades.

"Every year has seemed like I'm starting over," he said. "Success just doesn't seem cumulative anymore. I can do tours where I make money, but I'm not the guy who's going to headline a festival. There are still only a handful of people—Herbie Hancock, Chick Corea, Wayne Shorter—who can do that. Touring is always going to be important, but counting every penny on a tour is exhausting, and sustainabil-

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ty becomes a real issue.”

As he talked, the saxophonist cradled his three-week-old daughter, the newest addition to his family.

“Obviously, having a young family is a big reason for wanting something more stable and closer to home,” he said.

Zenón echoed this sentiment: “As musicians get older and weary of being on the road all the time, they start looking for situations where they might be able to make a decent income while spending more time at home. Teaching is ideal in this sense since it still gives you the opportunity to be creative and use music as an avenue to reach others.

“To survive as a musician, you can’t rely on working with one band all year or even just playing as a leader. You’re going to have to do a little bit of everything: teach, write, play—as a leader and as a sideman—be comfortable playing different types of music. That’s where the jazz world is today.”

Faced with those realities as well, Mahanthappa credits his close friend Lehman with inspiring his decision to begin tracking the job postings at music schools. Originally, he considered applying to replace trombonist Julian Priester at Cornish College of the Arts in 2011, but the move from his base in New Jersey to Seattle would have been too difficult to engineer. When pianist Mulgrew Miller died in

2013, leaving the job of director of jazz studies at Paterson vacant, Mahanthappa applied for the post that eventually went to Charlap.

“I still wasn’t really on the market in an active way, but Paterson is 20 minutes from my door, so I couldn’t resist,” he said.

The commute to Princeton is a little further, but the location was still irresistible and the Ivy League reputation intoxicating.

“I knew Princeton had a great music program in general, but I really didn’t know about their jazz program at all.”

Pratt said that the school made it clear it was looking for a director who was also an active performer, and that the three people who joined Mahanthappa on the short list were all recognizable names.

“I can understand how hard it is for musicians to make a steady, sustainable living these days,” Pratt said. “Everything in music is getting harder, and when was the last time a jazz artist was featured on the cover of Time magazine? Institutions like Princeton or Juilliard provide you with a pretty good living, and that’s very attractive.”

Looking at the outcome of this new influx of highly talented musicians into academia, both Lehman and Mahanthappa are extremely optimistic.

“I think this latest wave of artists into education is going to be really important,” Lehman

said. “I’m starting to see more and more of a radical and meaningful integration of black music, improvised music and jazz into the overall curriculum in music departments across the country. I think Vijay Iyer’s work at Harvard is a big part of that, as well as George Lewis’ work at Columbia. I’m hoping to follow in their footsteps, and hoping that trend of a real integration of ideas and aesthetics of those musics keeps going.”

In looking at the future, Mahanthappa considered the artistic implications.

“Having all these strong individuals in the classroom means that we’re going to get more people developing their own sound. Look, when I was considering my jazz education in 1988, there were [only] 10 programs open to me. Now, every college and university has a jazz program, and a lot of the people teaching in them have never really played. They’ve played *at* jazz. Consequently, these programs have turned out a lot of generic-sounding musicians. Eighty-five percent of the young tenor players I hear sound like some combination of Joe Lovano, Michael Brecker, Mark Turner and Chris Potter.

This current trend of hiring is bringing a lot of really strong, individualistic thinkers into jazz education, and I hope we can change the status quo. Whatever the result, it’s going to be an interesting next 10 years.”

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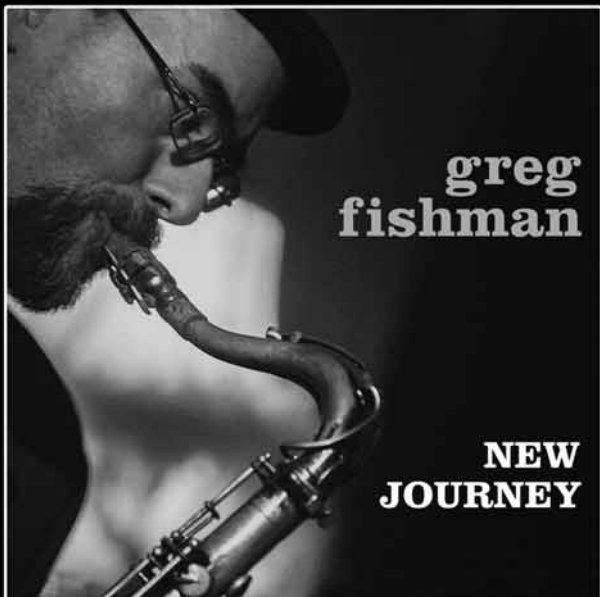
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PHOTO BY FRANK STEWART



DOWNBEAT Album Review: ★★★★★ Greg Fishman - New Journey

Unsung Chicago tenor saxophonist Greg Fishman is worth our respect. He's a hardworking Midwesterner who's built a viable career out of playing, teaching and publishing a plethora of valuable academic texts for musicians. He's also a world authority on Stan Getz, and there are whiffs of Getz in his balladeering and curlicue adornments, but otherwise Fishman is a less ethereal player. He's steeped in Chicago's tough tenor tradition, whether by accident or design, and his playing is rich in drive and detail, somewhat reminiscent of (non-Chicagoan) George Coleman.

Fishman's deep knowledge of the mechanics of jazz leads to such compositions as "The Ninth Degree," inspired by his penchant for his favorite chord note, and "Boppertunity" a tobogganing theme built over "All God's Children Got Rhythm." But Fishman is more than mere scholar—there's heart, nuanced tonality, interaction and snappy composition here.

Plus, the tasty rhythm section has a wealth of experience. Dennis Luxion is known for vintage sojourns with Chet Baker, but he currently hones his skills at late jams at Chicago's Green Mill jazz club; Eric Hochberg's sure time and rich tone have been sought by leaders such as Pat Metheny, Terry Callier and Jackie Allen; and drummer Phil Gratteau is another unheralded local stalwart.

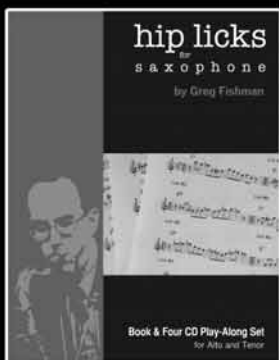
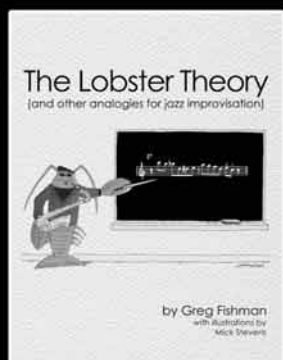
One of Fishman's most fluid, painterly solos comes on the impressionistic "Floating Down," a waltz built with wholestep descending major seventh chords that features intelligent solos from Luxion and Hochberg and a chilled bellnote kiss from the leader to close things out.

Elsewhere there's plenty of straightahead, no nonsense grooving, such as on "Champagne Jane" (nice incidence of false-fingered shadow boxing from the tenor) and the Latin-tinged "Dahlia" spontaneously named for an appreciative audience member. This is a compact, consistent album that doesn't outstay its welcome. —6/22/2016

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Augusta University (formerly Georgia Regents University)

Augusta, Georgia

Student Body: 8,333.

Tuition: In state, \$4,141; out-of-state, \$11,495.

Jazz Degrees: Bachelor of Music in Jazz Performance.

Faculty: Wycliffe Gordon, Robert Foster.

Jazz Bands: AU Jazz Ensemble, AU Jazz Combo.

Auditions: augusta.edu/pamplin/music/.

Financial Aid: Available. augusta.edu/finaid.

Scholarships: Merit-based. Dr. Angela Morgan, (706) 737-1453, amorgan1@augusta.edu.

Apply by: augusta.edu/admissions/.

Contact: Dr. Robert Foster, (706) 737-1453, rfoster@augusta.edu.

Belmont University Nashville, Tennessee

Student Body: University, 7,400; School of Music, 735.

Tuition: \$29,930 plus room and board (\$10,000) for a total of \$39,930.

Jazz Degrees: Commercial Music.

Faculty: Stephanie Adlington, Anthony Belfiglio, Bruce Bennett, Mark Bennett, Rick Beresford, Kathy Chiavola, Amanda Combs, Billy Contreras, Bruce Dudley, Sandra Dudley, Matt Endahl, Kelly Garner, Alex Graham, Jeff Kirk, Viktor Kraus, Jeff Lisenby, Todd London, Keith Mason, David McKay, Steve Maudlin, Paul Nelson, Adam Nitti, Nick Palmer, Kathryn Paradise, John Pell, Tammy Rogers King, Megan

Santi, Tracy Silverman, Buddy Spicher, Megan Terwilliger, Chester Thompson, Roy Vogt, Derico Watson, James Wigginton, Steve Willets, Zoro.

Jazz Bands: Jazz Band I, Jazz Band II, Jazz Small Group I, Jazz Small Group II, Bass Ensemble, Jazz Strings (Quartet and Septet), Jazzmin (vocal ensemble).

Alumni: Josh Turner, Ginny Owens.

Auditions: Required. Live auditions preferred but video auditions accepted in special circumstances. belmont.edu/music. Undergrad. auditions: Nov. 12, Jan. 14, Jan. 28, Feb. 11, Mar. 18.

Financial Aid: Student Financial Services, (615) 460-6403.

Scholarships: Student Financial Services, (615) 460-6403 or Office of Admissions, (615) 460-6785.

Apply by: Priority deadline for major merit scholarship consideration is Dec. 1.

Contact: Maren Bishop, (615) 460-6408, maren.bishop@belmont.edu or SOMauditions@belmont.edu.

Coastal Carolina University Conway, South Carolina

Student Body: 10,600.

Tuition: In-state, \$5265/semester; out-of-state, \$12,160/semester.

Jazz Degrees: Bachelor of Arts in Music (Commercial Music and Jazz), Master of Arts in Music Technology and Media.

Faculty: Matt White (Director), Tim Fischer, Jesse Willis, Chris Connolly, Dan O'Reilly, Denrey Christy, David Bankston, Steve Bailey.

Jazz Bands: CCU Jazz Ensemble, CCU New Jazz Ensemble, CCU Jazz Combo, CCU

Funk Fusion Ensemble, POP 101.

Alumni: Elise Testone, Simon Harding.

Auditions: coastal.edu/music/audition/.

Financial Aid: Available. Dr. Matthew White, (843) 349-4083, mwhite@coastal.edu.

Scholarships: Dr. Matthew White, (843) 349-4083, mwhite@coastal.edu.

Contact: Dr. Matthew White, (843) 349-4083, mwhite@coastal.edu.

East Carolina University Greenville, North Carolina

Student Body: 28,500 total; music majors, 300.

Tuition: Undergraduate, in-state, \$3,290, out-of-state, \$11,077; graduate, in-state, \$3,428.50, out-of-state, \$9,729.50.

Jazz Degrees: Bachelor of Music in Music, Music Performance, Jazz Studies, Instrumental; Master of Music in Music, Jazz Performance.

Faculty: Jeff Bair (Director of Jazz Studies), Carroll Dashiell, Jim Crew, Dan Davis, Scott Sawyer.

Jazz Bands: Jazz Ensemble "A", Jazz Ensemble "B", Chamber Jazz Ensembles.

Alumni: Christopher Bullock, Dr. Chip Crotts, Dr. Mitch Butler, Ron Rudkin.

Auditions: Auditions are for admission and scholarship consideration. Recordings are accepted, but on-site auditions are preferred on the following dates: Dec. 3, Jan. 21, Feb. 11, Feb. 25, Mar. 18. Must audition by Feb. 27 for scholarship consideration.

Financial Aid: Available. ecu.edu/financial/.

Scholarships: ecu.edu/financial/.

Apply by: Mar. 1.

Contact: Dr. Jeff Bair, Director of Jazz Studies, (252) 328-1254, bairj@ecu.edu.

Elon University Elon, North Carolina

- Student Body:** 5,000 undergraduates.
- Tuition:** \$43,170.
- Jazz Degrees:** Bachelor of Arts in Music or Music Performance; Bachelor of Science in Music Education or Music Technology. Bachelor's degree candidates can pursue Jazz Studies as a field of minor concentration.
- Faculty:** Jon Metzger, Matt Buckmaster, Chip Newton.
- Jazz Bands:** One big band, two jazz combos, one vocal jazz ensemble.
- Alumni:** Brad Linde, Kevin Pace.
- Auditions:** Auditions are for placement once on campus.
- Financial Aid:** Contact Financial Planning. elon.edu/e/admissions/undergraduate/financial-aid/index.html.
- Scholarships:** Contact Financial Planning. elon.edu/e/admissions/undergraduate/financial-aid/index.html.
- Apply by:** Jan. 15.
- Contact:** Jon Metzger, Jazz Studies, (336) 278-5683, jmetzger@elon.edu.

Florida A&M University

Tallahassee, Florida

- Student Body:** 10,000.
- Tuition:** In-State, \$21,329, out-of-state, \$33,727.
- Jazz Degrees:** Bachelor of Arts in Music with concentration in Jazz Studies, Bachelor of Science in Music with concentration in Jazz Studies.
- Faculty:** Lindsey Sarjeant, Longineu Parsons, Robert Griffin, Carlos Vega, Brian Hall.
- Jazz Bands:** Jazz Ensemble, Jazz Combo, Latin Jazz Ensemble.
- Alumni:** Cannonball Adderley, Nat Adderley, Wycliffe Gordon, Ron McCurdy.
- Auditions:** January through March. For info, contact brian.hall@famuedu.
- Financial Aid:** Available. Deadline is March. 1. Office of Financial Aid, (850) 599-3730, finaid@famuedu.
- Scholarships:** Based on audition and merit. Dept. of Music, (850) 599-3024.
- Apply by:** Sept. 1 through May 1.
- Contact:** Robert Griffin, Director of Jazz Studies, (850) 412-7144, robert.griffin@famuedu.

Florida International University Miami, Florida

- Student Body:** 30 jazz majors.
- Tuition:** fiu.edu.
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Instrumental and Vocal; Master of Music in Jazz Performance, Instrumental and Vocal.

- Faculty:** Gary Campbell (Area Coordinator), Michael Orta, Jamie Ousley, Lisanne Lyons, Rodolfo Zuniga, Tom Lippincott, Francisco Dimas.
- Jazz Bands:** Jazz Big Band, Latin Jazz Ensemble, Jazz Guitar Ensemble, Jazz Combos, Jazz Vocal Ensemble.
- Alumni:** Marco Pignataro, Jean Caze.
- Auditions:** music.fiu.edu, GetAccepted online audition page.
- Financial Aid:** fiu.edu.
- Scholarships:** fiu.edu.
- Apply by:** May 1.
- Contact:** Gary Campbell, gary.campbell@fiu.edu.

Florida State University Tallahassee, Florida

- Student Body:** 41,000 total; 1,100 music students.
- Tuition:** Undergraduate, in-state, \$5,656, out-of-state, \$18,786; graduate, in-state: \$9,640, out-of-state: \$22,260.
- Jazz Degrees:** Bachelor of Arts in Jazz, Bachelor of Music in Jazz Performance, Master of Music in Jazz Studies.
- Faculty:** Leon Anderson, William Kennedy, Rodney Jordan, William Peterson, Scotty Barnhart, Marcus Roberts.
- Jazz Bands:** Three full jazz bands, multiple combos, vocal jazz ensemble.
- Alumni:** Marcus Roberts.
- Auditions:** Jan. 28, Feb. 11, Feb. 25. Live auditions preferred.
- Financial Aid:** Available. (850) 644-0539 or visit financialaid.fsu.edu.
- Scholarships:** Merit- and talent-based. (850) 644-6102 or visit musicadmissions@fsu.edu.
- Apply by:** Dec. 1 (priority deadline), Jan. 13 (final deadline).
- Contact:** Kristopher Watson, (850) 644-6102 or musicadmissions@fsu.edu. Visit music.fsu.edu.

Furman University Greenville, South Carolina

- Student Body:** University, 2,600; 175 music majors.
- Tuition:** \$46,784.
- Jazz Degrees:** Bachelor of Music in Music Performance, Music Education, Music Composition, Music Theory.
- Faculty:** Matt Olson, Steve Watson, Keith Davis, Justin Watt, Ian Bracchitta.
- Jazz Bands:** Furman University Jazz Ensemble, several combos.
- Auditions:** Dec. 3, Jan. 13-14, Feb. 10-11. musicatfurman.com.
- Financial Aid:** Available. furman.edu.
- Scholarships:** Merit-based, available by audition. music@furman.edu.
- Apply by:** Nov. 1 (early decision), Jan. 15 (regular decision).
- Contact:** Matt Olson, (864) 294-3284, matt.olson@furman.edu.

Georgia State University

Atlanta, Georgia

- Student Body:** 55,000.
- Tuition:** In-state, \$9,622; out-of-state, \$27,832.
- Jazz Degrees:** Bachelor of Music, Concentration in Jazz Studies; Master of Music in Jazz Studies.
- Faculty:** Gordon Vernick, Kevin Bales, Mace Hibbard, Justin Varnes, Robert Dickson, Dave Frackenpohl, Wes Funderburk, Rita Graham, Billy Thornton, Geoffrey Haydon.
- Jazz Bands:** Two big bands and 10 jazz combos.
- Alumni:** Sam Skelton, Sonny Emory, Joe Gransden, Trey Wright, Jimmy Motley, Lizz Wright, Tyrone Jackson, Matt Kaminski, Darren English, Oliver Santana, Marcus Printup, Dave Engelhardt, Coy Bowles, Kenny Banks, Kevin Bales.
- Auditions:** Complete the application online. Deadline for application is four weeks prior to the chosen audition day. Auditions: Nov. 4, Feb. 20, March 6. Call (404) 413-5900 or visit music.gsu.edu.
- Financial Aid:** Available.
- Scholarships:** Merit-based. All auditioning students are automatically considered for merit-based financial aid.
- Contact:** music@gsu.edu.

Hugh Hodgson School of Music, University of Georgia Athens, Georgia

- Student Body:** 600.
- Tuition:** In-state, \$11,622; out-of-state, \$29,832.
- Jazz Degrees:** Music Minor in Jazz.
- Faculty:** David D'Angelo, Connie Frigo, Phil Smith, Frederick Burchinal, Timothy Adams, Jr., others.
- Jazz Bands:** Jazz Band I, Jazz Band II, Jazz Studio Orchestra, various combos.
- Alumni:** Tituss Burgess.
- Auditions:** music.uga.edu/overview.
- Financial Aid:** goo.gl/4iPqpc.
- Scholarships:** Available to for first-year undergraduate music majors.
- Apply by:** Jan. 15.
- Contact:** Chris Hallum, Music Admissions Officer, (706) 542-2005, cdhallum@uga.edu.

Jacksonville State University Jacksonville, Alabama

- Student Body:** 8,600.
- Tuition:** \$300 per credit hour.
- Jazz Degrees:** Jazz Certificate.
- Faculty:** Dr. Andrew Nevala, Director of Jazz Studies. Dr. Tony McCutchen, Department Chair, Drumset. Dr. Chris Probst, Trumpet. Dr. Dave



Reedist Dick Oatts rehearses with the Virginia Commonwealth University Jazz Orchestra.

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Jazz Bands: four jazz bands, six combos, Latin Ensemble.

Auditions: Held in February, on campus. jsu-jazz.webs.com/.

Financial Aid: Available. jsu.edu.

Scholarships: Jazz Scholarships Available. Contact Dr. Andy Nevala, anevala@jsu.edu.

Apply by: July 2016.

Contact: Dr. Andy Nevala, anevala@jsu.edu.

Wayne Maureau, Gordon Towell, Cindy Scott and Johnny Vidacovich.

Jazz Bands: Three jazz bands, six combos, Trad Combo, Afro Cuban Ensemble.

Alumni: Rick Margitza, Charles Pillow, Ellis Marsalis, Tony Garcia.

Auditions: On campus Dec. 10, Jan. 21, Feb 4.

Financial Aid: Available.

Scholarships: Need- and merit-based.

Apply by: Feb. 4.

Contact: Gordon Towell, (504) 865-2164, gtowell@loyno.edu.

Francis, Mike Gerber, Aaron Lebos, Sandy Poltarack, Mark Small, Gary Thomas, Rupert Ziawinski, Rodolfo Zuniga.

Jazz Bands: Verve Ensemble, Horace Silver Ensemble, Blue Note Ensemble, Hard Bop Ensemble, Contemporary Music Ensemble, Jazz Workshop.

Auditions: mdc.edu/wolfson.

Financial Aid: Available. (305) 237-3244.

Scholarships: Merit-based fine arts grants.

Apply by: mdc.edu/wolfson.

Contact: Dr. Michael Di Liddo, (305) 237-3930, mdliddo@mdc.edu. mdc.edu/wolfson and mdc.edu/main/jazzatwolfsonpresents.

Jacksonville University

Jacksonville, Florida

Student Body: 4,100.

Tuition: \$32,620.

Jazz Degrees: Bachelor of Music in Music Performance with a Concentration in Jazz Studies and Commercial Music.

Faculty: John Ricci (Director of Jazz Studies), Gary Starling, Scott Giddens, Stanley Piper, Richard Kirkland.

Jazz Bands: Three combos, big band.

Alumni: Program is new.

Auditions: ju.edu/cfa/Music/Pages/music-Audition-Information.aspx.

Financial Aid: Available. (904) 256-7000.

Scholarships: Up to full tuition discounting is possible via merit and talent awards combined. (904) 256-7000.

Apply by: Rolling admissions.

Contact: John Ricci, Director of Jazz Studies, (904) 256-7457.

Loyola University

New Orleans, Louisiana

Student Body: 4,500.

Tuition: \$36,938.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Performance, Bachelor of Music in Music Industry, Bachelor of Music Education, Bachelor of Music Therapy, Master of Music.

Faculty: Tony Dagradi, Nick Volz, Don Vappie, Ed Wise, Matt Lemmler,

Miami Dade College

Miami, Florida

Student Body: More than 165,000 students on eight campuses.

Tuition: In-state, \$6,000; out-of-state, \$20,000. mdc.edu/main/flresidency/default.aspx.

Jazz Degrees: Associate of Arts (Music or Music Education), Associate of Science (Music Business—Creative Performance or Creative Production). For concentration in Jazz Studies, see listing below for Miami Dade College—Wolfson.

Faculty: Tim Brent, Mike Di Liddo, Matt Bonelli, Jim Broderick.

Jazz Bands: Two big bands, Studio Jazz Small Group, Vocal Fusion vocal jazz ensemble, R&B Ensemble, Salsa Orchestra.

Alumni: Jon Secada, Silvano Monasterios.

Auditions: No audition required to major in music, only for specific ensembles.

Financial Aid: (305) 237-2325. mdc.edu/main/financialaid/.

Scholarships: mdc.edu/main/financialaid/.

Apply by: (305) 237-2325.

Contact: Tim Brent, tbrent@mdc.edu.

Miami Dade College, Wolfson Campus

Miami, Florida

Student Body: 27,000 on Wolfson Campus, 100 music students, 25 jazz students.

Tuition: Undergraduate, in-state, \$1,418.64; out-of-state, \$4,830.12.

Jazz Degrees: Associate of Arts with an emphasis in Jazz Studies.

Faculty: Dr. Michael Di Liddo, Dr. Peter

Middle Tennessee State University

Murfreesboro, Tennessee

Student Body: 20,262 total, 30 jazz majors, 55 music industry majors, 400+ music majors and minors.

Tuition: Undergraduate, in-state, \$8,084/year, out-of-state, \$24,876; graduate, in-state, \$5,868/year, out-of-state, \$14,784.

Jazz Degrees: Bachelor of Music Performance in Jazz Studies; Master of Music in Jazz Studies; Bachelor of Music in Music Industry with Jazz Concentration, with minors in Recording Industry Studies or Entrepreneurship.

Faculty: Jamey Simmons (Director), Don Aliquo, David Loucky, Jim Ferguson, Joe Davidian, Paul Abrams, Chip Henderson, Lalo Davila, Derrek Phillips, Ashley Kimbrough, Cedric Dent.

Jazz Bands: Jazz Ensembles I and II, numerous combos, Salsa Band, MTSU Singers (vocal jazz), Steel Bands, Commercial Music Ensembles. mtsu.edu/music/pdf/ensemblebrochure.pdf

Alumni: Shawn Purcell, Jim White, Chris McDonald, Elizabeth Johnson.

Auditions: Required to be a major in the School of Music via dates in winter-spring for fall admission. Visit mtsumusic.com.

Financial Aid: Academic- and need-based awards.

Scholarships: Music awards and graduate assistantships are based on auditions. Visit mtsu.edu/music/scholarships.php.

Apply by: Dec. 1 for academic awards, March 1 for School of Music admission and audition. mtsu.edu/how-to-apply/deadlines.php.

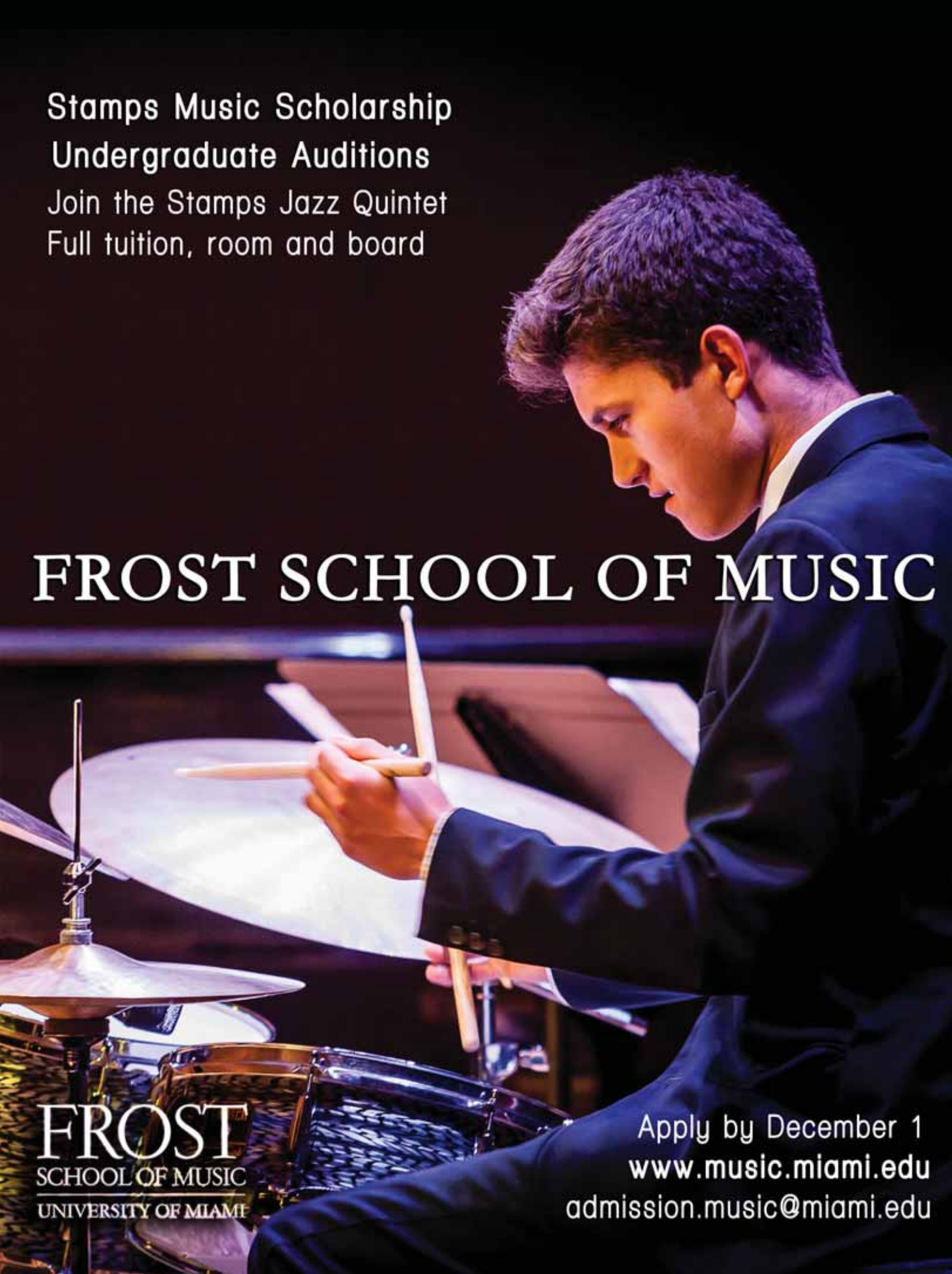
Contact: Jamey Simmons, (615) 898-2724, Director of Jazz Studies, james.simmons@mtsu.edu.

North Carolina Central University

Durham, North Carolina

Student Body: 8,500.

Tuition: Undergraduate, in-state, \$1,827/



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semester, out-of-state, \$2,523; graduate, in-state, \$2,323/semester, out-of-state, \$8,673/semester.

Jazz Degrees: Bachelor of Music, Jazz Studies, Jazz Studies/Music Education; Master of Music in Jazz Studies (Performance and Composition).

Faculty: Ira Wiggins, Baron Tymas, Robert Trowers, Lenora Zenzali Helm, Arnold George, Damon Brown, Thomas Taylor, Albert Strong, Aaron Hill, Ed Paolantonio, Branford Marsalis (Arist in Residence), Joey Calderazzo (Arist in Residence).

Jazz Bands: Jazz Ensembles I–II, Combos I–IV, Vocal Jazz Ensemble, Advanced Vocal Jazz Ensemble, Guitar Ensemble.

Alumni: Grady Tate, Leon Pendarvis, Ameen Saleem, Jim Crew, Aaron Hill.

Auditions: Ira Wiggins, iwiggins@nccu.edu.

Financial Aid: Available.

Scholarships: Available.

Apply by: Nov. 1 (Spring admission), Mar. 15 (Fall admission).

Contact: Instrumentalists, contact Ira Wiggins, (919) 530-7214, iwiggins@nccu.edu; vocalists, contact Lenora Zenzali Helm, (919) 530-6653, lhelm@nccu.edu.

Northern Kentucky University Highland Heights, Kentucky

Student Body: 15,000.

Tuition: In-state, \$4,368/semester; out-of-state, \$8,736/semester.

Jazz Degrees: Bachelor of Music in Performance with a Jazz Studies emphasis.

Faculty: John Zappa, William Brian Hogg, Jim Connerley, Max Gise, Ted Karas, Bill Jackson, Mike Meloy, Pablo Benavides, Nick Fryer, Erwin Stuckey.

Jazz Bands: Jazz Ensemble, Little Big Band, Jazz Combos, Vocal Jazz, Latin Jazz Combo, R&B Combo.

Auditions: William Brian Hogg, (859) 572-5885, hoggw1@nku.edu.

Financial Aid: Available. nku.edu.

Scholarships: Need- and merit-based. William Brian Hogg, (859) 572-5885, hoggw1@nku.edu.

Apply by: Jan. 15 for scholarships.

Contact: William Brian Hogg, (859) 572-5885, hoggw1@nku.edu.

Oklahoma State University Stillwater, Oklahoma

Student Body: 25,939.

Tuition: In-state, \$4,425; out-of-state, \$17,010.

Jazz Degrees: Bachelor of Arts in Music; Bachelor of Music in Elective Studies in Business; Bachelor of Music in Performance; Bachelor of Music Education, Instrumental and Vocal.

Faculty: Dr. Tommy Poole, Paul Compton.

Jazz Bands: Two large jazz ensembles, three jazz combos, one vocal jazz ensemble.

Auditions: Admission auditions for majors take place between January and March. Auditions for ensemble placement occur in the fall.

Financial Aid: Available. (405) 744-6604.

Scholarships: For need-based and academic scholarship questions, contact Financial Aid. For merit-based music scholarships, contact OSU Bands at (405) 744-6135.

Apply by: Dr. Tommy Poole, (405) 744-2902, tommy.poole@okstate.edu.

Contact: Dr. Tommy Poole, (405) 744-2902, tommy.poole@okstate.edu.

Texas A&M University–Kingsville Kingsville, Texas

Student Body: 75 in jazz program.

Tuition: Approx. \$3,500/semester.

Jazz Degrees: Bachelor of Music in Performance with an emphasis in Jazz Studies.

Faculty: Paul Hageman (Director of Jazz Program), James Warth, Kyle Millsap, Oscar Diaz, Jason Kihle, Glynn Garcia.

Jazz Bands: Jazz Bands I, II, III; Jazz Combos I, II; Latin Jazz Ensemble; Jazz Trombone Ensemble.

Auditions: Audition dates are scheduled for Jan. 28, Feb. 18, 2017, Mar. 4, Apr. 1.

Financial Aid: Available..

Scholarships: Merit-based; audition required.

Apply by: May 1.

Contact: Paul Hageman, 361-593-2806, paul.hageman@tamuk.edu.

Texas Christian University

Fort Worth, Texas

Student Body: 300+ music majors.

Tuition: \$42,580.

Jazz Degrees: None.

Faculty: Joe Eckert, Thomas Burchill, Joey Carter, Kyp Green, Amy Stewart, Brian West.

Jazz Bands: TCU Jazz Ensemble; Purple, White, and Blues (TCU Vocal Jazz Ensemble).

Auditions: Joe Eckert, Director of Jazz Studies, (817) 257-5576, j.eckert@tcu.edu.

Financial Aid: Available. financialaid.tcu.edu.

Scholarships: Need- and merit-based.

Apply by: Nov. 1 (early action), Feb. 15 (regular decision).

Contact: Joe Eckert, Director of Jazz Studies, (817) 257-5576, j.eckert@tcu.edu.

Texas Southern University Houston, Texas

Student Body: 9,000.

Tuition: In-state, \$5,156; out-of-state, \$11,684 (total charges, fixed rate plan plus fees).

Jazz Degrees: Bachelor of Arts in Music (Performance, Jazz Studies, Composition), Bachelor of Arts in Music Education with Teacher

Certification.

Faculty: Dr. Brian Perez, Dr. Howard C. Harris, Jason Oby, Lee Richard, others.

Jazz Bands: The Jazz Experience Big Band, Vocal Jazz Ensemble, Compadres de Ritmo (Latin Jazz), Evidence combo, Milestones combo.

Alumni: Joe Sample, Wilton Felder, Billy Harper, Kirk Whalum, Yolanda Adams, Ku-umba Frank Lacy.

Auditions: Every August prior to the Fall Semester for participation during the school year. Recorded and Skype/FaceTime auditions are an option for out-of-state students.

Financial Aid: Available. A FAFSA portfolio must be on file. em.tsu.edu/financialaid/.

Scholarships: em.tsu.edu/financialaid/scholarships/.

Apply by: July 15 (for Fall), Dec. 15 (for Spring).

Contact: Dr. Jason Oby, (713) 313-7263, oby_jb@tsu.edu.

Texas State University San Marcos, Texas

Student Body: School of Music, 600; Texas State University, 36,000.

Tuition: In-state, \$3,700/semester; out-of-state, \$7,300/semester (approximate); details at sbs.txstate.edu/billing/rates-g.html

Jazz Degrees: Master of Music, Latin Music Performance (Salsa/Latin Jazz).

Faculty: John Lopez (Coordinator), Samuel López, Stephen Hawk. Past workshop guests include Oscar Hernández, Larry Harlow, Poncho Sanchez. latin.music.txstate.edu/faculty-and-staff.html.

Jazz Bands: Salsa del Rio, Orquesta del Rio, Afro-Caribbean Lab.

Alumni: Georgie Padilla, Amy Zuniga.

Auditions: Required. See website.

Financial Aid: Available.

Scholarships: Merit-based. For info on graduate scholarships, contact Ludim Pedroza, lp27@txstate.edu.

Apply by: Priority deadline Jan. 15 (to compete for scholarships and assistantships); Standard deadline June 15 (for application). lp27@txstate.edu.

Contact: Ludim Pedroza, lp27@txstate.edu.

Texas Tech University Lubbock, Texas

Student Body: 35,900 total, 440 in School of Music.

Tuition: In-state, \$9,866; out-of-state, \$20,726.

Jazz Degrees: See website.

Faculty: Stephen Jones, Ben Haugland, Alan D. Shinn, David Dees, Mark Morton, Will Strieder, James Decker.

Jazz Bands: Three big bands, combos.

Alumni: Arlington J. Jones II.

Auditions: Recorded auditions are accepted. On-campus auditions are Feb. 20

and March 5. Ja'Net Ross, (806) 834-6680, janet.ross@ttu.edu.

- Financial Aid:** Available. (806) 742-3681.
- Scholarships:** Available. (806) 742-3681.
- Apply by:** Feb. 1.
- Contact:** William Ballenger, william.ballenger@ttu.edu.

Tulane University New Orleans, Louisiana

- Student Body:** 13,500.
- Tuition:** \$51,010.
- Jazz Degrees:** Bachelor of Fine Arts in Jazz Studies, Master of Fine Arts in Composition, Master of Arts in Musicology with a specialization in New Orleans music.
- Faculty:** Matt Sakakeeny, Courtney Bryan, Jesse McBride, John Dobry, James Markway, Rex Gregory, Delfeayo Marsalis.
- Jazz Bands:** Jazz Orchestra, Traditional Jazz Ensemble, five other jazz combos.
- Auditions:** Optional during application process; B.F.A. auditions held during sophomore year. See website.
- Financial Aid:** Available.
- Scholarships:** Available.
- Apply by:** Nov. 1 (early decision), Nov. 15 (early action), Jan. 15 (regular decision).
- Contact:** Matt Sakakeeny, (504) 865-5274, mattsak@tulane.edu or James Markway, (504) 865-5270, jmarkway@tulane.edu.

University of Alabama Tuscaloosa, Alabama

- Student Body:** Over 400 music majors, 20 Bachelor of Music in Jazz majors, one Master of Music in Arranging student.
- Tuition:** In-state, \$12,591; out-of-state, \$20,153. See website for details.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Arranging.
- Faculty:** Tom Wolfe, Christopher Kozak, Jonathan Noffsinger, Mark Lanter, Jonathan Whitaker, Eric Yates, Rob Alley, Matt Wiley.
- Jazz Bands:** Two big bands, three combos.
- Auditions:** (205) 348-7112. jazz.ua.edu or music.ua.edu.
- Financial Aid:** (205) 348-7112. Pam Woodard, pwoodard@ua.edu.
- Scholarships:** Merit-based. (205) 348-7112. Pam Woodard, pwoodard@ua.edu.
- Apply by:** Rolling admissions.
- Contact:** Chris Kozak, Associate Professor and Director of Jazz Studies, (205) 348-6333, ckozak@ua.edu.

University Of Central Florida

Orlando, Florida

- Student Body:** Jazz Program, 40.
- Tuition:** In-state, \$6368; out of state, \$22,467.

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A major component of the jazz program is international outreach. We actively engage with students from throughout the world through our graduate and undergraduate degree programs. Students groups have performed and toured in Argentina, Brazil, Ecuador, England, Estonia, Finland, Poland, and Russia. Jazz Faculty have presented extended workshops in Barbados, Brazil, China, Colombia, Ecuador, Estonia, Republic of Georgia, Russia, and Trinidad.

The program has established international exchange programs with significant institutions in Argentina, Australia, Brazil, Ecuador, England, Poland, and Russia.

Please visit the article in this DownBeat Education Guide for details about our most recent international outreach with musicians in the Republic of Georgia.

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- Chip Henderson, guitar
- Jim Ferguson, bass/voice
- Lalo Davila, percussion
- Derrek Phillips, drum set
- Cedric Dent, vocal jazz

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- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Arts with a Jazz Emphasis.
- Faculty:** Jeff Rupert, Marty Morell, Richard Drexler, Per Danielsson, Bobby Koelble, George Weremchuk, John Almeida, Dan Miller (Artist in Residence).
- Jazz Bands:** Two big bands, seven jazz chamber groups.
- Alumni:** Rob Schaer, Richard Drexler, James Navan, Carey Frank, Greg Zabel.
- Auditions:** Jan. 21, Feb. 4, Feb. 18 (scholarship auditions). Apr. 1 (non-scholarship audition).
- Financial Aid:** UCF Financial Aid, (407) 823-2827.
- Scholarships:** Scholarship Committee, Department of Music, (407) 823-2869.
- Apply by:** May 1 (suggested application submission by Oct. 1).
- Contact:** Jeff Rupert, Director of Jazz Studies, (407) 823.5411 or jeffrupert@ucf.edu.

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University Of Central Oklahoma

Oklahoma City, Oklahoma

- Student Body:** Approx. 375 music majors (undergraduate and graduate), 80-90 undergraduate jazz students, 20-25 graduate jazz students.
- Tuition:** Undergraduate, in-state, \$203.20/credit hour, out-of-state, \$499.05/credit hour; graduate, in-state, \$257.60/credit hour, out-of-state, \$597.60.
- Jazz Degrees:** Minor in Jazz Studies, Bachelor of Music in Jazz Performance, Master of Music in Jazz Studies (Performance or Music Production Options).
- Faculty:** Brian Gorrell, Lee Rucker, Jeff Kidwell, Danny Vaughan, Clint Rohr, David Hardman, Michael Geib, Dennis Borycki, Zachary Lee, Ryan Sharp, Aaron Tomasko.
- Jazz Bands:** Jazz Ensembles 1, 2, 3, 4 & 5; Jazz Composers Combo, 5th Street Strutters Dixieland Combo, Conjunto de Jazz Latino Combo, Jazz Repertory Combos 1, 2 & 3; Chamber Singers Vocal Jazz Ensemble.
- Alumni:** Sharel Cassity, David Gibson, David Anderson, Aidan Carroll.
- Auditions:** Held first Saturday in February and March and by appointment. for info: briangorrell@ucojazz.lab.com.
- Financial Aid:** Available. (405) 974-3334.
- Scholarships:** Substantial Tuition Waiver and Cash Awards available to highly qualified applicants. briangorrell@ucojazz.lab.com.
- Apply by:** Aug. 1 (Fall admission), Dec. 1 (Spring admission).
- Contact:** Brian Gorrell, Director of Jazz Studies, (405) 359-7989,

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ucojazzlab.com.

University Of Kentucky

Lexington, Kentucky

Student Body: 25,000.

Tuition: In-state, \$5,546/semester;
out-of-state, \$12,216/semester.

Jazz Degrees: None. Classes only.

Faculty: Miles Osland, Raleigh Dailey.

Jazz Bands: Two jazz bands, four combos.

Financial Aid: Available. Miles Osland, (859) 257-8173.

Scholarships: Merit-based available. Miles Osland, (859) 257-8173.

Apply by: Feb. 1.

Contact: Miles Osland, (859) 257-8173, miles.osland@uky.edu.

University of Louisville, Jamey Aebersold Jazz Studies Program

Louisville, Kentucky

Student Body: School of Music, approx. 350; Jazz Studies, 35-50.

Tuition: In-state, \$10,542, out-of-state, \$24,848; graduate, in-state, \$11,664, out-of-state, \$24,274. louisville.edu/finance/bursar/tuitionfee/tuitionrates1516.

Jazz Degrees: Masters of Music, Concentration in Jazz Performance; Masters of Music, Concentration in Jazz Composition/Arranging; Bachelor of Music with Emphasis in Jazz Studies; Bachelor of Music Education with Jazz Track; Bachelor of Music Therapy with optional Jazz Track; Bachelor of Art with Emphasis in Jazz Studies.

Faculty: Michael Tracy (Director), Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Gabe Evans, Craig Wagner, Mike Hyman, Samir Kambarov, Tyrone Wheeler.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Brazilian Ensemble, Contemporary Ensemble, Hard Bop Ensemble, International Combo, six to seven combos, Guitar Ensembles, Saxophone Ensembles.

Alumni: Delfeayo Marsalis, Renato Vasconcellos, Jim Lewis, Lorenzo Trujillo, Mike Tracy.

Auditions: Jan. 21, Feb. 4, Feb. 18. See website.

Financial Aid: Available. louisville.edu/financialaid/.

Scholarships: Merit- and talent-based.

Apply by: Feb. 15 priority deadline.

Contact: Laura Angermeier, (502) 852-1623, laura.angermeier@louisville.edu.

University of Memphis, Scheidt School of Music

Memphis, Tennessee

Student Body: 23,000 total, 600 music students.



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Vocal Pedagogy
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Jazz Studies - Performance
Collaborative Piano
Composition
Conducting
Instrumental Performance

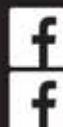
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Tuition: Undergraduate, in-state, \$294/cred it, out-of-state, \$488/cred it; graduate, in-state, \$461/credit, out-of-state, \$488/credit. memphis.edu/tuition.php.

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

Faculty: Jack Cooper, Tim Goodwin, David Spencer, John Mueller, Mike Assad, Joyce Cobb, Joe Restivo, Alvie Givhan.

Jazz Bands: Two big bands, two vocal jazz ensembles, six to eight combos per semester.

Alumni: James Williams, Mulgrew Miller.

Auditions: memphis.edu/music/future/index.php.

Financial Aid: Available. memphis.edu/financialaid/.

Scholarships: Available. memphis.edu/music/future/scholshp.php.

Apply by: July 1 for the University of Memphis. Last dates for scholarships for the School of Music held in March.

Contact: Pam DeShields, (901) 678-3625, pdeshields@memphis.edu; Jack Cooper, (901) 678-2547, jcooper1@memphis.edu.

**University of Miami,
Frost School of Music**

Coral Gables, Florida

Student Body: Approx. 728 (450 undergraduate, 278 graduate) in the Frost School.

Tuition: Undergraduate, \$44,400; graduate, \$33,300 (based on 9 credit semesters).

Jazz Degrees: Bachelor of Music in Studio Music & Jazz (instrumental/vocal), Master of Music in Jazz Performance (instrumental/vocal), Master of Music in Jazz Pedagogy, Master of Music in Studio Jazz Writing, Doctor of Musical Arts in Jazz Performance (instrumental/vocal), Doctor of Musical Arts in Jazz Composition.

Faculty: John Daversa, Shelly Berg, Chuck Bergeron, Martin Bejerano, Don Coffman, John Hart, Gary Keller, Gary Lindsay, Dante Luciani, Brian Lynch, Kate Reid, Gonzalo Rubalcaba, Steve Rucker, Dafnis Prieto, Errol Rackipov, John Yarling, Alberto De La Reguera, Steve Guerra.

Jazz Bands: Frost Concert Jazz Band, Studio Jazz Band, Jazz Saxophone Ensemble, Jazz Guitar Ensemble, Monk/Mingus Ensemble, Jazz Vocal Ensemble I, II, Repertoire Jazz Band (XJB), Brian Lynch Artist Ensemble, Dafnis Prieto Artist Ensemble, Frost Sextet, Stamps Quintet, Wayne Shorter Ensemble, Extensions (Vocal

Jazz), Salsa Orchestra, Experiential Music Skills Ensembles, ECM Ensemble, Odd Times Ensemble, Bass Desires, Funk/Fusion I and II, New Music Ensemble, Art Blakey Ensemble, Horace Silver Ensemble, R&B Ensemble.

Alumni: Steve Bailey, Ed Calle, Mark Egan, Tom Garling, Robert Rodriguez, Danny Gottleib, Bruce Hornsby, Jonatan Kreisberg, Pat Metheny, Kate Reid, Dana Teboe, Carmen Lundy, Troy Roberts, Rick Margitza.

Auditions: Prescreening required. music.miami.edu.

Financial Aid: Need-based financial aid.

Scholarships: Merit-based. miami.edu/admission/index.php/ofas/.

Apply by: Dec. 1.

Contact: Karen Kerr, (305) 284-6168, admission.music@miami.edu.

**University of New Orleans
New Orleans, Louisiana**

Student Body: 60-75.

Tuition: In-state, \$3575; out-of-state, \$10,500.

Jazz Degrees: Bachelor of Arts in Jazz Studies, Performance, Composition, Conducting, Music Studies.

Faculty: Steve Masakowski, Ed Petersen, Victor Atkins, Brian Seeger.

Jazz Bands: Seven to eight Jazz Combos.

Alumni: Jamison Ross, Brice Winston.

Auditions: Youtube video audition. uno.edu/cola/music/auditions.aspx.

Financial Aid: Available. uno.edu/finaid/.

Scholarships: Available.

Apply by: Rolling admissions, but apply as early as possible.

Contact: Ed Petersen, epeterse@uno.edu.

**University of North Carolina
at Asheville**

Asheville, North Carolina

Student Body: 3,900.

Tuition: In-state, \$6,977; out-of-state, \$23,372.

Jazz Degrees: Bachelor of Fine Arts in Jazz and Contemporary Music, Bachelor of Science in Music Technology, Bachelor of Arts in Music.

Faculty: William Bares, Brian Felix, Jonathan King, Wayne Kirby, Steve Alford, Zach Page, Justin Ray, Jacob Rodriguez, Matthew Richmond.

Jazz Bands: Jazz Big Band, X-Tet, Saxophone Quintet, ECM Ensemble, Miles Davis Ensemble, Wayne Shorter Ensemble, Bluegrass Ensemble, Contemporary Guitar Ensemble, AfroPop Ensemble, Herbie Hancock Ensemble, Steely Dan Ensemble, Duke Ellington Ensemble.

Auditions: Recorded auditions accepted,

on-campus auditions preferred.
music.unca.edu/auditions.

Financial Aid: Available. music.unca.edu.

Scholarships: Available. music.unca.edu.

Apply by: music.unca.edu.

Contact: Dr. Brian Felix, (828) 250-2311.

University of North Carolina at Chapel Hill

Chapel Hill, North Carolina

Student Body: 29,084 (18,415 undergraduates, 10,669 graduates), approx. 500 music majors or minors.

Tuition: In-state, \$8,834; out-of-state, \$33,916.

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

Faculty: 70 total music faculty, seven devoted to jazz, including Jim Ketch (Director of Jazz Studies).

Jazz Bands: UNC Jazz Band, Jazz Combos.

Auditions: Scholarship auditions for the music department occur once a year in late January/early February. Semifinalists return for an audition/interview in March, and winners of the Kenan Music Scholarship are chosen from March-May. Visit music.unc.edu.

Financial Aid: UNC Office of Scholarships and Financial Aid. (866) 273-1622, (919) 962-8396.

Scholarships: Available. Contact Brent Wissick.

Apply by: Oct. 15 (early action), Jan. 10 (regular decision).

Contact: Andrew Tie, tie@unc.edu.

University of North Carolina at Greensboro, Miles Davis Jazz Studies Program

Greensboro, North Carolina

Student Body: 18,000.

Tuition: In-state, \$7,040; out-of-state, \$21,902.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Steve Haines, Chad Eby, Brandon Lee, Thomas Taylor, John Salmon, Greg Hyslop.

Jazz Bands: Two big bands, six small jazz groups.

Auditions: Steve Haines, (336) 256-0105, sjhaines@uncg.edu.

Financial Aid: Available. fia.uncg.edu.

Scholarships: Merit-based. fia.uncg.edu.

Apply by: Feb. 25.

Contact: Steve Haines, Director of the Miles Davis Jazz Studies Program, (336) 256-0105, sjhaines@uncg.edu.

University of North Carolina at Wilmington

Wilmington, North Carolina

Student Body: 100 undergraduates in music department.

Tuition: In-state, \$4,356; out-of-state, \$18,324.

Jazz Degrees: Bachelor of Arts in Music, Jazz Studies option.

Faculty: Frank Bongiorno, Jerald Shynett, Justin Hoke, Michael D'Angelo, Andy Whittington, Natalie Boeyink, Mike Waddell.

Jazz Bands: Two big bands, combos.

Alumni: Sean Higgins, John Fulkerson.

Auditions: uncw.edu/music/admissions/admissions-audition.html.

Financial Aid: Financial Aid Office, (910) 962-3177. uncw.edu/finaid.

Scholarships: Available.

Apply by: Mar. 15.

Contact: Jerald Shynett, (910) 962-7728, shynettj@uncw.edu.

University of North Florida

Jacksonville, Florida

Student Body: 15,882.

Tuition: Undergraduate, in-state, \$6,353; out-of-state, \$20,756. For graduate tuition info visit unf.edu/tuition/.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Performance (Jazz Studies Concentration).

Faculty: Bunky Green, Lynne Arriale, Todd DelGiudice, Dr. Marc Dickman,

UNIVERSITY OF NORTH FLORIDA JAZZ STUDIES PROGRAM



UNF

School of Music
College of Arts and Sciences

**2016-17
Audition Dates**

FALL DATE

Saturday
Oct. 15, 2016

SPRING DATES

Saturday
Jan. 21, 2017

Saturday
Feb. 18, 2017

Saturday
Mar. 11, 2017

To be considered for entrance, you must apply separately to the University Admissions Department and to the UNF School of Music via a live or taped audition.

If you are interested in learning more about becoming a music student at the University of North Florida, please contact us at (904) 620-2960.

The University of North Florida School of Music's Jazz Studies Program offers students the opportunity to study with world-class faculty in a uniquely intimate setting.

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The UNF School of Music, which is a fully accredited member of the National Association of Schools of Music, now offers a Master of Music Performance in Jazz Studies degree. The performance concentration in Jazz Studies is a 36-hour degree with a two-year residency. Call (904) 620-2960 for more information.

Jazz Studies Faculty

Lynne Arriale, piano/director of small ensembles
Todd DelGiudice, saxophone
Dr. Marc Dickman, low brass/director of JE III
Barry Greene, guitar
Danny Gottlieb, drumset
Dr. Clarence Hines, arranging/trombone
Dennis Marks, bass/director of JE II
J.B. Scott, trumpet/artistic director GAJS/JE I
Dave Steinmeyer, trombone/artist in residence
Dr. William Prince, professor emeritus
Bunky Green, professor emeritus

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www.unf.edu/coas/music

Danny Gottlieb, Barry Greene, James Hogan, Dr. Clarence Hines, Dennis Marks, Dr. William Prince, J.B. Scott, Dave Steinmeyer, Michael Emmert.

Jazz Bands: Three jazz ensembles, combos.

Alumni: Kevin Bales, John Davis, Vincent Gardner, Marcus Printup.

Auditions: Live and taped auditions accepted. UNF School of Music, (904) 620-2960. unf.edu/coas/music/Auditions.aspx.

Financial Aid: Apply by Oct. 31 for optimal financial aid. Visit unf.edu/onestop/finaid/.

Scholarships: Merit-based music scholarships are awarded by audition only. Apply early for consideration.

Apply by: Rolling admissions until June.

Contact: Lois Scott, (904) 620-2960, lscott@unf.edu.

University of North Texas Denton, Texas

Student Body: 232 Jazz Studies majors (175 undergraduate).

Tuition: Undergraduate, in-state, (approx.) \$10,500/year, out-of-state, \$22,800/year; graduate, in-state, \$7,200/year, out-of-state, \$14,600/year.

Jazz Degrees: Bachelor of Music in Jazz Studies; Master of Music in Jazz Studies; Doctor of Musical Arts in Performance, Jazz Studies major.

Faculty: Professors Tony Baker, Jennifer Barnes, Alan Baylock, Pat Coil, Tanya Darby, Richard DeRosa, Fred Hamilton, Brad Leali, John Murphy, Lynn Seaton, Ed Soph, Mike Steinel; Lecturers José Aponte, Rodney Booth, Rosana Eckert.

Jazz Bands: Nine big bands, 25 small groups, four vocal jazz ensembles, two guitar ensembles, contemporary jazz ensemble, Latin jazz ensemble, trombone ensemble.

Alumni: Michael League, Norah Jones, Ari Hoenig, Jeff Coffin, Keith Carlock, Jim Rotondi, Conrad Herwig, Sara Jacovino.

Auditions: On-campus or via recording.

Financial Aid: Available. jazz.unt.edu and music.unt.edu.

Scholarships: Available. Visit jazz.unt.edu and music.unt.edu.

Apply by: For full consideration, first Monday in December; applications accepted after that date. music.unt.edu.

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: School of Music, 500; University, over 30,000.

Tuition: Undergraduate, in-state, \$11,482, out-of-state, \$30,298; graduate,

in-state, \$12,384, out-of-state, \$26,532.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Doctoral Minor.

Faculty: Bert Ligon (Area Coordinator), Craig Butterfield, Bryson Borgstedt, Jay Ware.

Jazz Bands: Left Bank Big Band, Swing Shift Big Band, Traditional Jazz Combos, Jazz String Ensemble, Carolina Alive (jazz choral).

Auditions: Required. See website.

Financial Aid: Available.

Scholarships: Merit-based. Graduate assistantships available.

Apply by: Dec. 1. sc.edu/apply/apply_for_undergraduate_admission/index.php and http://sc.edu/apply/apply_to_graduate_school/index.php.

Contact: Jennifer Jablonski, Director of Music Admissions, (803) 777-6614, jjablonski@mozart.sc.edu.

University of South Florida Tampa, Florida

Student Body: 45,000.

Tuition: Undergraduate, in-state, \$212/credit, out-of-state, \$575/credit; graduate, in-state, \$432/credit, out-of-state, \$877/credit.

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

Jazz Studies at VCU

The VCU Jazz Studies program provides students outstanding opportunities to pursue jazz performance and writing. Alumni have performed with the Juilliard Jazz Orchestra, Chick Corea's Origin, the Lincoln Center Jazz Orchestra and the Count Basie Orchestra.

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Faculty: Jack Wilkins, Chuck Owen, Tom Brantley, Jay Coble, Mark Neuenschwander, LaRue Nickelson, Chris Rottmayer, Ric Craig.

Jazz Bands: Two big bands, six combos.

Alumni: Bob Thompson, Barry Greene.

Auditions: Scholarship auditions held in January and February. music.arts.usf.edu.

Financial Aid: usf.edu/financial-aid/.

Scholarships: (813) 974-4700 or usf.edu/financial-aid/scholarships/.

Apply by: To be considered for scholarships, applications need to be in place before January and February auditions.

Contact: Jack Wilkins, Professor and Director of Jazz Studies, wilkins@usf.edu.

University of Tennessee, Knoxville Knoxville, Tennessee

Student Body: University, 28,000; 450 music majors; 50 jazz majors.

Tuition: Undergraduate, in-state, \$12,134, out-of-state, \$30,856; graduate, in-state, \$12,724, out-of-state, \$31,252.

Jazz Degrees: Bachelor of Music in Studio Music and Jazz, Master of Music in Jazz Studies.

Faculty: Mark Boling, Donald Brown, Gregory Tardy, Keith Roy Brown, John Hamar, Vance Thomson.

Jazz Bands: Big band, 12 small jazz ensembles.

Alumni: Pamela York, Todd Parks.

Auditions: Feb. 4, Feb. 11 (undergraduate); Feb. 18, Mar. 4 (graduate). Register for auditions online. Live audition required. music.utk.edu/jazz/jazzaudition.html.

Financial Aid: Available. See website.

Scholarships: Need- and merit-based. Graduate Teaching Assistantship in Jazz.

Apply by: Dec. 1.

Contact: Lori Thomas Brown, School of Music, (865) 974-6134, lbrown@utk.edu.

University of Texas at Arlington Arlington, Texas

Student Body: 38,650.

Tuition: Undergraduate, in-state, \$9,380; graduate, in-state, \$8,710.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Master of Music in Jazz Composition.

Faculty: Tim Ishii, Ken Edwards, Dan Cavanagh, Stefan Karlsson, Mike Drake, Brian Mulholland, Sam Walker, Chris McGuire, Mike Morrison.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Lab, five combos.

Alumni: Brian Piper, Hashem Assadullahi.

Auditions: uta.edu/music/jazz.

Financial Aid: uta.edu.

Scholarships: Awarded yearly, competitive.

Apply by: Appointments.

Contact: Tim Ishii, tishii@uta.edu.

University of Texas at Austin, Butler School of Music Austin, Texas

Student Body: 640 music students, 35 jazz majors.

Tuition: tuition.utexas.edu.

Jazz Degrees: Bachelor of Music in Jazz (Performance or Composition), Master of Music in Jazz Performance, Master of Music in Jazz Composition, Doctor of Musical Arts in Jazz Composition, Doctor of Musical Arts in Music & Human Learning.

Faculty: Dennis Dotson, John Fremgen, Andre Hayward, Jeff Hellmer, John Mills, Wane Salzmann II, Bruce Saunders.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos, Alternative Improvisation Music Ensemble (AIME).

Alumni: Paul McKee, Helen Sung.

Auditions: January through February. In-person and video accepted. Register online. music.utexas.edu.

Financial Aid: Merit- and need-based.



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Mace Hibbard, saxophone/improvisation
Billy Thornton, bass
Justin Varnes, drums

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Thursday, April 6, 2017, 8pm @ Rialto Center for the Arts



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Fri, Nov 4, 2016
Mon, Feb 20, 2017
Mon, Mar 6, 2017

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Please call for more information.

Contact Us:

Email: music@gsu.edu
Phone: 404-413-5900

75 Poplar St, 5th Floor
Haas-Howell Building

music.gsu.edu

Scholarships: Merit-based. Graduate assistantships and fellowships.
Apply by: Dec. 1.
Contact: Sarah Borshard, sborshard@ austin.utexas.edu.

Vanderbilt University, Blair School of Music
Nashville, Tennessee
Student Body: 200 Majors; undergraduate-only.
Tuition: \$44,492.

Jazz Degrees: Concentration or minor in jazz studies or jazz performance.
Faculty: Ryan Middagh (Dept. Chair), Jeff Coffin, Bruce Dudley, Liz Johnson, Jerry Kimbrough, Derrek Phillips, Roger Spencer.
Jazz Bands: Blair Big Band, small jazz combos.
Alumni: Benet Braun, Michael Rinne.
Auditions: Auditions for the minor take place after one semester of private instruction as a Vanderbilt student.
Financial Aid: Available. Applicants can submit their FAFSA and CSS profile for need-based financial aid eligibility.
Scholarships: Blair Admissions, (615) 322-6181.
Apply by: Nov. 1 (early decision), Jan. 1 (regular decision).
Contact: Blair Admissions, (615) 322-6181, blair.inquiries@vanderbilt.edu.

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Virginia Commonwealth University

Richmond, Virginia
Student Body: 30 Jazz majors, 300 Music.
Tuition: In-state, \$13,130; out-of-state, \$32,287.
Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Arts in Music.
Faculty: Taylor Barnett, Victor Dvoskin, Michael Ess, Antonio García, Wells Hanley, Darryl Harper, Bryan Hooten, J.C. Kuhl, Tony Martucci, Randall Pharr, Doug Richards, Rex Richardson, Marcus Tenney, Reginald Chapman, John D'earth (Artist in Residence).
Jazz Bands: Two jazz orchestras, six small jazz ensembles.
Alumni: Steve Wilson, James Genus, Victor Goines, Mark Shim, Alvin Walker.
Auditions: January and February dates are available. jazz.vcu.edu.
Financial Aid: (804) 828-6669.
Scholarships: (804) 828-1167.
Apply by: Dec. 1 advisable.
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Xavier University of Louisiana
New Orleans, Louisiana
Student Body: 3,000.
Tuition: \$10,297.
Jazz Degrees: None.
Faculty: Dr. Tim Turner, Dr. Marcus Ballard.
Jazz Bands: Jazz Ensemble.
Auditions: Dr. Tim Turner, (504) 520-7597.
Financial Aid: Available. (504) 520-7835, finaid@xula.edu.
Scholarships: Available upon audition.
Apply by: Dec. 1.
Contact: Dr. Tim Turner, (504) 520-7597, tturner5@xula.edu.



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MIDWEST

Augustana College Rock Island, Illinois

Student Body: 2,500.
Tuition: \$39,621.
Jazz Degrees: Jazz minor.
Faculty: Joe Ott, Randall Hall, others.
Jazz Bands: Jazz Band, several jazz combos.
Auditions: There is no audition for admission to the music program or degrees. There are scholarship auditions. Margaret Ellis, (309) 794-7333, margarettellis@augustana.edu.
Financial Aid: Available.
Scholarships: Available.
Apply by: Nov. 1 (early decision or early action), April 1 (regular decision).
Contact: Margaret Ellis, (309) 794-7333, margarettellis@augustana.edu. augustana.edu/academics/majors--areas-of-study/music.

Benedictine University Lisle, Illinois

Student Body: 15 students.
Tuition: \$32,170.
Jazz Degrees: None.
Faculty: John Moulder, Patrick Infusino.
Jazz Bands: One Jazz Band.
Auditions: ben.edu.
Financial Aid: Available.
Scholarships: Available.
Apply by: ben.edu.
Contact: ben.edu.

Bowling Green State University

Bowling Green, Ohio

Student Body: 19,000 total, 500 in the College of Musical Arts.
Tuition: Undergraduate, in-state, \$19,296, out-of-state, \$26,832; 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: David Bixer, Jeff Halsey, Ariel Kasler, Ellie Martin, William Mathis, Peter Mills, Daniel Piccolo, Charles Saenz.
Jazz Bands: Two Lab Bands, Jazz Guitar Ensemble, Chamber Jazz Ensemble, vocal jazz ensemble.
Alumni: Tim Hagans, Rich Perry.
Auditions: Recorded auditions accepted, live auditions preferred. bgsu.edu/musicauditions.
Financial Aid: Available. bgsu.edu/musicadmissions.
Scholarships: Academic and music scholarships available. bgsu.edu/musicadmissions.



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Apply by: Undergraduate, Feb. 26 (for music scholarship consideration); graduate, Mar. 1.
Contact: (419) 372-2181, musicadmissions@bgsu.edu.

Butler University Indianapolis, Indiana

Student Body: 4,126 undergraduates.
Tuition: Undergraduate, \$37,400.
Jazz Degrees: Bachelor of Music in Jazz Studies, Jazz Studies Minor.
Faculty: Matt Pivec, Erin Benedict, Jon Crabiel, Richard Dole, Sean Imboden, Kenny Phelps, Jen Siukola, Gary Walters, Sandy Williams, Jesse Wittman.
Jazz Bands: Jazz ensemble, several combos.
Auditions: On-campus auditions. For jazz majors, a classical audition and jazz audition are required. butler.edu/music.
Financial Aid: Available. (317) 940-820, finaid@butler.edu.
Scholarships: Merit- and audition-based.
Apply by: Nov. 1 (early action), Feb. 1 (regular decision).
Contact: Kristin Flodder, (317) 940-9065, music@butler.edu.

Capital University Columbus, Ohio

Student Body: 4,000.
Tuition: \$30,000.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music Education in Jazz Pedagogy (Summer Program).
Faculty: Dr. Lou Fischer (Jazz Division Head), Robert Breithaupt, Stan Smith, Rob Parton, Michael Cox, Ryan Hamilton, Erik Augis, Roger Hines.
Jazz Bands: Big Band, Jazz Consort, Vanguard, Savoy Octet, Fusion Band, Jazz

Guitar Ensemble, Guitar Workshop, World Music Ensemble, Birdland, Rock Ensemble, MIDI Band, Jazz Percussion Ensemble.

Alumni: Matt Billingsley, Michael Shirtz, Tom Wolfe, Larry Spencer, Monika Shriver, Will Strickler, Dr. Keith Newton, Ben Huntoon, Ryan Hamilton, Joey Skoch, Will Flynn, Dave Wolbert, Zack Compston.
Auditions: capital.edu.
Financial Aid: capital.edu.
Scholarships: capital.edu.
Apply by: capital.edu.
Contact: Susanna Mayo, Conservatory Admissions Director, smayo@capital.edu.

Cardinal Stritch University Milwaukee, Wisconsin

Student Body: 3,800.
Tuition: \$14,106/semester.
Jazz Degrees: Bachelor of Arts in Music.
Faculty: Salvatore Terrasi, Dennis King, Jack Forbes.
Jazz Bands: See website.
Auditions: See website.
Financial Aid: Available.
Scholarships: Merit-based.
Apply by: See website.
Contact: Dennis King, (414) 410-4349, dwking@stritch.edu.

Columbia College Chicago Chicago, Illinois

Student Body: 10,000.
Tuition: \$25,798 annual.
Jazz Degrees: Bachelor of Arts and Bachelor of Music in Jazz Studies.
Faculty: Scott Hall (Director), Bill Boris, Peter Saxe, Jarrard Harris, Larry Kohut,



Lawrence University students Alex Seizovic (trumpet) and Emily Wendorff (flugelhorn)

Tom Hipskind, Raphael Crawford, Ruben Alvarez, Bobbi Wilsyn, Martez Rucker, Jarrett Hicks.

Jazz Bands: Jazz Combos, Jazz Guitar Ensembles, Columbia College Jazz Ensemble, Chicago Vox (vocal jazz ensemble), Fusion Ensemble.

Alumni: Aaron Koppel, Sarah Marie Young, Larry Bowen, Martez Rucker, Sam Trump, Sam Cerniglia, Jonathan McReynolds, Endre Rice.

Auditions: Auditions are by appointment and through online portfolio submissions. Auditions are for students who have already been accepted to Columbia College Chicago. colum.edu/music.

Financial Aid: Available. Toll-free consultation line, (866) 705-0200. Virtual Advisor and/or Chat Live at colum.edu/Student_Financial_Services/contact-sfs/index.php.

Scholarships: Need- and merit-based. Students

who apply and are accepted to Columbia College Chicago are eligible to receive scholarships.

Apply by: Jan. 15.

Contact: Scott Hall, (312) 369-6322, shall@colum.edu.

Cuyahoga Community College (Tri-C)

Cleveland, Ohio

Student Body: 35 full-time transfer students.

Tuition: In-state, \$2,108; out-of-state, \$3,982.

Jazz Degrees: Associate of Arts Degree with transfer/articulation with Berklee College of Music and Hartt School of Music (Jackie McLean Jazz Institute).

Faculty: Demetrius Steinmetz, Steve Enos, Ernie Krivda, Dave Sterner, Sam Blakeslee, Joe Hunter, Jackie Warren, Dan Wilson, Brian Kozak, Reggie Bowens, Jim Rupp.

Jazz Bands: Afro-Latin Jazz Ensemble, Afro-Caribbean Ensemble, Big Band, Jazz Workshop, Jazz Improvisation Ensemble, Progressive and Pop Rock Ensemble, Jazz and Contemporary Vocal Ensemble.

Alumni: Sean Jones, Jerome Jennings, Dominick Farinacci, Curtis Taylor.

Auditions: Steve Enos, stephen.enos@tri-c.edu.

Financial Aid: Available.

Scholarships: Available.

Apply by: June 30.

Contact: Steve Enos, Jazz Studies Director, (216) 987-4256, stephen.enos@tri-c.edu.

DePaul University

Chicago, Illinois

Student Body: 390.

Tuition: Undergraduate, \$38,180; graduate, \$19,680; performance certificate, \$14,400.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Performance or Composition.

Faculty: Scott Burns, Dennis Carroll, Tim Coffman, Dana Hall, Bob Lark, Thomas Matta, Chad McCullough, Bob Palmieri, Ron Perrillo, Bob Rummage, Justin Thomas, Bradley Williams.

Jazz Bands: Three Large Ensembles, 15 small ensembles.

Alumni: Marquis Hill, Jon Irabagon, Matt Ulery, Orbert Davis, Rudresh Mahanthappa, Brian Culbertson.

Auditions: In-person auditions each weekend in February. music.depaul.edu.

Financial Aid: Ross Beacraft, musicadmissions@depaul.edu.

Scholarships: Ross Beacraft, musicadmissions@depaul.edu.

Apply by: Dec. 1.

Contact: Ross Beacraft, (773) 325-7444, musicadmissions@depaul.edu.

DePauw University Greencastle, Indiana

Student Body: Approx. 140–150.

Tuition: \$45,660.

Jazz Degrees: Jazz Minor.

Faculty: Steven Snyder, Leonard Foy, Sandy Williams.

Jazz Bands: Varies.

Auditions: music.depauw.edu/prospective/admission/auditioninformation/.

Financial Aid: Available. depauw.edu/admission/tuition-and-aid/. Office of Financial Aid, (765) 658-4030, financialaid@depauw.edu.

Scholarships: Need- and merit-based. depauw.edu/admission/tuition-and-aid/. Office of Financial Aid, (765) 658-4030, financialaid@depauw.edu. Contact Associate Director of

Music Admission for info.

Apply by: Feb. 1.

Contact: Toni M. Robinson, Associate Director of Music Admission, (765) 658-4118, tonirobinson@depauw.edu.

Elmhurst College

Elmhurst, Illinois

Student Body: 2,500 students, 170 music students, 35 jazz majors.

Tuition: \$34,200.

Jazz Degrees: 2,500 students, 170 music

students, 35 jazz majors.

Faculty: Doug Beach, Mark Colby, Tom Garling, Kirk Garrison, Gerhard Guter, Bob Rummage, Frank Portolese, Mike Pinto, Ken Haebich, Susan Moninger, Gayle Bisesi, Frank Caruso, Carey Deadman, Mark Streder.

Jazz Bands: Two Big Bands, Ten Jazz Combos, Three Electric Guitar Ensemble, Two Vocal Jazz Groups.

Alumni: Fred Gretsch, Kris Myers, Chris Siebold, Typhanie Monique.

Auditions: Scheduled dates or by

appointment.

Financial Aid: Available.

Scholarships: Available.

Apply by: May 1.

Contact: Gayle Bisesi, (630) 617-3524, bisesig@net.elmhurst.edu.

Indiana University, Jacobs School of Music

Bloomington, Indiana

Student Body: 70 jazz students, 1,600 music students (850 graduate, 750 undergraduate).

Tuition: Undergraduate, in-state, \$4,543.40/term, out-of-state, \$16,472.50/term; graduate, in-state, \$602.25/credit hour, out-of-state, \$1,857.67/credit hour, in addition to program fees. bursar.indiana.edu/tuition-fees/fees-semester.html.

Jazz Degrees: Bachelor of Music and Master of Music in Jazz Studies, Bachelor of Science in Music/Outside Field. Undergraduate and Graduate minor in Jazz Studies.

Faculty: Jeremy Allen, Jeremy Fox, Luke Gillespie, Pat Harbison, Steve Houghton, Darmon Meader, Walter Smith III, Michael Spiro, Dave Stryker, Joey Tartell, Wayne Wallace, Brent Wallarab, Tom Walsh, Ly Wilder, Duane Davis.

Jazz Bands: Three big bands, Latin Jazz Ensemble, two vocal jazz ensembles, several combos.

Alumni: Jamey Aebersold, Eric Alexander, Chris Botti, Randy Brecker, Peter Erskine, John Clayton, Robert Hurst, Shawn Pelton, Jim Beard, Ralph Bowen, Jeff Hamilton, Alan Pasqua, Sara Caswell, Matt Mitchell.

Auditions: Three annual audition weekends: Jan. 13-14, Feb. 3-4, Mar. 3-4; recordings accepted by the application deadline. Pre-screening audition may be necessary. Requirements vary by instrument. music.indiana.edu/admissions.

Financial Aid: Available. Contact Office of Student Financial Assistance, indiana.edu/-sfa.

Scholarships: Available. All undergrad applicants to the Jacobs School of Music are automatically considered for merit-based financial aid. music.indiana.edu/admissions/tuition. Limited number of merit-based scholarships and assistantships for graduate students. Office of Music Admissions, musicadm@indiana.edu.

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

Contact: Espen Jensen, Director of Music Admissions; Helena Walsh, Jazz Studies Administrative Assistant; Music Admissions, (812) 855-7998, musicadm@indiana.edu; Jazz Studies, (812) 855-7560,



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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
Kirk Garrison, trumpet
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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Twitter: twitter.com/ElmhurstCollege

For audition information, contact

Gayle Bisesi at music.admission@elmhurst.edu

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Kansas City Kansas Community College

Kansas City, Kansas

Student Body: 6,000 (100 music majors).

Tuition: In-state, approx. \$85.

Jazz Degrees: Associate of General Studies in Music, Associate of Arts in Audio Engineering and Music Technology.

Faculty: Jim Mair, John Stafford, Bram Wijnands, Jurgen Welge, Brett Jackson, Steve Molloy, Rod Fleeman.

Jazz Bands: Big Band, Little big band, three combos, Latin band.

Alumni: Bobby Watson, Chris Hazelton, Tim Bailey, John Cushon, Lisa Henry, Nick Rowland.

Auditions: Prepared piece of candidate's choice.

Financial Aid: Available. Jim Mair, (913) 288-7149.

Scholarships: Need- and merit-based.

Apply by: Aug. 1.

Contact: Jim Mair, (913) 288-7503, kcjazz@kckcc.edu.

Lawrence University

Appleton, Wisconsin

Student Body: 1,500.

Tuition: \$44,544.

Jazz Degrees: Bachelor of Music in Performance with emphasis in Jazz, Bachelor of Music in Theory/Composition with emphasis in Jazz.

Faculty: José Encarnacion, Bill Carrothers,

Mark Urness, Patty Darling, Dane Richeson, John Daniel, Marty Erickson, Steve Peplin, Janet Planet, Larry Darling, Matt Turner, Tim Albright.

Jazz Bands: Lawrence University Jazz Ensemble, Lawrence University Jazz Band, Lawrence Jazz Workshop, six Lawrence Jazz small groups, Improvisation Group of Lawrence University.

Alumni: John Harmon, Fred Sturm, Patty Darling, Matt Turner, Kurt Dietrich, John Carlson, Rob Hudson, Bruce Weremuth, Laura Caviani, Matt Buchman, Marty Robinson, Javier Arau, Mary Louise Knutson, Adam Meckler.

Auditions: Classical and Jazz auditions required for all students pursuing a Bachelor of Music major with an emphasis in Jazz. lawrence.edu/admissions/apply/conservatory/audition_registration.

Financial Aid: Available. financial.aid@lawrence.edu.

Scholarships: Need- and merit-based. Automatic consideration. Lawrence.edu/admissions/afford/scholarships/music_scholarships.

Apply by: Jan. 15 (regular decision). Music applicants can only apply for regular decision.

Contact: José Encarnacion, (920) 832-6629, jose.encarnacion@lawrence.edu.

McNally Smith College of Music

St. Paul, Minnesota

Student Body: 500.

Tuition: \$25,040.

Jazz Degrees: Bachelor of Music in Music Performance, Associate of Applied Science in Music Performance, Music Performance Diploma, Bachelor of Arts in Music, Bachelor of Music in Composition.

Faculty: Pete Whitman, Scott Agster, Dave Jensen, Adam Meckler, Randy Sabien, Charlie Christenson, Gordy Knudtson, David Schmalenberger, David Stanoch, Sean Turner, Joe Elliott, Eva Beneke, Jeff Bailey, Jay Young, Christopher Blood, Sean McMahon, Scott LeGere, Adi Yeshaya.

Jazz Bands: Contemporary Vocal Ensemble, Fusion Ensemble, Serbian Ensemble, X-Tet, McNally Smith Jazz Orchestra, Hornheads, Jazz Beginning, Jazz Two, Jazz Three, New Orleans Brass Band.

Alumni: Cory Wong, Petar Janjic, Dan Comerchero, Brent Paschke, Arthur "LA" Buckner, Kara Laudon, Danami Champion, Chris Bartels.

Auditions: mcnallysmith.edu/admissions/auditions.

Financial Aid: 95 percent of incoming students receive aid. Scholarships, grants and student employment available. financiaid@mcnallysmith.edu.

Scholarships: Merit- and need-based. scholarships@mcnallysmith.edu.

Apply by: Feb. 1.

Contact: Matt Edlund, Director of Admissions, (651) 361-3456, admissions@mcnallysmith.edu.

Michigan State University

East Lansing, Michigan

Student Body: 550.

Tuition: In-state, \$14,400; out-of-state, \$37,000.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Rodney Whitaker, Etienne Charles, Xavier Davis, Michael Dease, Randy Gelispie, Diego Rivera, Randy Napoleon, Kenneth Prouty.

Jazz Bands: Three jazz orchestras, four jazz octets, several jazz combos.

Alumni: William David Bohn, Tage Larsen, Clare Fischer, David Maslanka, Ben Williams.

Auditions: music.msu.edu/admissions.

Financial Aid: Available. admissions@music.msu.edu.

Scholarships: Available. admissions@music.msu.edu.

Apply by: Dec. 1.

Contact: Benjamin Ebener, Director of Admissions, (517) 355-2140, admissions@music.msu.edu.

Millikin University Decatur, Illinois

Student Body: 1,900 total, 275 music students.

Tuition: \$31,032.

Jazz Degrees: Bachelor of Music in Music

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Bob Lark / trumpet

Thomas Matta / arranging and composition

Chad McCullough / trumpet

Bob Palmieri / guitar

Ron Perrillo / piano

Bob Rummage / drums and cymbals

Bradley Williams / history and theory

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Auditions: Business, Commercial Music, Music Education and Performance.

Faculty: Randall Reyman, Perry Rask, David Burdick, Christopher Reyman, Stephen Widenhofer, Michael Engelhardt, Brian Justison, Chris Nolte.

Jazz Bands: Two big bands, three combos, Vocal Jazz, Pop/Rock Ensemble.

Auditions: millikin.edu/music.

Financial Aid: millikin.edu/admissions.

Scholarships: Merit- and talent-based.

Apply by: Floating admission.

Contact: Instrumentalists, Randall Reyman, rreyman@millikin.edu; vocalists, Steve Widenhofer, swidenhofer@millikin.edu.

Minnesota State University Moorhead

Moorhead, Minnesota

Student Body: 6,500.

Tuition: mnstate.edu/business-services/tuition/.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Dr. Allen Carter, Dr. Tom Strait, Dr. Michael J. Krajewski, Dr. David Ferreira.

Jazz Bands: Jazz Ensemble, Jazz Combos, Vocal Jazz Combo, Jazz Guitar Ensemble, and Commercial Ensemble.

Auditions: mnstate.edu/apply/.

Financial Aid: mnstate.edu/financialaid/.

Scholarships: mnstate.edu/financialaid/scholarships/.

Apply by: mnstate.edu/international/admission/deadlines.aspx.

Contact: Dr. Michael J. Krajewski, michael.krajewski@mnstate.edu.

North Central College

Naperville, Illinois

Student Body: 3,000.

Tuition: \$36,474.

Jazz Degrees: Bachelor of Arts in Jazz Studies, Music and Music Education.

Faculty: Janice Borla, Mitch Paliga, Art Davis, John McLean, Chris White, Jack Mouse, Timothy Coffman, Kelly Still, Bradley Stirtz.

Jazz Bands: Big Band, Vocal Jazz Ensemble, Jazz Combos.

Auditions: https://northcentralcollege.edu/admission/fine-arts-auditions.

Financial Aid: Office of Admissions, (630), 637-5600. northcentralcollege.edu/financial-aid/scholarships-and-financial-aid.

Scholarships: Fine arts scholarships are available for new, incoming students interested in music and theatre.

Apply by: Rolling admission.

Contact: Ashley Chubirka, (630) 637-5816, aechubirka@noctrl.edu.

Northern Illinois University DeKalb, Illinois

Student Body: 220 music majors.

Tuition: \$9,465.

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

Faculty: Reggie Thomas, Geof Bradfield, Art Davis, Tom Garling, Fareed Haque, Marlene Rosenberg, Rodrigo Villanueva.

Jazz Bands: NIU Jazz Orchestra, NIU Jazz Ensemble, University Jazz Band/Latin Jazz Ensemble, Jazz Combos.

Alumni: Marquis Hill, Chris McBride, Juan Pastor, Greg Ward, Nicole Mitchell.

Auditions: Auditions are held in February. To sign up, visit niu.edu/music.

Financial Aid: Available. niu.edu/fa.

Scholarships: Music scholarships awarded after auditions. For information on merit-based scholarships, visit Scholarship Office, scholarships.niu.edu/scholarships.

Apply by: Apply to Office of Admissions as early as Sept. 1, niu.edu/admissions. Music auditions held in February, niu.edu/music.

Contact: Lynn Slater, Coordinator of

Northwestern

BIENEN SCHOOL OF MUSIC

Jazz Faculty

Victor Goines, director, *jazz saxophone and clarinet*
 Vincent Gardner, *jazz trombone*
 Jarrad Harris, *jazz ensembles*
 Carlos Henriquez, *jazz bass*
 Willie Jones III, *jazz drums*
 Jeremy Kahn, *jazz piano*
 Bradley Mason, *jazz trumpet*
 Marlene Rosenberg, *jazz small ensemble*

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Northwestern University, Bienen School of Music

Evanston, Illinois

Student Body: 600 music students (400 under graduate, 200 graduate).

Tuition: \$48,624.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, D.M.A., Ph.D.

Faculty: Vincent Gardner, Victor Goines, Jarrard Harris, Carlos Henriquez, Willie Jones III, Jeremy Kahn, Bradley Mason, Marlene Rosenberg, John Moulder.

Jazz Bands: Jazz Orchestra, Jazz Small Ensemble, Jazz Combos.

Alumni: Kay Davis, Sheldon Harnick, David Sanborn.

Auditions: Prescreening videos required for all jazz applicants, final round of auditions are held on campus in February.

Financial Aid: Available for undergraduate and graduate students.

Scholarships: Need-based scholarships available for undergraduate students only; merit-based scholarships

available for undergraduates and graduate students.

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

Contact: Marcus E. Turner, (847) 491-3141, musiclife@northwestern.edu.

Oakland University, Dept. of Music, Theatre and Dance Rochester, Michigan

Student Body: 20,711.

Tuition: Lower division, in-state, \$383/ credit, out-of-state, \$383; Upper division, in-state, \$445/credit, out-of-state, \$445. Students may qualify for a scholarship that covers the difference between in-state and out-of-state tuition. Citizens of Canada and Mexico also qualify. Rate reflects this award.

Jazz Degrees: Jazz minor, World Music minor.

Faculty: Miles Brown, Sean Dobbins, Scott Gwinnett, Mark Stone.

Jazz Bands: OU Jazz Band, jazz combos, OU Jazz Singers.

Alumni: Regina Carter, Walter Szymanski.

Auditions: oakland.edu/mtd/music-auditions.

Financial Aid: Available. oakland.edu/financialservices.

Scholarships: Available. oakland.edu/go.

Apply by: oakland.edu/go.

Contact: Miles Brown, brown239@oakland.edu.

Oberlin College & Conservatory

Oberlin, Ohio

Student Body: 2,900 total, 580 in the conservatory.

Tuition: \$49,928 plus room, board, and fees.

Jazz Degrees: Bachelor of Music in Jazz Performance (double bass, guitar, trumpet, trombone, saxophone, drums/percussion, voice) and Jazz Composition.

Faculty: Jay Ashby, Gary Bartz, Peter Dominguez, Robin Eubanks, Bobby Ferrazza, Jamey Haddad, La Tanya Hall, Billy Hart, Eddie Henderson, Dennis Reynolds, Paul Samuels, Dan Wall.

Jazz Bands: Oberlin Jazz Ensemble, Small Jazz Ensembles, Performance & Improvisation Ensembles.

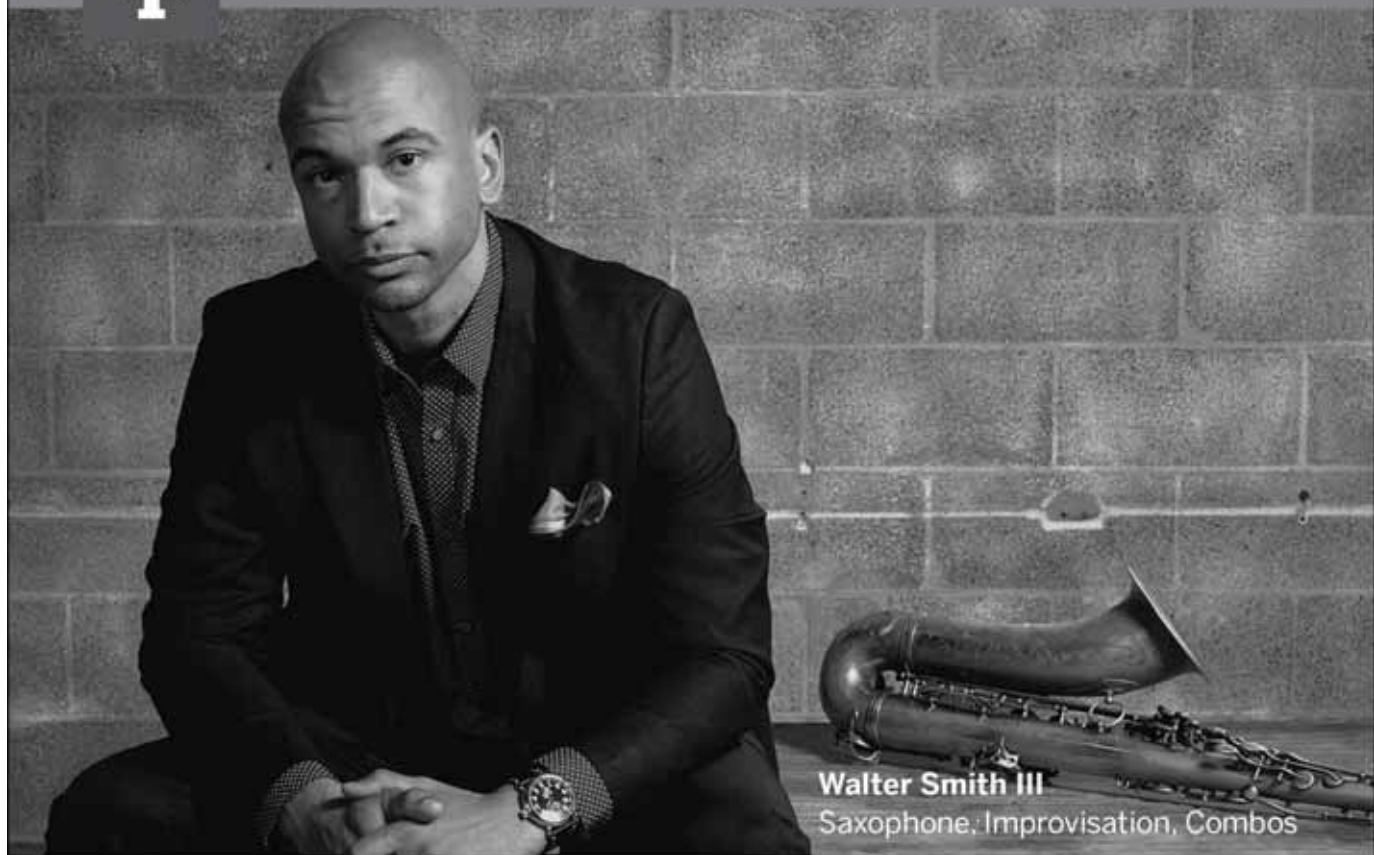
Alumni: Paul Horn, Stanley Cowell, Jon Jang, Ted Baker, Michael Mossman, Neal Smith, Jason Jackson, Allen Farnham, Lafayette Harris, Ben Jaffe, Theo Croker, James McBride, Sullivan Fortner, Kass Overall, Andy Hunter, Peter Evans, Rafiq Bhatia.

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Nov. 1, 2016 - Undergraduate
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IU Jazz! Faculty



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Pat Harbison



Steve Houghton



Darmon Meader



Michael Spiro



Dave Stryker



Joey Tartell



Wayne Wallace



Brent Wallarab



Tom Walsh (Chair)



Ly Wilder

Auditions: Auditions may be recorded or live. Live on-campus auditions require candidates to submit a pre-screening audition recording, due with application. On campus jazz auditions take place on three Fridays—December 2, February 17, and March 3. new.oberlin.edu/conservatory/admissions/auditions/jazz-studies.dot.

Financial Aid: Need-based aid offered. Oberlin meets 100 percent of need. FAFSA and PROFILE forms required for consideration. (800) 693-3173, financial.aid@oberlin.edu.

Scholarships: Available. Merit-based scholarships are awarded and are based on audition ratings and ensemble needs.

Apply by: Dec. 1.

Contact: Michael Manderen, Director of Conservatory Admissions, (440) 775-8413, conservatory.admissions@oberlin.edu.

The Ohio State University Columbus, Ohio

Student Body: Columbus campus, 58,000; School of Music, 250 undergraduate, 150 graduate.

Tuition: In-state, \$10,037; out-of-state, \$27,365.

Jazz Degrees: Bachelor of Music in Jazz Performance or Jazz Composition; Minor in Music; Music, Media and Enterprise.

Faculty: Shawn Wallace, Kris Keith, Jim Masters, Dave Powers, Jim Rupp, Michael Smith, Kevin Turner, Andy Woodson, Anthony Stanco.

Jazz Bands: Three big bands, eight combos.

Auditions: Dec. 8, Jan. 13, Jan. 27, Feb. 11. music.osu.edu/apply. music-ug@osu.edu.

Financial Aid: Available. sfa.osu.edu.

Scholarships: Prospective students are automatically considered for music scholarships based on audition.

Apply by: University Scholarship deadline, Nov. 1 (early action); Feb. 1 (regular decision). School of Music application due by Jan. 28.

Contact: (614) 292-2870, music-ug@osu.edu.

Ohio University Athens, Ohio

Student Body: 250 in School of Music.

Tuition: In-state, \$4,482/semester; out-of-state, \$9,750/semester.

Jazz Degrees: Minor in Jazz Studies.

Faculty: Roger Braun, John Horne, Matthew James, Sean Parsons, Richard Wetzel.

Jazz Bands: Jazz Ensembles I and II, two jazz combos, Jazz Percussion Ensemble.

Auditions: Held in January and February. (740) 593-4244.

Financial Aid: ohio.edu/finearts/music.

Scholarships: Available. Jason Smith, smithj10@ohio.edu.

Apply by: Dec. 1.

Contact: Matthew James, (740) 593-0957, jamesm1@ohio.edu.

Roosevelt University, Chicago College of Performing Arts

Chicago, Illinois

Student Body: 525.

Tuition: \$35,664.

Jazz Degrees: Bachelor of Music in Jazz & Contemporary Music Studies.

Faculty: roosevelt.edu/CCPA/MusicConservatory/DegreePrograms/Jazz/Faculty.aspx.

Jazz Bands: Style-based combos (swing, bebop, hard bop, Brazilian, fusion, free jazz, contemporary), vocal jazz ensemble, large ensemble, and Latin jazz ensemble.

Alumni: Herbie Hancock, Robert Lamm, Joe Egall, Maurice White, Hannah Ford.

Auditions: roosevelt.edu/Admission/CCPA/Auditions.aspx.

Financial Aid: Federal financial aid is available for those who qualify after submitting FAFSA.

Scholarships: Available. All admitted applicants are considered for merit scholarships up to full-tuition.

Apply by: Priority deadline of January 15, 2017. We continue to accept applications after that date, but do not guarantee the ability to audition live for late applicants.

Contact: Patrick Zylka, Assistant Dean for Enrollment Management & Student Services, (312) 341-6735, ccpaadmissions@roosevelt.edu.

Saint Mary's University of Minnesota Winona, Minnesota

Student Body: Approx. 1,200 undergraduate, 40 music majors.

Tuition: Approx. Tuition and Room & Board, \$41,210.

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: February. smumn.edu/music.

Financial Aid: (507) 457-1437.

Scholarships: smumn.edu/music.

Apply by: Rolling admissions.

Contact: A. Eric Heukeshoven, Director Jazz Studies & Music Industry, (507) 457-7292, eheukesh@smumn.edu, smumn.edu/music.

St. Olaf College Northfield, Minnesota

Student Body: 3,100 total, 275 music majors.

Tuition: \$44,180.

Jazz Degrees: Bachelor of Arts in Music, Bachelor of Music in Jazz Piano Performance.

Faculty: Dave Hagedorn, Phil Hey, Sarah Burk.

Jazz Bands: Three big bands, combos vary by semester.

Alumni: Dan Cavanagh, Ben Baker.

Auditions: Screening recordings due Dec. 15. Live auditions by invitation in February and March. wp.stolaf.edu/musicadm/.

Financial Aid: Full demonstrated need met for all admitted students. 88% of

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Tom Knific, Director of Jazz Studies (269) 387-4672



A student combo at Roosevelt University's Chicago College of Performing Arts

students receive need-based aid or merit scholarships. wp.stolaf.edu/admissions/afford.

Scholarships: Music scholarships are merit-based and open to students of any major. Can be stacked with academic merit awards. wp.stolaf.edu/musicadm/ or email music@stolaf.edu.

Apply by: Dec. 15 (music), Jan. 15 (college).

Contact: Mary Hakes, Music Admissions Coordinator, (507) 786-3297, musc@stolaf.edu.

Saint Xavier University Chicago, Illinois

Student Body: 4,000.

Tuition: \$30,020.

Jazz Degrees: Bachelor of Music in Performance with Instrumental Jazz Emphasis.

Faculty: Shawn Salmon, Stacy McMichael, Lara Regan, Brett Baxter.

Jazz Bands: Jazz Ensemble, Jazz Combos, Guitar Ensemble.

Auditions: Feb. 24, Mar. 25 and Apr. 8 on campus. Online auditions available.

Financial Aid: Available. sxu.edu/admissions/financialaid/.

Scholarships: Need- and merit-based.

Apply by: Open application.

Contact: Dr. Shawn Salmon, (773) 298-3420, salmon@sxu.edu.

Southern Illinois University Carbondale Carbondale, Illinois

Student Body: University, 15,000; School of Music, 180.

Tuition: In State, \$8,800 per year.

Jazz Degrees: Bachelor of Music in Studio Jazz Performance.

Faculty: Dr. Richard Kelley, Dr. Isaac Lausell, Philip Brown, Dr. Robert Allison.

Jazz Bands: Two jazz bands, several combos.

Alumni: Brent Wallarab, Kevin Kozol, Hamiet Bluiett, Glen Daum, Angus Thomas.

Auditions: Dr. Richard Kelley, kelly2@siu.edu.

Financial Aid: Available. Dr. Richard Kelley, kelly2@siu.edu.

Scholarships: Need- and merit-based. Dr. Richard Kelley, kelly2@siu.edu.

Apply by: Feb. 15.

Contact: Dr. Richard Kelley, kelly2@siu.edu.

Southern Illinois University Edwardsville Edwardsville, Illinois

Student Body: 14,000.

Tuition: \$11,000 in-state (IL, MO, AR, IA, IN, KY, TN, and WI), \$23,500 out-of-state.

Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Performance (jazz emphasis), Bachelor of Arts in Music (jazz emphasis), Bachelor of Music in Music Business, Minor in Music (jazz emphasis).

Faculty: Jason Swagler (Director of Jazz Studies), Garrett Schmidt, Miles Vandiver, Adaron Jackson, Rick Haydon, Zebadiah Briskovich, Cody Henry.

Jazz Bands: Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Jazz Combos.

Auditions: Held in February. siue.edu/music.

Financial Aid: siue.edu/financialaid.

Scholarships: Available.

Apply by: Dec. 1.

Contact: Jason Swagler, Director of Jazz Studies, jswagle@siue.edu.

The University of Akron Akron, Ohio

Student Body: 25,000 total, 300 music majors.

Tuition: In-state, \$9,920; out-of-state, \$18,417.

Jazz Degrees: Bachelor of Music.

Faculty: Jack Schantz, Joe Augustine, Bob Fraser, Dean Newton, Rock Wehrmann, Mark Gonder.

Jazz Bands: Two jazz bands, multiple jazz combos.

Alumni: Mark Lopeman, Paul Ferguson, Mark Vinci, John Orsini, David Banks, Gary Davis, Paul Klontz, Mike Forfia, Theron Brown.

Auditions: Theory proficiency, piano proficiency, audition on primary instrument.

Financial Aid: uakron.edu/finaid.

Scholarships: uakron.edu/finaid.

Apply by: Rolling admissions. Auditions for School of Music scholarship deadline is Feb. 28.

Contact: Jack Schantz, Director of Jazz Studies, (330) 972-6919, jas62@uakron.edu, uakron.edu, uakron.edu/music.

University of Central Missouri Warrensburg, Missouri

Student Body: 14,000+.

Tuition: In-state, \$214.85/credit, out-of-state, \$429.70/credit; graduate, in-state, \$278.45/credit, out-of-state, \$556.90/credit.

Jazz Degrees: Bachelor of Music in Jazz-Commercial Music.

Faculty: David Aaberg, Michael Sekelsky, James Isaac.

Jazz Bands: Two big bands, jazz combos.

Auditions: Nov. 11, Feb. 18, Feb. 20. Other dates available upon request.

Financial Aid: (800) 729-2678, finaid@ucmo.edu.

Scholarships: For music, contact (660) 543-4530 or ucmo.edu/music/future/scholarships.cfm. For academic, contact (800) 729-2678 or finaid@ucmo.edu.

Apply by: Rolling admission.

Contact: David Aaberg, (660) 543-4909, aaberg@ucmo.edu.

University of Cincinnati Cincinnati, Ohio

Student Body: Conservatory, 44,000; conservatory, 1,400.

Tuition: Undergraduate, in-state, \$12,206, out-of-state, \$27,540; graduate, in-state, \$15,674, out-of-state, \$27,416.

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: ccm.uc.edu/music/jazz/faculty.html.

Jazz Bands: ccm.uc.edu/music/jazz/ensembles.html.

Auditions: ccm.uc.edu/admissions/application.html.

Financial Aid: Available. Financial Aid Office, (513) 556-2420, financialaid.uc.edu.

Scholarships: Talent- and academic-based.

Apply by: Dec. 1.

Contact: Andrea Fitzgerald, (513) 556-9479, andrea.fitzgerald@uc.edu.

University of Illinois at Chicago, School of Theatre & Music Chicago, Illinois

Student Body: 100.

Tuition: \$17,500.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Andrew Baker, Chris Madsen, Zvonimir Tot, Daniel Murphy, Ernie Adams, Victor Garcia, Stewart Miller, Henry Johnson, Ari Brown, Cheryl Wilson.

Jazz Bands: Two Big Bands, five combos, vocal jazz ensemble, electric guitar ensemble, funk band.

Auditions: Audition dates throughout Fall/Winter; full requirements online.

Financial Aid: Academic- and need-based awards available; tuition awards available based on audition.

Scholarships: Tuition awards based on audition.

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Jason Moran
Residency Director

Photo: Clay Patrick McElroy

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Application deadline: November 18, 2016

For application information, go to kennedy-center.org/jazzahead.

Jazz

Jason Moran, Artistic Director for Jazz

2016–2017 SEASON

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 William N. Cafritz Jazz Initiative.

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UNIVERSITY OF MICHIGAN



Saxophonist Benny Golson (left) performs with students from the University of Michigan.

Apply by: Jan. 15 (transfers Feb. 15).
Contact: Ashlee Hardgrave, music@uic.edu.

University of Illinois at Urbana-Champaign
Urbana, Illinois

Student Body: 43,000 total, 700 music majors (350 undergraduate, 350 graduate), 70 jazz majors.
Tuition: osfa.illinois.edu.
Jazz Degrees: Bachelor of Music, Bachelor of Music Education, Master of Music in Jazz Studies, Artist Diploma, Doctor of Musical Arts in Jazz Performance.
Faculty: Ronald Bridgewater, Tito Carrillo, Larry Gray, Joan Hickey, Chip McNeill, Jim Pugh, Joel Spencer, Chip Stephens.
Jazz Bands: Four Jazz Bands, 10 Combos, Jazz Guitar Ensemble, Jazz Saxophone Ensemble, Jazz Trombone Ensemble, Latin Jazz Ensemble, Student-Faculty Ensemble, Jazz Vocal Ensembles.
Alumni: Cecil Bridgewater, Jim McNeely.
Auditions: go.illinois.edu/musicundergrad or go.illinois.edu/musicgrad.
Financial Aid: Available. osfa.illinois.edu.
Scholarships: Need- and merit-based. music.illinois.edu/prospective-students/financial-aid.
Apply by: Dec. 1.
Contact: Angela Tammen, (217) 244-7899, musicadmissions@illinois.edu.

University of Iowa
Iowa City, Iowa

Student Body: 32,150.
Tuition: In-state, \$8,575; out-of-state, \$28,813.
Jazz Degrees: Bachelor of Music (with Jazz Studies emphasis), Master of Arts in Jazz Studies.
Faculty: John Rapson, Damani Phillips, James Dreier, Steve Grismore.
Jazz Bands: Johnson County Landmark, Jazz Repertory Ensemble, Latin Jazz Ensemble, World Beat Ensemble, Guitar Ensemble, Small Jazz Ensembles, Combo Workshop.
Alumni: David Sanborn, Al Jarreau, Patricia Barber.
Auditions: Includes prepared pieces, sight-reading and improvisation. (319) 335-1604.
Financial Aid: Available. admissions@uiowa.edu.
Scholarships: Need- and merit-based. Five teaching assistant positions for graduate students.
Apply by: May 1.
Contact: John Rapson, (319) 335-1662, ira-rapson@uiowa.edu.

University of Kansas

Lawrence, Kansas

Student Body: 500 music majors, 15 jazz majors.
Tuition: Approx. including fees, in-state, \$11,479; out-of-state, \$27,313. registrar.ku.edu/tuition-and-fees.

Jazz Degrees: Bachelor of Arts in Jazz Studies; Master of Music in Composition, Jazz Emphasis.
Faculty: Dan Gailey, Matt Otto, Danny Embrey, Jeff Harshbarger, Brandon Draper, Timothy Martley, Vince Gnojek, Michael Davidson, Steve Leising.
Jazz Bands: Three big bands, six combos.
Alumni: Gary Foster, Ron McCurdy, Bill Bergman, Kerry Marsh, Paul Haar, Jeff Harshbarger.
Auditions: February auditions dates available. music.ku.edu/applyaudition.
Financial Aid: Available. admissions.ku.edu/cs.
Scholarships: Available. All undergraduate applicants who audition are automatically considered for a music (merit-based) scholarship.
Apply by: Priority academic deadline is Nov. 1. Music scholarship deadline is Feb. 1.
Contact: Emma Casey, School of Music recruiter, (785) 864-9751, ecasey5@ku.edu.

University of Michigan, School of Music, Theatre & Dance
Ann Arbor, Michigan

Student Body: 1,103.
Tuition: Undergraduate, in-state, \$13,856, out-of-state, \$43,476; graduate, in-state, \$20,966, out-of-state, \$42,016.
Jazz Degrees: Bachelor of Fine Arts: Jazz and Contemplative Studies; Jazz and Contemporary Improvisation;

Jazz Studies; Master of Music: Improvisation.

Faculty: Ellen Rowe (Chair), Andrew Bishop, Michael Gould, Benny Green, Robert Hurst, Bill Lucas, Miles Okazaki, Edward Sarath, Dennis Wilson.

Jazz Bands: Jazz Ensemble, Jazz Lab Ensemble, Creative Arts Orchestra, Small Jazz Ensembles, Campus Jazz Ensemble.

Alumni: Gerald Cleaver, Randy Napoleon, David Cook, Vincent Chandler, Sachal Vasandani, Jeremy Kittle, Jason Stein, Matt Bauder, Quentin Joseph.

Auditions: Undergraduate and graduate applicants may complete an in-person or recorded audition (strongly suggest in person).

Financial Aid: The University's Office of Financial Aid administers and awards financial aid in a number of ways, including grant funds, work-study, a variety of loan programs, as well as scholarships. finaid.umich.edu.

Scholarships: Merit-based and need-informed.

Apply by: Dec. 1.

Contact: Julia Hoffert, jspanja@umich.edu; smt.d.admissions@umich.edu.

The University of Minnesota Duluth Duluth, Minnesota

Student Body: 10,878.

Tuition: \$460/credit, \$13,000/year.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Ryan Frane, Billy Barnard, Adam Booker.

Jazz Bands: Jazz Combo I, II, III, Jazz Ensembles I, II, III.

Auditions: Prospective students must apply and be accepted by the university; then an audition is required.

Financial Aid: Ryan Frane, (218) 726-6327, rfrane@d.umn.edu.

Scholarships: Need- and merit-based. Ryan Frane, (218) 726-6327, rfrane@d.umn.edu.

Apply by: Dec. 16.

Contact: Dee Charles, (218) 726-7890, dcharles@d.umn.edu.

University of Missouri at Columbia Columbia, Missouri

Student Body: 34,000.

Tuition: In-state, \$26,140; out-of-state, \$41,422.

Jazz Degrees: Master of Music in Jazz Performance and Pedagogy, Undergraduate and Graduate Minor/Certificate in Jazz Studies.

Faculty: Dr. Arthur White, Allen Beeson, Sean Hennessy, Dr. Michael Budds.

Jazz Bands: Concert Jazz Band, Studio Jazz Band, Creative Improvisation Ensemble, eight to ten combos.

Alumni: Mike Metheny, Alicia Olatuja, Jim Widner, Allen Beeson, Sheryl Crow,



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Auditions: Dr. Arthur White, Director of Jazz Studies, (573) 882-3430, whitear@missouri.edu. Audition dates are posted at music.missouri.edu.

Financial Aid: Available. missouri.edu.

Scholarships: Available. missouri.edu.

Apply by: Dec. 1 (priority deadline), Dec. 15 (scholarship applications due), Jan. 15 (priority deadline for graduate students). Potential graduate students need to apply at getaccptd.com and at gradstudies.missouri.edu/admissions.

Contact: Dr. Arthur White, Director of Jazz Studies, (573) 882-3430, whitear@missouri.edu, mujazz.missouri.edu.

University of Missouri—Kansas City

Kansas City, Missouri

Student Body: Approx. 16,000.

Tuition: In-state, \$10,000; Midwest student exchange, \$14,000; out-of-state, \$23,000.

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

Faculty: Bobby Watson, Dan Thomas, Doug Auwarter, Michael Warren, Bob Bowman, Gerald Spaits, Roger Wilder, Bram Wijnands, Danny Embrey, Rod Fleeman, Stan Kessler, Steve Dekker.

Jazz Bands: Two big bands, 10 small groups,

percussion ensemble, jazz guitar ensemble, jazz bass ensemble, jazz sax/trumpet/trombone quartets.

Alumni: Hermon Mehari, Eddie Moore, Nate Nall, Bob Brookmeyer, Clint Ashlock, Kevin Cerovych, Nate Jorgensen, Jim Mair.

Auditions: Auditions scheduled only after completed UMKC and decision desk applications are received. Dec. 10, Feb. 4, Feb. 20, Mar. 3.

Financial Aid: Available. sfa.umkc.edu/site2.

Scholarships: Merit-based. Auditions serve as screening for merit awards. Conservatory also considers academic record for scholarship awards.

Apply by: Nov. 1 for January, Dec. 15 for Fall. conservatory.umkc.edu.

Contact: Dan Thomas, thomasdanb@umkc.edu; Bobby Watson, (816) 235-2900, watsonr@umkc.edu.

University of Nebraska—Lincoln, Glenn Korff School of Music

Lincoln, Nebraska

Student Body: 400.

Tuition: Undergraduate, in-state, \$219/hour, out-of-state, \$692/hour; graduate, in-state, \$297/hour, out-of-state, \$850/hour.

Jazz Degrees: Master of Music, Doctorate of Musical Arts in Jazz Studies, with

performance or composition emphases. arts.unl.edu/music/areas-study-and-degree-options. No degree in jazz at undergraduate level.

Faculty: Paul Haar, Peter Bouffard, Anthony Bushard, Dave Hall, Tom Larson, Greg Simon, Hans Sturm, Darryl White.

Jazz Bands: Undergraduate Jazz Combos, Graduate Jazz Combos, UNL Jazz Orchestra, UNL Big Band.

Alumni: Laurie Frink, Victor Lewis, Bob Krueger.

Auditions: Undergraduate, Jan. 20, Jan. 21, Feb. 24, Feb. 25; graduate students, Feb. 17.

Financial Aid: Available. Janet Sievert, (402) 472-2503, music2@unl.edu.

Scholarships: Available. Janet Sievert, (402) 472-2503, music2@unl.edu.

Apply by: Jan. 15 (undergraduate, in-state), May 1 (undergraduate, out-of-state). Jan. 15 (all graduate).

Contact: Paul Haar, Director of Jazz Studies, (402) 472-5672, phaar2@unl.edu. music.unl.edu/jazzstudies/jazz-studies.

University of Nebraska at Omaha Omaha, Nebraska

Student Body: 15,000.

Tuition: unomaha.edu.

Jazz Degrees: Bachelor of Arts with Jazz Concentration.

Faculty: Peter Madsen, Dana Murray, Andy Hall, Darren Pettit, Jason Johnson, Jeff Scheffler, Mark Misfeldt.

Jazz Bands: Two big bands, jazz combos.

Alumni: Karrin Allyson.

Auditions: unomaha.edu/music/audition.php.

Financial Aid: Available. Peter Madsen, petermadsen@unomaha.edu.

Scholarships: Available. Peter Madsen, petermadsen@unomaha.edu.

Apply by: Aug. 1.

Contact: Peter Madsen, petermadsen@unomaha.edu.

University of Northern Iowa

Cedar Falls, Iowa

Student Body: 12,500.

Tuition: Undergraduate, in-state, \$6,848, out-of-state, \$17,340; graduate, in-state, \$8292, out-of-state, \$18766.

Jazz Degrees: Bachelor of Arts in Music (jazz specialization), Bachelor of Music in Music Education (jazz emphasis), Minor in jazz studies (available to non-music majors), Master of Music in Jazz Pedagogy.

Faculty: Christopher Merz (Program Director), Dr. Robert Washut, Dr. Anthony Williams, Robert Dunn, Tom Giampietro.

Jazz Bands: Three big bands, four to six combos.

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Auditions: uni.edu/music/prospective_students/index.html.
Financial Aid: uni.edu/finaid/.
Scholarships: Need- and merit-based. Alan Schmitz, alan.schmitz@uni.edu.
Apply by: Admissions, (319) 273-2281.
Contact: Christopher Merz, (319) 273-3077, merz@uni.edu.

University of Toledo Toledo, Ohio

Student Body: 23,000.
Tuition: In-state, \$9,900; out-of-state, \$15,600 (including fees).
Jazz Degrees: Bachelor of Music Performance in Jazz Studies, Bachelor of Music in Jazz Studies with an emphasis in Music Business and Recording Arts, Bachelor of Education with an emphasis in Jazz Studies, Master of Music in Jazz Studies.
Faculty: Gunnar Mossblad, Norman Damschroder, Tad Weed, Jay Rinsen-Weik, Olman Piedra, Ellie Martin, Ben Wolkins.
Jazz Bands: Jazz ensemble, Jazz GuiArkistra, Jazz Vocastra, Latin Jazz ensemble, Combos.
Auditions: Auditions on published days or by appointment. Gunnar Mossblad, Director of Jazz Studies, jazz@utoledo.edu.
Financial Aid: Qualified non-resident students are eligible to pay in-state tuition rates.
Scholarships: Academic- and talent-based. Gunnar Mossblad, Director of Jazz Studies, jazz@utoledo.edu.
Apply by: Open enrollment.
Contact: Gunnar Mossblad, Director of Jazz studies, jazz@utoledo.edu.

University of Wisconsin–Eau Claire Eau Claire, Wisconsin

Student Body: 10,900.
Tuition: In-state, \$8,812; out-of-state, \$16,386.
Jazz Degrees: Bachelor of Music in Music Performance, Music Education, Composition.
Faculty: Robert Baca, Dr. Jeffery Crowell, Phil Ostrander, Michael Shults, Jerry Young.
Jazz Bands: Jazz Ensembles I–V, Combos, Vocal Jazz Chamber Groups.
Alumni: John Raymond, Scott Pingel, Kyle Newmaster, Jamey Simmons, Larry Lelli, Tom Luer, Matt Pivec, Jeremy Miloszewicz, Dan Urness, Keith Karns.
Auditions: Robert Baca, (715) 836-4371, bacarj@uwec.edu. uwec.edu/mus-the/jazzstudies/.
Financial Aid: Available. uwec.edu.
Scholarships: Need- and merit-based. Robert Baca, bacarj@uwec.edu.
Apply by: Aug. 19.
Contact: Robert Baca, (715) 836-4371, bacarj@uwec.edu.

University of Wisconsin–Green Bay Green Bay, Wisconsin

Student Body: 6,779.
Tuition: In-state, \$8,678; out-of-state, \$16,250.
Jazz Degrees: Bachelor of Arts with Jazz Emphasis. <http://catalog.uwgb.edu/undergraduate/programs/music/bachelorart/jazz-studies/>.
Faculty: John Salerno, Stefan Hall, Craig Hanke, Adam Gaines.
Jazz Bands: Two jazz ensembles, jazz combos, vocal jazz ensemble.
Alumni: Carl Allen, Todd Buffa, Ricardo Vogt, Woody Mankowski.
Auditions: Auditions take place the first week of classes.
Financial Aid: Available. (920) 465-2075, finaids@uwgb.edu.
Scholarships: Available. Determined when applicant auditions for admission.

into music program. (920) 465-2075, finaids@uwgb.edu.

Apply by: uwgb.edu/admissions/. Kevin Collins, collinsk@uwgb.edu.

Contact: Kevin Collins, collinsk@uwgb.edu.

University of Wisconsin—Madison Madison, Wisconsin

Student Body: 43,389.

Tuition: In-state, \$10,436; Minnesota resident, \$13,402; out-of-state, \$32,685.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Arts in Jazz Studies, jazz minor available in Doctor of Musical Arts and Ph.D. music degrees.

Faculty: 45 full-time music faculty include Johannes Wallmann, Richard Davis, Les Thimmig.

Jazz Bands: UW Jazz Orchestra, Blue Note Ensemble, Contemporary Jazz, Black Music Ensemble, Jazz Composers Septet, Latin Jazz Ensemble, Jazz Standards Ensemble.

Alumni: Chris Washburne, Hans Sturm, Jackie Allen, Peter Dominguez.

Auditions: Undergraduate, Nov. 19, Jan. 28, Feb. 25; graduate, Jan. 14, Feb. 11. music.wisc.edu.

Financial Aid: Available. finaid.wisc.edu.

Scholarships: Merit-based. music.wisc.edu/student-support.

Apply by: Undergraduate, Oct. 31, Dec. 31, Jan. 31. music.wisc.edu.

Contact: Johannes Wallmann, Director of Jazz Studies, (917) 992-9101, jazz@music.wisc.edu, music.wisc.edu.

University of Wisconsin—Milwaukee Milwaukee, Wisconsin

Student Body: 300 undergraduate music students.

Tuition: In-state, \$9,470; Minnesota resident, \$13,274; out-of-state, \$19,826.

Jazz Degrees: Bachelor of Fine Arts in Music Performance.

Faculty: Curt Hanrahan, Lou Cucunato, Gillian Rodger, David Bayles, Pete Billmann, John Babbitt.

Jazz Bands: Jazz ensemble, combos.

Auditions: Nov. 18, Dec. 9, Jan. 20, Feb. 10, March 3, Apr. 14. See website.

Financial Aid: Available. uwm.edu.

Scholarships: Scholarship information given at time of audition.

Apply by: uwm.edu.

Contact: Curt Hanrahan, Director of Jazz Ensembles, hanraha6@uwm.edu.

University of Wisconsin—Oshkosh Oshkosh, Wisconsin

Student Body: 14,000 total, 200 music students, 70 involved in jazz activities.

Tuition: In-state, \$8,000; out-of-state, \$15,000.

Jazz Degrees: Bachelor of Music in Performance, Music Industry (Recording Technology, Music Business, Music Business & Recording), Composition and Music Education; Bachelor of Arts in Music; Bachelor of Science in Music.

Faculty: Marty Robinson, Dale Shipe, Drew Whiting, Eric Barnum, Alison Shaw.

Jazz Bands: Two big bands and two to four jazz small groups.

Financial Aid: Available. (920) 424-3377.

Scholarships: Available. (920) 424-4224.

Apply by: Feb. 1.

Contact: Dr. Marty Robinson, (920) 424-4224.

Wayne State University Detroit, Michigan

Student Body: 30,000 total, 300 music students.

Tuition: In state, \$6,000/semester; out-of-state, \$12,000/semester.

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Performance.

Faculty: Chris Collins, Director, Russ Miller, Rob Pipho, Paul Keller, Sean Dobbins, Dwight Adams, David



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| Tim Coffman - Trombone | Jack Mouse - Drum Set and Program Coordinator |
| Brad Stirtz - Vibraphone | |

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- Friday, November 11
- Monday, January 16

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- Session:**
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 - Tuesday, November 22
 - Friday, December 2

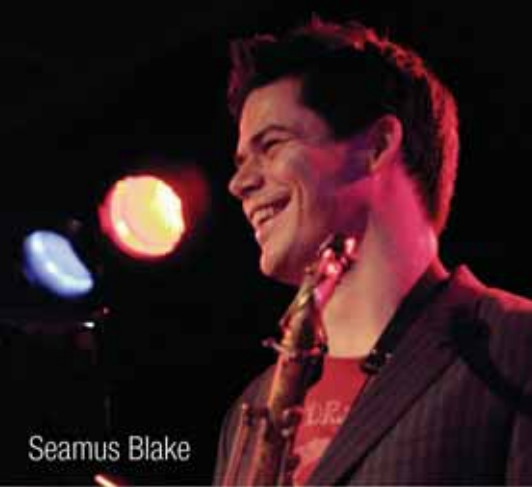
Audition Days:

- Saturday, November 12
- Monday, January 16
- Saturday, February 4

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- Alumni:** Rick Margitza, Pepper Adams, Kenny Burrell, Yusef Lateef.
- Auditions:** November, February and March.
- Financial Aid:** Gretchen Valade Jazz Graduate Assistantship.
- Scholarships:** Need, merit, talent-based scholarships. Deadline for scholarship application, Feb. 15.
- Apply by:** Rolling Admission.
- Contact:** Danny DeRose, (313) 577-1783, danny.derose@wayne.edu.

Webster University

St. Louis, Missouri

- Student Body:** 2,200 (at home campus).
- Tuition:** \$26,100.
- Jazz Degrees:** Bachelor of Music in Jazz Performance, Bachelor of Music in Jazz, Music Technology, Master of Music in Jazz Performance or Composition.
- Faculty:** Paul DeMarinis, Steve Schenkel, Kim Portnoy, others.
- Jazz Bands:** Program is primarily combo focused, also a jazz vocal ensemble and a jazz collective interpreting big band arrangements.
- Alumni:** Steve Kirby, John Zorn, Chris Cheek, Erin Bode, Linda Presgrave.
- Auditions:** Live audition preferred, DVD or online video accepted. webster.edu/fine-arts/.
- Financial Aid:** Performance scholarship consideration by live audition only. Academic merit scholarships available; submit FAFSA for full consideration. Office of Admission, (314) 246-7800.

- Scholarships:** Performance scholarship consideration by live audition only, based on performance merit; no separate application or deadline.
- Apply by:** March (for fullest consideration); final audition date is in May.
- Contact:** Paul DeMarinis, Director of Jazz Studies, (314) 968-7039, demaripa@webster.edu.

Western Illinois University Macomb, Illinois

- Student Body:** 11,458 total; 9,645 undergraduate.
- Tuition:** \$284.70/hour.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies in Performance and Composition, Jazz Studies minor.
- Faculty:** John B. Cooper, Kevin Nichols, Michael Stryker, Matt Hughes, Georger Turner, John Vana.
- Jazz Bands:** WIU Jazz Studio Orchestra, WIU Jazz Band, four jazz combos, Vocal Jazz Ensemble.
- Alumni:** Reggie Thomas, Jennifer Wallis.
- Auditions:** Jan. 21, Feb. 4, Feb. 20.
- Financial Aid:** Available. Trista Trone, (309) 298-1087, TD-Trone@wiu.edu.
- Scholarships:** Ranges from \$500–\$8,000 per year.
- Apply by:** May 1.
- Contact:** Trista Trone, Recruitment Coordinator, (309) 298-1087, TD-Trone@wiu.edu.

Western Michigan University

Kalamazoo, Michigan

- Student Body:** 25,000 total in university, 450 in School of Music.
- Tuition:** In-state, \$12,000; out-of-state, \$26,000.
- Jazz Degrees:** Bachelor of Music in Jazz Studies, Master of Music in Performance/Jazz Studies, Artist Diploma.



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Contact Christopher Merz for more information | merz@uni.edu | 319-273-3077

Faculty: Tom Knific, Andrew Rathbun, Jeremy Siskind, Greg Jasperse, Edward Simon, Keith Hall, Scott Cowan, Peter Eldridge.

Jazz Bands: Two Big Bands, Octet, Jazz Vocal Ensembles (Gold Company; Gold Company II, GC Sextet), Latin Ensemble, numerous combos, WMU Drum Choir, Percussion Ensemble, others.

Alumni: Xavier Davis, Quincy Davis, Kate Reid, Jennifer Barnes, Greg Jasperse, Christine Guter, Lyman Medeiros.

Auditions: Information for auditions is posted at wmich.edu/jazz/audition-information/.

Financial Aid: Available. Julie Nemire, julie.nemire@wmich.edu.

Scholarships: Need- and merit-based. Julie Nemire, Director of Academic Advising, julie.nemire@wmich.edu.

Apply by: Feb. 20 (undergraduate); March (graduate).

Contact: Undergraduate students should contact Julie Nemire, Director of Academic Advising, julie.nemire@wmich.edu; (269) 387-4672. Graduate students should contact David Loberg Code, (269) 387-4672, music.grad@wmich.edu.

Youngstown State University, Dana School of Music
 Youngstown, Ohio

Student Body: 13,000.

Tuition: Information is posted at the website ysu.edu.

Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music Education with Instrumental Jazz Emphasis, Bachelor of Music in Music Recording, Master of Music in Jazz Studies.

Faculty: Kent Engelhardt (Coordinator of Jazz Studies), Dave Morgan, Glenn Schaft, Dave Kana, Theron Brown, Francois Fowler.

Jazz Bands: Four to five Jazz Combos, two to three Big Bands, Contemporary Ensemble.

Alumni: Sean Jones, Ralph Lalama, Harold Danko, James Weidman, Jason Rigby, Melissa Slocum, Jeff Bush, Glenn Wilson, Dave Rivello, Darryl White.

Auditions: Students should audition by March 1 to be considered for a talent scholarship.

Financial Aid: Available. ysu.edu.

Scholarships: Available. Kent Engelhardt, kjengelhardt@ysu.edu.

Apply by: Open Admission.

Contact: Kent Engelhardt, Associate Professor, Coordinator of Jazz Studies, kjengelhardt@ysu.edu; Dave Morgan, Associate Professor of Jazz Studies, dsmorgan@ysu.edu, web.ysu.edu/ccac/music.

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Guitarist Craig Wagner, saxophonist Dimitri Lekveishvili, drummer Moses Ebejyan, bassist Gurgen Ebejyan and others perform a concert at Rabati Castle.



MICHAEL TRACY

Mariam Zaqaidze and Nita Gabisonia of Ilia State University



MICHAEL TRACY

Ana Dvali of Ilia State University participates in a clinic at Tbilisi State Conservatoire.



MICHAEL TRACY

Dimitri Lekveishvili at Tbilisi State Conservatoire



MICHAEL TRACY

Bero Matchavariani (left), Luka Salagashvili and Soso Tsagareishvili in a workshop

CULTURAL EXCHANGE

Jazz Workshops Bring Students Together in Caucasus Region

By Marty Rosen

THE COMBINATION OF TREMENDOUS musical talent and incredible patience has allowed saxophonist Michael Tracy to become of the most revered educators in jazz studies today. He has been playing and teaching jazz for four decades. When Tracy coaches an ensemble or gives a private lesson, he maintains a relentless focus on technique and details. It's as if his personal clock stops every time he detects an inefficient fingering or a disconnect in the rhythm section, and it doesn't tick again until his students understand what went wrong, why it happened and how to fix it.

But if you ask Tracy what his goals are as a teacher and director of the Jamey Aebersold Jazz Studies Program at the University of Louisville, the notion of technique will get only a passing mention. He believes that an educator who focuses solely on technique is losing sight of the whole student. "If we can find a way to connect musical improvisation with all parts of a student's life, all of a sudden there are a multitude of benefits that extend beyond the music," he said. "Learning jazz is like learning a language. Playing together teaches students to communicate and to respect one another. It

teaches students how to lead, how to follow—and that both of those things are important. As an artist and as a teacher, what I love about jazz is its ability to bring people together."

Bringing people together through jazz, at home and abroad, has become Tracy's central mission. At home, he has turned the Jamey Aebersold Jazz Studies Program into an attractive destination for international students. Abroad, he's come to be known as a roving jazz ambassador, teaching and performing in every corner of the world.

That same mission—bringing people



Michael Tracy (far right) and Craig Wagner (second from right) conduct a workshop with music students at Tbilisi State Conservatoire.



Local musician Erik Janikyan at Tbilisi State Conservatoire

together—has been central to the career of Helen Mechitova, founder of the Kavkaz Jazz Festival, which over the last seven years has become a fixture on the cultural calendar in Tbilisi, the capital of the Republic of Georgia.

Mechitova's passion has a regional focus and a sense of urgency. Georgia, which just celebrated the 25th anniversary of its independence from the former Soviet Union, is situated in the heart of the Caucasus region. It's a region fraught with tension. In the years since the Russo-Georgian War, which occurred in August 2008, Russian troops have occupied substantial portions of Georgian territory. Two of Georgia's immediate neighbors, Armenia and Azerbaijan, are engaged in a long-simmering border dispute that last April boiled over into what is now called the Four-Day War, which led to some 350 casualties. Neighboring Turkey is faced with myriad domestic and international tensions. And another near neighbor, Iran, has only just begun to engage with the West after years of isolation.

In 2010, Mechitova established the Kavkaz Jazz Festival with the goal of building a pan-Caucasus cultural event that could build cross-border connections in a region where political solutions are rare and fragile—but where it so happens that jazz has deep roots and wide popularity that transcends border, language and religious divides.

According to Armen Manukyan, an Armenia-based jazz critic, scholar and broadcaster, jazz emerged as a popular form in the region in the '30s and was spread throughout the former Soviet Union via Voice of America broadcaster Willis Conover's nightly *Jazz Hour* radio show. Throughout the Caucasus, Manukyan says, musicians in each country have found ways to employ their own distinctive regional sounds and instruments in a jazz context.

Last May, in an article discussing International Jazz Day, English language news

source Georgia Today discussed the country's love of jazz: "There are very few countries where so many youngsters go to jazz concerts as they do in Georgia. This is the victory of Georgian jazzmen who risked their lives and positions, who did not fear the Soviet years and held jazz concerts from the late 1970s."

The article went on to report that the Georgian Ministry of Culture and Monument Protection has hopes that UNESCO will select Tbilisi as an International Jazz Day Global Host City sometime in the near future.

It was against that backdrop that the Kavkaz Jazz Festival had grown. And when Mechitova visited the United States in 2015 through an arts exchange sponsored by the international arts organization CEC ArtsLink, she and Tracy soon found common cause around the idea of expanding the festival to include a series of educational jazz workshops.

The idea found a strong partner in the rector of the venerable Tbilisi State Conservatoire, Reso Kiknadze, who had some goals of his own. Before taking up his administrative post, Kiknadze had built a varied musical career as a composer of contemporary music and a busy jazz saxophonist who can be heard nearly every night in the clubs, cafes and restaurants of Tbilisi. In his new role, he was looking for ways to expand the school's three-year-old bachelor's program in jazz.

Kiknadze said that because his career bridges the worlds of classical music and jazz, he has become aware of the ways in which these two areas complement and inform one another, and feels that it is important to integrate jazz into the conservatory curriculum.

Over the next several months, Tracy and Mechitova sought support for the workshops, and though funds were tight, the project gained endorsements from the Georgian ministries dealing with culture and tourism. In the United States, Tracy gathered support

from the Fulbright Senior Specialist Program, the University of Louisville School of Music and a group of anonymous Louisville donors. And in June, Tracy and guitarist Craig Wagner (a fellow faculty member at the University of Louisville) traveled to Tbilisi to perform at the Kavkaz Jazz Festival and run the workshops.

The festival took place over three days in multiple venues: the Conservatoire's Grand Hall and The Movement Theatre in Tbilisi, and the Rabati Castle in the city of Akhaltsikhe. Crowds responded enthusiastically to concerts by ensembles from Georgia (Reso Kiknadze & Friends, Stumrebi, Kanudosi), Armenia (The Birds, Miquayel Voskanyan & Friends), Azerbaijan (J.E.F. Experiment), Turkey (Tulug Tirpan Quartet) and Iran (Arte Music Group), as well as performances by Tracy and Wagner. Some of the concerts continued into the night, long past the programmed schedule, culminating in riveting jams that brought together players from multiple nations (including students from the workshops) and demonstrated the boundary-shattering power of jazz.

During the daytime, Tracy and Wagner did much of their work. Playing on the fest stages was a pleasure, Tracy said, but the workshop was their primary reason for the trip. "We wanted to offer these students an opportunity to study jazz in a structured environment," he said. "We had no idea what to expect from the students, and they had no idea what to expect from us."

The workshop format included private and small group lessons from Tracy and Wagner, but most of the time was dedicated to ensemble work. All the sessions were free and open to anyone. Participants included students (both instrumental and vocal) and faculty from both the Conservatoire and Ilia State University. Likewise, festival performers from Armenia, Azerbaijan, Georgia and Iran attended and participated, as did other professional jazz per-



University of Louisville's Michael Tracy (left) and Tbilisi State Conservatoire student Dmitri Lekveishvili

MARTY ROSEN



Natia Ogruashvili of Ilia State University

MICHAEL TRACY

formers from the region.

Because classes were still in session at the Conservatoire (and finals were imminent), students came and went as their schedules allowed. Enthusiasm and participation remained high from the beginning and grew steadily over the course of the two weeks.

"I was surprised at the quality of the students," Tracy said. "We knew this was a fairly new program, and I was expecting many more challenges. But one thing was clear: We could see the impact of pedagogical approaches developed by [seminal jazz educators] like Jerry Coker, David Baker, Dan Haerle and Jamey Aebersold."

Wagner agreed. "From the beginning it was obvious these students were really well prepared," he said. "The instrumentalists had a very strong base. We didn't need to spend time on basic musical elements. What they needed was experience with group interplay, ensemble practice and etiquette."

Bero Matchavariani, a talented young guitarist who studies at the Conservatoire with Tamaz Darsavelidze, said, "Our teachers here are amazing. They give us good knowledge, but this was a mind-blowing experience. I knew it was very important to listen to the other members of the band, but I never had the experience to play with a quartet before, so the collective work was the most important thing for me. Now I am more confident onstage."

According to Wagner, offering ensemble experience is a challenge for any program. "It takes a lot of resources if you're going to give students a chance to play multiple times a week in a jazz ensemble," he said. "Just from a logistical standpoint, it's difficult to supply the space and equipment students really need. You can teach some of this in an abstract sense with guided listening. You put on a track and say, 'Check out what Philly Joe is doing here,' or 'Listen to the way Wynton Kelly is comping here—the soloist is really low, so he's going high, or the soloist is really busy, so he's not comping at all.' But ultimately, a student needs an immersive experience to master these ideas. Otherwise, a gui-

tarist can learn all kinds of hip voicings but not really know when or how to use them."

As the workshops proceeded, there was a strong emphasis on simple, practical ideas, such as making sure that rhythm section players positioned themselves to have eye contact with one another. Another tip was that soloists must listen mindfully to what other players were doing. These ideas were illustrated and reinforced with references to particular artists, recordings, online videos and smart-phone apps. The students were hungry for listening advice, so Tracy and Wagner often illustrated their lessons with examples drawn from canonical figures and contemporary artists.

And as it turned out, the diverse mix of workshop participants, which included a number of vocal students—mostly women—from Ilia State University, created fascinating learning opportunities that not only brought together players from different countries, but created an interesting musical and gender dynamic.

"Having the voice students was really fortunate," Wagner said. "Many jazz programs don't have a vocal program—we don't have one yet at U of L. But accompanying vocalists really exposes the challenges of good rhythm section playing. All the instrumentalists really have to focus on listening in a different way. You have to play differently behind a vocalist than behind a saxophone. You have to be much more sensitive to textures and inflections. And for drummers and guitar players, especially, it requires you to really focus on listening—which is really the key to good jazz playing."

The fact that most of the vocal students were women added an important dimension to the workshops. One of the stated goals of International Jazz Day is "fostering gender equality." For Tracy, the participation of the women vocalists offered an opportunity to work toward that goal.

"I was surprised so many women participated," he said. "But it really enriched the experience. In any workshop, regardless of gender, you'll have students who are a bit shy at first and need to be coaxed into participating. But

whether because of lack of experience or social attitudes, at the beginning the women were a bit reluctant to exert themselves as leaders. We worked with them the same way we work with a drummer, a saxophonist or a guitarist. And by the end, you could listen to them improvising, soloing or counting off a tune, and know that they felt very empowered. It's hard to assess, but I would guess that in some way it was a new experience for them."

It certainly was for Ana Dvali, 25, who recently graduated from Ilia State with a double major in music and English. "Our teacher [Irine Ebralidze] talked a lot about Jamey Aebersold, his method and the jazz school," she said. (Ebralidze has published a Georgian text on jazz theory and harmony that is based on the Aebersold method.) Dvali added, "I had experience singing individually, but I didn't have experience working in a band or group. I learned so much from this workshop."

In an email exchange a few weeks after the workshops, Kiknadze wrote, "Our students were inspired by Mike and Craig's playing, and since then, I've observed certain students focusing on their material differently. I've been surprised at how two guitar players, in particular, have advanced since then, taking a couple of big steps in just a month. The singers of Ilia State University were inspired as well, and I expect they will advance faster now."

"I think all the students made amazing progress," Wagner said. "They were so receptive to everything. We saw progress in every session. At first, the ensembles just sounded like four, five, six people playing at the same time. But by the end, you could really hear that they were playing like groups."

Tracy agreed. "From a musical standpoint, I think they made amazing progress. But for me, the great thing was that we had so many festival performers joining us. Just seeing Iranians, Armenians, Azerbaijanis and Georgians all in the same room, playing music with one another, with no trepidation of resentment, just the joy of sharing music: That's the most valuable thing of all."

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American River College Sacramento, California

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Jazz Degrees: A.A. in Jazz Studies.
Faculty: Dr. Arthur Lapierre, Dr. Dyne Eifertsen, Dr. Joe Gilman.
Jazz Bands: Vocal, Big Band, Latin, Contemporary.
Auditions: Held in May and December. (916) 484-8195.
Financial Aid: Available. (916) 484-8195.
Scholarships: Available. Audition required for paid lessons.
Apply by: August.
Contact: Dr. Arthur Lapierre, (916) 484-819, lapiera@arc.losrios.edu.

Arizona State University Tempe, Arizona

Student Body: 710 in School of Music.
Tuition: In-state undergraduate, \$10,640 + fees; Out-of-state undergraduate, \$26,470 + fees; In-state graduate, \$11,756 + fees; Out-of-state graduate, \$28,862 + fees.
Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Performance (Jazz Studies emphasis).
Faculty: Michael Kocour (Director of Jazz Studies); Jeffrey Libman, Dom Moio, Dennis Monce, Bryon Ruth, Steve McAllister.
Jazz Bands: Concert Jazz Band, Jazz Repertory Band, Latin Jazz Band, Percussion Jazz Band, Jazz Combos.
Auditions: music.asu.edu/admissions/.
Financial Aid: students.asu.edu/financialaid.
Scholarships: Need- and merit-based.
Apply by: Jan. 6, 2017 (undergraduate); Dec. 1, 2017 (graduate).
Contact: Office of Admissions, musicadmissions@asu.edu, (480) 965-5069.

Brigham Young University Provo, Utah

Student Body: 33,500 total, 435 in school of music, 54 in Commercial Music.
Tuition: Undergraduate, \$2,650 (semester), \$1,325/term (LDS); \$5,300 (semester), \$2,650/term (non-LDS); Graduate, \$3,340 (semester), \$1,670/term (LDS), \$6,680 (semester), \$3,340/term (non-LDS).
Jazz Degrees: Bachelor of Music in Commercial Music (with Jazz Studies or other sub-tracks), Master of Arts, Master of Music.
Faculty: Raymond Smith, Mark Ammons, Ron Saltmarsh, Kirsten Bromley, Jay Lawrence, Ronald Brough, Steven

ROB KING PHOTOGRAPHY



Students at the University of Colorado Denver

Call, Stephan Lindeman, Michael Tobian, Aaron Merrill, Sam Cardon.
Jazz Bands: Synthesis (big band), Jazz Ensemble, Jazz Lab Band, Jazz Legacy Dixieland Band, Salsa Combo, five traditional jazz combos, Jazz Voices, Vocal Jazz Ensemble.
Auditions: Required. Live auditions held the last Saturday of January. cfac.byu.edu/music/.
Financial Aid: financialaid.byu.edu/.
Scholarships: financialaid.byu.edu/section/scholarships.
Apply by: Jan. 15.
Contact: cfac.byu.edu/music/.

Brigham Young University–Idaho Rexburg, Idaho

Student Body: 16,000.
Tuition: \$2,650/semester (LDS), \$5,300/semester (Non-LDS).
Jazz Degrees: Bachelor of Music (Jazz Studies Emphasis). See website.
Faculty: Mark Ammons, Ronald Brough, Steve Call, David Faires, Stephan Lindeman, Raymond Smith, Kristen Bromley, Jay Lawrence.
Jazz Bands: Two big bands, traditional jazz combos, Jazz Legacy Dixieland Band, Salsa Combo, Jazz Lab Band, Jazz Voices.
Auditions: byui.edu/music/.
Financial Aid: byui.edu/financial-aid.
Scholarships: byui.edu/financial-aid and byui.edu/music.

Apply by: byui.edu/admissions.
Contact: music@byui.edu.

The Brubeck Institute at University of the Pacific Stockton, California

Student Body: 5.
Tuition: None.
Jazz Degrees: Certificate.
Faculty: Stefon Harris, Edward Simon, Simon Rowe, Patrick Langham, Brian Kendrick.
Jazz Bands: Brubeck Institute Jazz Quintet.
Alumni: Fabian Almazon, Joe Sanders, Glenn Zaleski, Lucas Pino, Justin Brown.
Auditions: Live auditions.
Financial Aid: Five fully funded scholarships awarded.
Scholarships: Five fully funded scholarships awarded.
Apply by: Feb. 16.
Contact: Melissa Riley, (209) 946-3196, mriley1@pacific.edu.

California Institute of the Arts (CalArts) Valencia, California

Student Body: 1,471 total, 45 Jazz Majors.
Tuition: \$45,030.
Jazz Degrees: Bachelor of Fine Arts, Master of Fine Arts.
Faculty: Joe LaBarbera, Larry Koonse, Alphonso Johnson, Darek Oles,

FULLERTON COLLEGE



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Jazz Bands: Advanced small ensembles. See jazzarchive.calarts.edu.

Alumni: Ravi Coltrane, Ralph Alessi, John Daversa, Nate Wood, Adam Benjamin, Scott Colley, Peter Epstein, Michael Cain, Pedro Eustache, Danny Grissett, Barbara Gruska, Lorca Hart, Willie Jones, Stephanie Richards, Tina Raymond, Otmaro Ruiz, Todd Sickafoose.

Auditions: Recorded auditions only. calarts.edu/admissions.

Financial Aid: Available (must submit FAFSA); calarts.edu/financial-aid.

Scholarships: Available. calarts.edu/financial-aid.

Apply by: Dec. 1 (preferred deadline) or Jan. 5, 2017 (regular deadline).

Contact: David Roitstein, Jazz Program Director, roit@calarts.edu. Kurt Isaacson, Music Admissions Counselor, kisaacson@calarts.edu.

California Jazz Conservatory

Berkeley, California

Student Body: 60–120.

Tuition: \$8,650/semester (full-time); \$650/credit (part-time).

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Ambrose Akinmusire (artist in residence), Laurie Antonioli, Theo Bleckmann, Anthony Brown, Jeff Denson, Kai Eckhardt, Steve Erquiaga, Mimi Fox, John Gove, Alan Hall, Peter Horvath, Erik Jekabson, Jeff Marris, Frank Martin, Jackie Rago, Brian Rice, Edward Simon (artist in residence), John Santos, Marcos Silva, Akira Tana, Mike Zilber, Luciana Souza (artist in residence).

Jazz Bands: Various instrumental ensembles (jazz, Afro-Caribbean, Brazilian and South American, Indian and other); vocal performance.

Auditions: By appointment year-round. cjc.edu.

Financial Aid: Available. Karen Shepherd, karen@cjc.edu.

Scholarships: Merit- and need-based.

Apply by: June 30.

Contact: Susan Muscarella, info@cjc.edu.

California State University–East Bay Hayward, California

Student Body: 14,000.

Tuition: In-state undergraduate, \$6,564/year, out-of-state, \$15,492; In-state graduate, \$7,830/year, out-of-state, \$13,782.

Jazz Degrees: B.A. or M.A. in Music with emphasis in jazz.

Faculty: Daniel Zinn, Patrick Klobas, Alan

Hall, Colin Hogan, Nick Tocco.

Jazz Bands: One jazz band, six jazz combos, Latin jazz ensemble.

Alumni: Ayn Inserto, Doug Beavers, Mike Olmos, Steve Moretti.

Auditions: music.csueastbay.edu.

Financial Aid: Available. Contact Office of Financial Aid.

Scholarships: Available. Contact CSUEB Department of Music and Office of Financial Aid. Need- and merit-based.

Apply by: Nov. 30.

Contact: Daniel Zinn (510) 885-3135, music@csueastbay.edu.

California State University–Fullerton

Fullerton, California

Student Body: 38,900.

Tuition: \$5,472.

Jazz Degrees: Bachelor of Arts in Music, Concentration in Jazz; Bachelor of Music, Concentration in Jazz (Performance and Jazz & Commercial Music); Master of Arts in Jazz; Master of Music in Jazz.

Faculty: Bill Cunliffe, Chuck Tumlinson, Eric Dries, Jeff Ellwood, Ron Eschete, T.K. Gardner, Luther Hughes, Paul Kreibich, J. Michael O'Neal, Kyle Palmer, Andreas Preponis, Charles Sharp, Francisco Torres, Damon



Portland State University Jazz Combo I

Zick, Thom Sharp.

Jazz Bands: Fullerton Jazz Orchestra, Big Band, Latin Ensemble, Jazz Singers, Jazz Guitar Ensemble, Art-Rock Ensemble, various combos.

Alumni: Tom Ranier, Brandon Fields, Grant Geissman.

Auditions: Held in spring.

Financial Aid: Available. fullerton.edu/financialaid/.

Scholarships: Need- and merit-based.

Apply by: Nov. 30.

Contact: Chuck Tumlinson, Co-Director of Jazz Studies, (657) 278-5523 or ctumlinson@fullerton.edu. Bill Cunliffe, Co-Director of Jazz Studies, bcunliffe@fullerton.edu or (657) 278-8236.

California State University—Long Beach, Bob Cole Conservatory of Music

Long Beach, California

Student Body: 38,000 total, 600 music majors.

Tuition: Undergraduate, \$6,452; Graduate, \$7,718.

Jazz Degrees: Bachelor of Music and Master of Music in Jazz Studies.

Faculty: Jeff Jarvis, Christine Guter, Dr. Ray Briggs, Jimmy Emerzian, John Proulx, Chad Wackerman, Bob McChesney, Bill Riechenbach, Kye Palmer, Dan Fornero, Sal Lozano,

Jay Mason, Eric Marienthal, Bruce Lett, Andy Langham, Mike Higgins, Ron Eschete.

Jazz Bands: Concert Jazz Orchestra, Studio Jazz Band, Jazz Lab Band, Pacific Standard Time (vocal jazz), Jazz 'n' Tonic (vocal jazz), 10 combos.

Alumni: Mark Turner, John Patitucci, Tom Kubis, Eric Marienthal, Chad Wackerman, Andy Martin, Cecelia Coleman, Jay Anderson, Jeff Kashiwa, Sal Lozano, Jay Mason.

Auditions: Pre-screening video deadline, Jan. 15; live audition by invitation, Feb. 4 and 11. Contact the Music Department Office, (562) 985-4781.

Financial Aid: Available. Teaching Assistantships available for graduate students.

Scholarships: Available. csulb.edu/~music.

Apply by: Nov. 30.

Contact: Jeff Jarvis, Director of Jazz Studies, jeff.jarvis@csulb.edu.

California State University, Los Angeles

Los Angeles, California

Student Body: 21,000 total, 30 undergraduate jazz majors.

Tuition: In-state, \$6,356; out-of-state, \$15,284.

Jazz Degrees: Bachelor of Arts, Bachelor of Music: Jazz Studies, Master of Music (concentrations in

commercial music, composition and conducting), Master of Music in Afro-Latin Music.

Faculty: Jeffrey Benedict, Paul DeCastro, James Ford.

Jazz Bands: Jazz Orchestra, Jazz Combos, Afro Latin Ensemble, Commercial Music Ensemble.

Auditions: DVD/CDs acceptable. Visit calstatela.edu/academic/musictheatreandance/audition.php. Contact (323) 343-4060, music@calstatela.edu.

Financial Aid: Available. Visit calstatela.edu/financialaid/apply-financial-aid.

Scholarships: Need- and merit-based. Visit calstatela.edu/financialaid/scholarships.

Apply by: Visit calstatela.edu/admissions/deadlines.

Contact: Dr. James Ford, Director of CSULA Jazz Orchestra, (323) 343-4081, jford@calstatela.edu. Dr. Jeffrey Benedict, Jazz Studies, (323) 343-4099, jbenedi@calstatela.edu.

California State University, Northridge

Northridge, California

Student Body: 55–60.

Tuition: \$6,500 (in-state tuition).

Jazz Degrees: Bachelor of Music.

Faculty: Matt Harris, Bob McChesney,

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Jazz Bands: 2 Big Bands, 10 Combos.

Alumni: Gordon Goodwin, George Stone, Eric Reed.

Auditions: csunjazz.com (pre-screen online video submitted through Slide Room).

Financial Aid: CSUN Admission & Records.

Scholarships: Need- and merit-based.

Apply by: Nov. 30.

Contact: Matt Harris, matt.harris@csun.edu, (805) 405-9664.

California State University, Sacramento (Sacramento State) Sacramento, California

Student Body: 250 music majors, 30 jazz majors.

Tuition: Undergraduate, \$6,602; graduate, \$6,788.

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

Faculty: Dr. Steve Roach, Dr. Joe Gilman, Rick Lotter, Phil Tulga, Mike McMullen, Steve Homan, Gerry Pineda, Gaw Vang Williams, Carlos McCoy.

Jazz Bands: Two jazz Ensembles, three vocal jazz ensembles, Latin Jazz Ensemble, Jazz Combos.

Alumni: Steve Turre, Bobby McFerrin.

Auditions: csus.edu/music/jazz.

Financial Aid: Contact mallen@csus.edu.

Scholarships: Contact mallen@csus.edu.

Apply by: Nov. 30.

Contact: Dr. Steve Roach, (916) 278-7987, roach@csus.edu.

Contra Costa College San Pablo, California

Student Body: 9,000.

Tuition: \$46/unit.

Jazz Degrees: Associate Arts in Music, Jazz Emphasis.

Faculty: Dr. Stephanie Austin, Clinton Day, Roger Letson, Fred Randolph.

Jazz Bands: Vocal jazz ensembles: JAZZ-ology, JazzaNova, Jazz Singers.

Auditions: Auditions occur during first two weeks of fall semester.

Financial Aid: contracosta.edu.

Scholarships: contracosta.edu.

Apply by: August 2016 for Fall 2016, August 2017 for Fall 2017.

Contact: Dr. Stephanie Austin, saustin@contracosta.edu.

Cornish College of the Arts Seattle, Washington

Student Body: 767.

Tuition: \$37,920.

Jazz Degrees: Bachelor of Music (concentrations in Vocal, Instrumental, or Composition).

Faculty: Dawn Clement, Chuck Deardorf, Johnaye Kendrick, Wayne Horvitz, Tom Varner.

Jazz Bands: Cornish Creative Ensemble, Cornish Ensemble.

Alumni: Eyvind Kang, Phil Moore, Reggie Watts.

Auditions: Required.

Financial Aid: Available.

Scholarships: Available, Need- and merit-based.

Apply by: Early auditions in November 2016. All others in February 2017.

Contact: Office of Admission, Riley Skinner, admission@cornish.edu or (800) 726-2787.

Eastern Washington University Cheney, Washington

Student Body: 13,453.

Tuition: In-state, \$7,866; out-of-state, \$22,271.

Jazz Degrees: Bachelor of Music, Bachelor of Arts in Music, Bachelor of Arts in Music Education, Jazz and Commercial Music Certificate, Master of Music with Jazz Emphasis.

Faculty: Mellad Abeid, Riley Gray, Jenny Kellogg, Scott Steed.

Jazz Bands: Concert Jazz Orchestra, Repertory

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James Ford with his students. Photo by Sherry Yuen-Ruan

Calixto Oviedo with his students. Photo by J. Vega

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Paul De Castro, D.M.A.
 Director, Cal State LA Afro Latin Ensemble
 paul.de-castro@calstatela.edu

James Ford, D.M.A.
 Director, Cal State LA Jazz Orchestra
 james.ford@calstatela.edu

Jazz Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensembles, about six combos.

Alumni: Frank DeMiero, Jon Hamar.

Auditions: Call (509) 359-2330 to schedule an audition or attend open house auditions. Visit ewu.edu/cale/programs/music/apply-and-audition.

Financial Aid: Visit ewu.edu/undergrad/admissions/financial-aid.xml.

Scholarships: Honors- and merit-based.

Apply by: Feb. 1.

Contact: Colleen Hegney, Music Department, (509) 359-2241, chegney@ewu.edu. Visit ewu.edu/cale/programs/music.

Fresno City College Fresno, California

Student Body: 25,000.

Tuition: \$46/unit.

Jazz Degrees: A.A. degree, Certificate.

Faculty: Mike Dana, Larry Honda, Dale Engstrom, Craig VonBerg, Nye Morton, Julie Dana, George Ramirez, Joe Lizama.

Jazz Bands: Two big band, four combos, Latin Jazz Ensemble, Vocal Jazz Ensemble.

Alumni: Gilbert Castellanos, Peter Ortega, Rick Helzer.

Auditions: Contact Mike Dana, Jazz Studies

Director.

Financial Aid: Contact Mike Dana.

Scholarships: Contact Mike Dana.

Apply by: Contact Mike Dana, Jazz Studies Director.

Contact: Mike Dana (559) 442-4600 ext. 8463 or mike.dana@fresnocitycollege.edu.

Fullerton College Fullerton, California

Student Body: 25,000.

Tuition: In-state, \$46/unit; Out-of-state, \$255/unit.

Jazz Degrees: None.

Faculty: Bruce Babad, Dr. Joe Jewell, Matt Johnson, Mike Scott, Jamie Shew, Roger Shew.

Jazz Bands: Big Band, Jazz Band, three Jazz Combos, jazz guitar ensemble, alternative jazz lab ensemble, two Vocal Jazz groups.

Alumni: Tony Morris, Christian Wunderlich, Mike Bennett, Dana Parker, David Otis, Matt Johnson, Claudia Eliaza, Maria Quintanilla, Eden Espinosa.

Auditions: Held the first week of Fall semester.

Financial Aid: Available. (714) 888-7588 or financialaid.fullcoll.edu.

Scholarships: Available. fullertoncollegescholarships.com.

Apply by: Prior to registration in July. admissions.fullcoll.edu/application.html.

Contact: Bruce Babad for instrumental Jazz, bbabad@fullcoll.edu or Jamie Shew for vocal jazz, jshew@fullcoll.edu.

Lane Community College Eugene, Oregon

Student Body: 12,000.

Tuition: \$99.50/credit (in-state), \$243/credit (non-resident).

Jazz Degrees: None.

Faculty: Paul Krueger, Olem Alves, Siri Vik, Ron Bertucci, Randy Rollofson.

Jazz Bands: Jazz Ensemble, Jazz Combos.

Auditions: Contact kruegerp@lanec.edu.

Financial Aid: Available. kruegerp@lanec.edu.

Scholarships: Private scholarships (merit-based). kruegerp@lanec.edu.

Apply by: September 2017.

Contact: Paul Krueger, (541) 463-5045, kruegerp@lanec.edu.

Los Angeles College of Music (formerly Los Angeles Music Academy)

Pasadena, California

Student Body: See website.

Tuition: \$7,901.25.

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Jazz Degrees: None. Bachelor's and Associate's degrees and Diploma programs in Music Performance, Music Production, Songwriting, Composing for Visual Media and Music Business.

Faculty: Tierney Sutton, David Joyce, Wayne Bergeron, Kait Dunton, Russ Miller, Adam Levey, Andre Berry, Erin Workman.

Jazz Bands: See website for areas of study.

Alumni: Tim Bailey, Max Esquivel, Valerie Franco.

Auditions: See website for application requirements.

Financial Aid: Available. lacm.edu/financial-aid/.

Scholarships: Need- and merit-based. Visit lacm.edu/scholarships/.

Apply by: Rolling admission. Visit lacm.edu/admission-and-aid-deadlines/ for financial aid and scholarship deadlines.

Contact: Admissions Department, (626) 568-8850, admissions@lacm.edu.

Lower Columbia College Longview, Washington

Student Body: 8,000 total, 60 music majors.

Tuition: \$4,129.50.

Jazz Degrees: Associate in Arts, Direct Transfer Agreement (AA-DTA).

Faculty: Ryan Meagher, Jazz Director, Dr. Rob Davis, Instrumental Studies Director.

Jazz Bands: Jazz Ensemble, Improvised Music Ensemble, Combos.

Alumni: Jake Greatorex, Beau Wood, David Taylor, George Larsen, Rick Kemp, Mike Paul.

Auditions: Held at beginning of each term.

Financial Aid: lowercolumbia.edu/costs-aid/index.php.

Scholarships: Need- and merit-based.

Apply by: Sept. 21.

Contact: Ryan Meagher, (917) 971-2775, rmeagher@lcc.ctc.edu.

Metropolitan State University of Denver

Denver, Colorado

Student Body: 20,105.

Tuition: \$214/credit hour (in-state).

Jazz Degrees: Bachelor of Music with Jazz and American Improvised Music Performance concentration.

Faculty: Ron Miles (Director of Jazz Studies), Don Byron, Tania Katz, Justin Adams, Carmen Sandim, Soloman Chapman, Dave Devine, Matt Fuller, Greg Garrison, Ron Bland, Dru Heller, Shane Endsley, Adam Bartczak, Fred Hess.

Jazz Bands: Big Band, Jazz Combos, Vocal Jazz.

Auditions: Auditions held in January, February and August. Visit msudenver.edu/music for audition requirements.

Financial Aid: (303) 556-8593.

Scholarships: Need- and merit-based. (303) 556-8593.

Apply by: July 1.

Contact: Ron Miles, Director of Jazz Studies, milesr@msudenver.edu.

MiraCosta College Oceanside, California

Student Body: 12,000.

Tuition: \$46/unit (in-state), \$200/unit (out-of-state).

Jazz Degrees: Associate Degrees in Performance: Jazz and Commercial Music, Audio Recording Production.

Faculty: Matt Falker, Dan Siegel, Steve Torok, Bob Boss, Justin Grinnell, Jaeryoung Lee, Duncan Moore.

Jazz Bands: MiraCosta Oceanside Jazz Orchestra, MiraCosta Jazz Collective, Frequency (vocal jazz ensemble), Spectrum (vocal jazz ensemble).

Auditions: Instrumental: Steve Torok, storok@miracosta.edu; Vocal: Matt Falker, mfalker@miracosta.edu.

Financial Aid: Available. Visit miracosta.edu.

Scholarships: Need- and merit-based.

Contact: Instrumental: Steve Torok, storok@miracosta.edu; Vocal: Matt Falker, mfalker@miracosta.edu.

**Portland State University
Portland, Oregon**

Student Body: 100 Jazz students.

Tuition: Visit pdx.edu/financial-services/tuition-fees.

Jazz Degrees: Master of Music in Jazz Studies, Bachelor of Music in Jazz Studies, Minor in Jazz Studies, Bachelor of Arts/Science in Performance, Theory or Musicology/ Ethnomusicology.

Faculty: Darrell Grant, George Colligan, Jeff Baker, Damian Erskine, Ben Medler, Beth Noelle, Jeff Putterman, Derek Sims, Ezra Weiss, Dr. Brad Hansen.

Jazz Bands: Jazz Lab Band.

Auditions: Required. In-person auditions held during finals week each term.

Financial Aid: Available. Visit pdx.edu/finaid.

Scholarships: Available. Must audition by the first weekend of February. Visit pdx.edu/music/scholarships-0.

Apply by: See website.

Contact: George Colligan, Jazz Area Coordinator, (646) 620-8286, ghc@pdx.edu.

**Riverside City College, Coil School
for the Arts**

Riverside, California

Student Body: 18,000.

Tuition: \$552/semester.

Jazz Degrees: Associate in Arts; Associate in Arts, Music.

Faculty: Charlie Richard, Kevin Mayse, Peter Curtis, John Byun, Steven Schmidt, James Rocillo, Jasminka Knecht, I-Ching Tsai, Jeff Benedict, Joel Paat, Bob Dominguez, Rick Shaw, Jody Fisher, Steve Sumniski, Brian Mantz.

Jazz Bands: Four jazz ensembles, three to eight combos.

Alumni: Saul Miller Jr., Bill Brendle, Jeff Ellwood, Mark Masters, Kelly Corbin, Marcus Wilcher, David Peoples, Kraig Williams, Drew Sullivan, Tye Zamora, Jim Honeyman, Brian Mantz, Marc Danzeisen, Charlie Richard.

Auditions: Open auditions the first week of each semester.

Financial Aid: Available. Visit rcc.edu/services/studentfinancialservices/Pages/FINANCIAL-AID-HOME.aspx.

Scholarships: Available. See website.

Apply by: July 30.

Contact: Charlie Richard, (951) 222-8331, charles.richard@rcc.edu.

**Saddleback College
Mission Viejo, California**

Student Body: 20,000.

Tuition: Approx. \$40/unit.

Jazz Degrees: A.A. Music.

Faculty: Joey Sellers, Ron Stout, Jerry Pinter, Ariel Alexander, Jamie Rosenn, Adam Bravo, Luther Hughes, Paul Johnson.

Jazz Bands: Saddleback College Big Band, Jazz Lab Ensemble, eight or nine combos.

Alumni: Ron Stout, Paul Carman, Matt

Heath, Craig Cammell, Adam Bravo, Scott Worthington.

Auditions: First week of classes.

Financial Aid: FAFSA and music scholarships.

Scholarships: Available.

Contact: Joey Sellers, jsellers@saddleback.edu.

**San Diego State University
San Diego, California**

Student Body: 32,000.

Tuition: Undergraduate, in-state: \$6,866; out-of-state: \$17,738.

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Photo: Marc Dalio

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Music in Jazz Studies, Artist Diploma, Jazz Minor.

Faculty: Bill Yeager (Director), Richard Thompson, Karl Soukup, Bob Magnusson, Bob Boss, John Rekevics, Mike Holguin, Derek Cannon, Scott Kyle, Leonard Patton.

Jazz Bands: Two big bands, six combos.

Alumni: Melonie Grinnell, Justin Grinnell, Joshua White, Danny Green, Derek Cannon, Scott Kyle, Brad Steinwehe, Bill MacPherson, Anthony Smith.

Auditions: Held every February and August.

Financial Aid: Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.

Scholarships: Shirley Gutierrez, svalenci@mail.sdsu.edu, (619) 594-6032.

Apply by: Nov. 30.

Contact: Bill Yeager (Director), yeager1@mail.

San Francisco Conservatory of Music

San Francisco, California

Student Body: 15 jazz students.

Tuition: \$42,400.

Jazz Degrees: Bachelor of Music in Roots, Jazz, and American Music.

Faculty: Resident artists and faculty drawn

from the SFJazz Collective (Miguel Zénon, David Sánchez, Sean Jones, Robin Eubanks, Warren Wolf, Edward Simon, Matt Penman, Obed Calvaire); Simon Rowe, Executive Director of RJAM; Rebeca Mauleón, Director of Education at SFJazz.

Jazz Bands: Two to three small ensembles.

Auditions: Prescreen recordings and applications due Dec. 1. Applicants will be invited for live auditions in January and February.

Financial Aid: Available. finaid@sfc.edu.

Scholarships: Merit-based scholarship. admit@sfc.edu.

Apply by: Dec. 1.

Contact: Steve Castles, Director of Admission, (415) 503-6231, admit@sfc.edu.

San Francisco State University San Francisco, California

Student Body: 30,256.

Tuition: Undergraduate, \$6,484; graduate, \$7,750.

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

Faculty: Hafez Modirzadeh, Clifford Brown, Jr., Andrew Speight, Akira Tana, Michael Zisman, John Calloway, Renée Lubin-Holmes, Deszon

Claiborne, Henry Hung.

Jazz Bands: Various combos, Afro-Cuban Jazz Ensemble, Vocal Jazz. See website.

Alumni: John Handy, Johnny Mathis, George Duke.

Auditions: Dee Spencer, dspencer@sfsu.edu. Visit music.sfsu.edu.

Financial Aid: Available. Dee Spencer, dspencer@sfsu.edu; music.sfsu.edu.

Scholarships: Need- and merit-based. Dee Spencer, dspencer@sfsu.edu.

Apply by: Nov. 30.

Contact: Dee Spencer, Chair of Music and Dance Department, (415) 405-4109, dspencer@sfsu.edu.

San Jose State University San Jose, California

Student Body: 30,000 total, 400 music majors.

Tuition: Undergraduate, \$3,500/semester (including fees). Graduate, \$4,300/semester (including fees).

Jazz Degrees: Bachelor of Music in Jazz Studies, Master of Arts with Emphasis in Jazz Studies.

Faculty: Dr. Aaron Lington (coordinator), Jeff Lewis, Jamie Dubberly, Rick Vandivier, John Shifflett, Jason Lewis, Dahveed Behroozi, Ren Geisick.

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- Jazz Bands:** Two large jazz ensembles, one Latin jazz ensemble, numerous jazz combos.
- Alumni:** Ed Neumeister, Frank Sumares, Hristo Vitchev, Matt Finders, Jeff Cressman.
- Auditions:** By recording or live. musicdancerecruitment@sjsu.edu. Financial Aid: Available. sjsu.edu/faso.
- Scholarships:** Need- and merit-based. Dr. Aaron Lington, (408) 924-4636, aaron.lington@sjsu.edu.
- Apply by:** Nov. 30 (undergraduate students), April 1 (graduate students).
- Contact:** Dr. Aaron Lington, (408) 924-4636, aaron.lington@sjsu.edu.

Santa Rosa Junior College

Santa Rosa, California

- Student Body:** 37,000.
- Tuition:** \$46/unit.
- Jazz Degrees:** Associate of Arts in Jazz Studies, Associate of Arts in Digital Media (audio).
- Faculty:** Mark Anderman, Jody Benecke, Rudolf Budginas, Jerome Fleg, Bennett Friedman, Chris Pimentel, John Simon.
- Jazz Bands:** Big band, three combos.
- Alumni:** David Balakrishnan, Jeff Carney, Eric Crystal, Rob Sudduth.
- Auditions:** Beginning of semester.
- Financial Aid:** (707) 527-4471.
- Scholarships:** Available by audition.
- Apply by:** Aug. 19.
- Contact:** Jody Benecke, Scholarship Chair, jbenecke@santarosa.edu.

Shepherd University, Cornel School of Contemporary Music Los Angeles, California

- Student Body:** 65.
- Tuition:** Bachelor of Music, \$9,488/term; Master of Music, \$9,516/term; Certificate, \$3,000/quarter, \$10,000 total for entire year.
- Jazz Degrees:** Bachelor of Music, Master of Music, Certificate in Music Performance.
- Faculty:** Abraham Laboriel, Allen Hinds, Andrew Gordon, Billy Kerr, Brad Palsma, Carlos Campos, Christopher Spillsbury, Daniel Indart, Dawn Bishop, Ilsik Byun, Jessica Vautor, Jimmy Branly, Luis Conte, Mauricio de Togni, Mauricio Guerrero, Mehdi Hassine, Michael Bradford, Norman Ludwin, Otmaro Ruiz, Terry Wollman, Tommy Walker, Daniel Walker.
- Jazz Bands:** Numerous ensembles (Afro-Cuban, Contemporary Jazz & Fusion, Latin Jazz, Smooth Jazz, Brazilian, Music of Steely Dan, Music of Yellowjackets, others).
- Alumni:** Chris Buzea, Euro Zambrano, Fernanda Fuentes, Hoin Kim, Isaias Elpes, Jonathan Montes,



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Reed LeCheminant, trumpet
Geoffrey Miller, guitar
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Kelly Wallis, drums

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Financial Aid: Available. financialaid@shepherduniversity.edu.

Scholarships: Merit-based and determined through application and audition

submission.

Apply by: May 10 (international students), July 10 (U.S. students).

Contact: Teri Lucas, Director of Admission, (332) 550-8888 ext. 8302, tlucas@shepherduniversity.edu.

**Sonoma State University
Rohnert Park, California**

Student Body: 9,000.

Tuition: \$3,694/semester.

Jazz Degrees: Bachelor of Music in Jazz Studies.

Faculty: Doug Leibinger (Director of Jazz Studies), Kasey Knudsen, Dave Len Scott, Randy Vincent, Ken Cook, Cliff Hugo, George Marsh.

Jazz Bands: Jazz Orchestra, Latin Band, two or three themed combos.

Alumni: Liberty Ellman, Elliot Humberto Kavee, Adam Theis, Tyler Blanton.

Auditions: sonoma.edu/music/apply/.

Financial Aid: sonoma.edu/finaid/.

Scholarships: sonoma.edu/music/apply/.

Apply by: November.

Contact: Doug Leibinger, douglas.leibinger@sonoma.edu.

**Stanford University
Stanford, California**

Student Body: 6,994.

Tuition: \$47,331.

Jazz Degrees: Bachelor of Arts in Music, jazz focus.

Faculty: Frederick Berry, James Nadel, Murray Low.

Jazz Bands: Stanford Jazz Orchestra, Stanford Afro Latin Jazz Ensemble, jazz combo program.

Auditions: No auditions required for admission. Ensemble and lesson auditions held first week of autumn quarter. music.stanford.edu, admission. stanford.edu.

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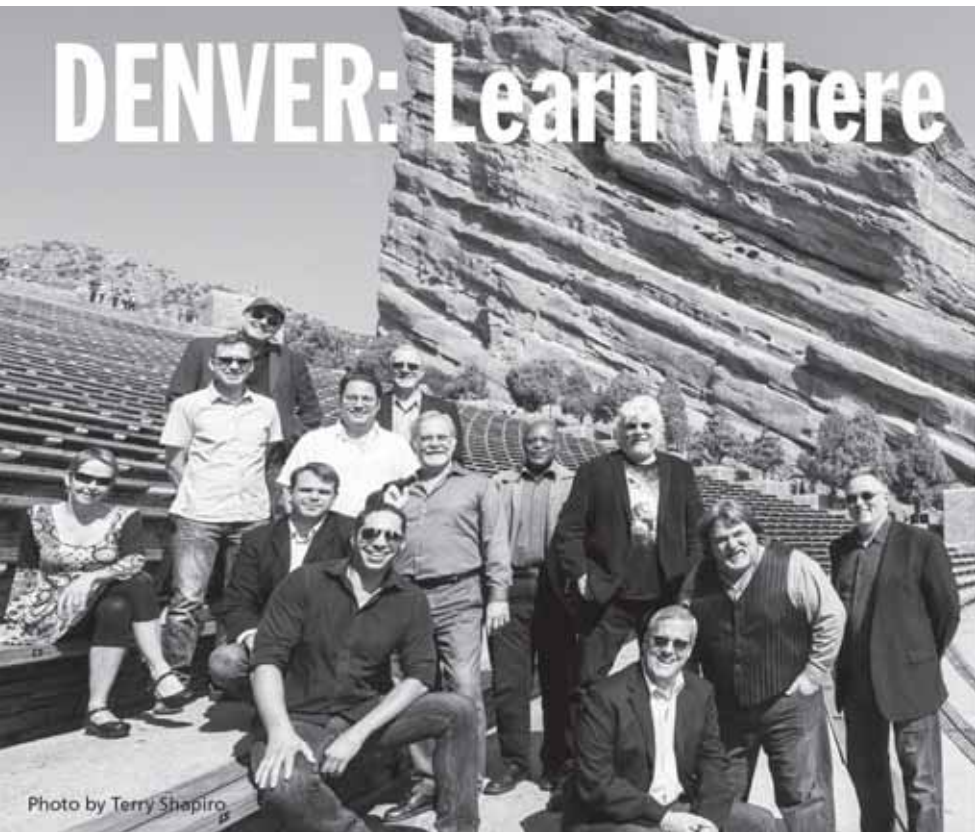


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Art Bouton, Alan Hood,
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Scholarships: Partial and full lesson scholarships available for students enrolled in private lessons.
Apply by: Oct. 15 (early action with arts supplement), Nov. 1 (early action with no arts supplement), Dec. 1 (regular decision with no arts supplement).
Contact: Rowen Leigh, Undergraduate Student Services Officer, (650) 725-1932, musicinfo@stanford.edu.

University of California—Los Angeles, Herb Alpert School of Music/Thelonious Monk Institute of Jazz Performance

Los Angeles, California

Student Body: 84 undergraduate Ethnomusicology majors, 37 undergraduate students in the Jazz Studies Concentration, five to seven graduate students in the Thelonious Monk Institute of Jazz Performance.
Tuition: financialaid.ucla.edu/Undergraduate/Cost-of-Attendance.
Jazz Degrees: Bachelor of Arts in Ethnomusicology with a Jazz Studies concentration, Master of Music in Jazz via Thelonious Monk Institute of Jazz Performance.
Faculty: Kenny Burrell, Justo Almario,

George Bohanon, Clayton Cameron, Charley Harrison, Tamir Hendelman, Cheryl Keyes, Wolf Marshall, Eddie Meadows, Roberto Miranda, Barbara Morrison, James Newton, Charles Owens, Ruth Price, Bobby Rodriguez, Michele Weir.

Jazz Bands: Jazz Orchestra, Latin Jazz Big Band, Ellingtonia Orchestra, seven combos.
Alumni: Kamasi Washington, Miles Mosley, Gretchen Parlato, Nick DePinna, Hitomi Oba, Keschia Potter.
Auditions: Required. Students must submit a general application to UCLA, along with a department supplement. ethnomusic.ucla.edu/ethnomusicology-undergraduate-admissions.
Financial Aid: Available. financialaid.ucla.edu/.
Scholarships: Dept. reviews for merit-based scholarships during auditions. ethnomusic.ucla.edu/ethnomusicology-financial-support.
Apply by: Nov. 30.
Contact: Zoe Ashmead, (310) 825-6457, admissions@schoolofmusic.ucla.edu. For the Monk Institute, visit monkinstitute.org.

Tuition: In-state, \$26,267; out-of-state, \$49,301; international, \$54,883 (includes housing, books and fees).
Jazz Degrees: Bachelor of Music in Jazz Performance, Master of Music in Jazz Pedagogy & Performance, Doctor of Musical Arts in Jazz Studies.
Faculty: Dr. John Gunther, Dr. John Davis, Brad Goode, Paul McKee, Tom Myer, Dr. Douglas Walter, Bijoux Barbosa, David Corbus, Jeff Jenkins, Joshua Quinlan, Paul Romaine.
Jazz Bands: Three big bands, seven combos, Electronic Music Ensemble.
Alumni: Tia Fuller, Damani Phillips, Josh Quinlan.
Auditions: Held first three Saturdays of February. Recordings also accepted. Pre-screening for undergraduate guitarists and all graduate applicants.
Financial Aid: Available. colorado.edu/finaid.
Scholarships: Merit-based scholarships and teaching assistantships available.
Apply by: Dec. 1.
Contact: Dr. John Gunther, Director of Jazz Studies, john.gunther@colorado.edu.

University of Colorado—Boulder

Boulder, Colorado

Student Body: 600 music students, 35 jazz students.

University of Colorado—Denver Denver, Colorado

Student Body: 500.

Tuition: In-state, \$5,670/semester;

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 Brad Ard | guitar
 David Turnbull | trumpet

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Students at California State University, Sacramento

out-of-state, \$14,010/semester.

Jazz Degrees: Bachelor of Science in Music, with concentration in Music Business, Recording Arts, Singer/Songwriter, Performance.

Faculty: David Bondelevitch, Benom Plumb, Leslie Soich, Sean McGowan, Paul Musso, Peter Stoltzman, Owen Kortz.

Jazz Bands: Jazz Combo, Claim Jumpers, Voz de la Clave.

Alumni: Issac Slade, Tim Kimmel.

Auditions: Pre-screen audition video through the website.

Financial Aid: (303) 556-2400.

Scholarships: One-time audition based scholarships for entering freshman as based upon availability.

Apply by: Application period October through first Friday in April.

Contact: Music and Entertainment Industry Studies Department, (303) 556-3480, meis.dept@ucdenver.edu.

Tuition: \$43,000.

Jazz Degrees: Bachelor of Music in Jazz Studies, Bachelor of Music in Recording and Production, Master of Music in Performance with an emphasis in jazz, Master of Music in Composition with an emphasis in jazz.

Faculty: Art Bouton, Steve Wiest, Mike Abbott, Malcolm Lynn Baker, Scott Bean, Eric Gunnison, David Hanson, Alan Hood, Mike Marlier, Marc Sabatella, Ken Walker, Donna Wickham, Michael Schulze, Eduardo "Bijoux" Barbosa.

Jazz Bands: Lamont Jazz Orchestra, Lamont Jazz Ensemble, multiple jazz small groups.

Alumni: Ramon Ricker, Jeff Benedict, Ron Milies, Paul Romaine, Rudy Royston, Nate Wooley.

Auditions: Feb. 6, Feb. 13, Feb. 20. du.edu/ahss/lamont/apply-audition.

Financial Aid: musicadmission@du.edu.

Scholarships: Merit-based scholarships plus stipend available. du.edu/ahss/lamont/.

Apply by: Jan. 15.

Contact: Steve Wiest, Co-Chair of Jazz Studies, steve.wiest@du.edu; Art Bouton, Co-Chair of Jazz Studies,

abouton@du.edu. du.edu/ahss/lamont/.

University of Idaho, Lionel Hampton School of Music

Moscow, Idaho

Student Body: 11,500 total, 250 music majors.

Tuition: In-state, \$7,020, out-of-state, \$21,024.

Jazz Degrees: Minor in Jazz Studies, may be attached to any undergraduate degree.

Faculty: Vern Sielert, Vanessa Sielert, Alan Gemberling, Dan Bukvich, Brian Ward, Dave Bjur, Spencer Martin.

Jazz Bands: Four jazz bands, several jazz combos, two jazz choirs.

Alumni: Pat Shook, Amy Shook, Chad McCullough, Jenny Kellogg, Ed Littlefield, Joe Covill, Gary Gemberling, Robert Lewis, Tina Richerson.

Auditions: Live auditions preferred, recorded auditions accepted.

Financial Aid: Available. uidaho.edu/financial-aid.

Scholarships: Merit-based. See website.

Apply by: Feb. 25 (priority deadline).

Contact: Vern Sielert, Director of Jazz Studies, (208) 885-4955, verns@uidaho.edu.

University of Denver, Lamont School of Music

Denver, Colorado

Student Body: 11,800 total, 300 music students.



Students at Shepherd University's
Cornel School of Contemporary Music in Los Angeles

University of Montana Missoula, Montana

- Student Body:** 14,000 total, 300 music students, 85 jazz students.
- Tuition:** In-state, \$6,000; out-of-state, \$12,000.
- Jazz Degrees:** Bachelor of Arts in Jazz Studies.
- Faculty:** Robert LedBetter, Johan Eriksson, Rob Tapper.
- Jazz Bands:** Four Big Bands, seven Small Groups/Combos.
- Alumni:** Dee Daniels, Eden Atwood.
- Auditions:** Jazz auditions take place the last week of August. Auditions for the UM School of Music and Jazz Program deadline is Mar. 1.
- Financial Aid:** In-state tuition waivers and academic awards available. Rob Tapper, (406) 243-6880.
- Scholarships:** Scholarships and tuition waivers available.
- Apply by:** March 1.
- Contact:** Rob Tapper, (406) 243-6880.

University of Nevada, Las Vegas

Las Vegas, Nevada

- Student Body:** 400 music majors, 60 jazz studies students.
- Tuition:** In-state, \$3,800/semester, out-of-state, \$7,500.
- Jazz Degrees:** Bachelor of Music in Jazz Studies with a Concentration in jazz instrumental or vocal performance and jazz composition, Master of Music with a Concentration in Jazz Instrumental or Vocal Performance or Jazz

Theory and Composition.

- Faculty:** Dave Loeb, Nathan Tanouye, Adam Schroeder, Uli Geissendoerfer, Bernie Dresel, Gil Kaupp, Steven Flora, Jake Yangle, JoBelle Yonely, Alex Clements, Julian Tanaka, Nate Kimball, Dave Stambaugh, Janet Tyler, Brian Murphy, Pepe Jimenez.
- Jazz Bands:** Three Big Bands, 10 combos, Latin Jazz Ensemble, Contemporary Jazz Ensemble, Jazz Vocal Ensemble, Jazz Guitar Ensemble.
- Alumni:** Dennis MacKrel, Kenny Rampton, Walfredo Reyes, Jr., Mike Eckroth.
- Auditions:** See website.
- Financial Aid:** Available. See website.
- Scholarships:** Scholarships and graduate assistants are available.
- Apply by:** See website.
- Contact:** Dave Loeb, Director of the Division of Jazz Studies, (702) 895-3739, dave.loeb@unlv.edu.

University of Nevada, Reno Reno, Nevada

- Student Body:** 20,000 total, 221 music majors and minors, 25 Jazz Majors.
- Tuition:** In-state, \$6,000; out-of-state \$19,000. Western States discount information at unr.edu/wue.
- Jazz Degrees:** Bachelor of Music and Masters of Music in Jazz Performance.
- Faculty:** Adam Benjamin, Peter Epstein, Ralph Alessi, Hans Halt, Andrew Heglund, Ed Corey, James Winn.
- Jazz Bands:** Jazz Ensembles, Jazz Combos.
- Alumni:** Brian Landrus, Sam Minaie, Gavin Templeton, Warren Walker.

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Adam Schroeder—*jazz saxophone, jazz bands, jazz improvisation*
Uli Geissendoerfer—*Latin Jazz Ensemble, jazz combos*
Jake Yangle—*jazz guitar*
Bernie Dresel—*drums*
Gil Kaupp—*jazz trumpet, recording techniques*
Jobelle Yonely—*jazz vocal*
Janet Tyler—*jazz vocal ensemble*
Nate Kimball—*jazz arranging*
Steven Flora—*jazz bass*

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scholarships and graduate assistantships are available

for audition and scholarship information contact:

Dave Loeb
dave.loeb@unlv.edu
702-895-3739

unlv.edu/music

Auditions: Live auditions on Jan. 21. Video auditions may be submitted (deadline Jan. 27).

Financial Aid: Available. unr.edu/financial-aid.

Scholarships: Merit-based scholarships and Graduate Assistantships. Apply by Feb. 1. Mary Miller, mvmiller@unr.edu.

Apply by: unr.edu/admissions#apply.

Contact: Adam Benjamin, adambenjamin@unr.edu.

University of Northern Colorado

Greeley, Colorado

Student Body: 500 music majors, 75 jazz majors.

Tuition: Undergraduate, in-state, \$7,800, out-of-state, \$19,000; graduate, in-state, \$10,000, out-of-state, \$19,500 (can apply for residency 2nd year); Doctoral, in-state, \$11,000, out-of-state, \$21,500 (can apply for residency 2nd year).

Jazz Degrees: Bachelor of Music, Jazz Emphasis; Bachelor of Music, Business (Jazz Track); Master of Music, Jazz Studies (Composition or Performance); Doctorate of Arts, Jazz Studies.

Faculty: Dana Landry (Director of Jazz Studies), Steve Kovalcheck, Erik Applegate, Jim White, John Adler, Andy Dahlke, Kenyon Brenner, Nat Wickham, Kerry Marsh, Amy

Murphy, David Caffey, Socrates Garcia, Julia Dollison.

Jazz Bands: Five big bands, 11 combos.

Alumni: Bob Washut, Bill Frisell, Steve Owen, Dan Gailey.

Auditions: arts.unco.edu. Feb. 4, Feb. 20, Mar. 4.

Financial Aid: Available. (970) 351-2502 or visit unco.edu/ofa.

Scholarships: Merit- and talent-based. Contact the Music Office, (970) 351-2679. unco.edu/ofa/scholarships/. Western Undergraduate Exchange, unco.edu/costs/undergraduate/wue.aspx. Western Regional Graduate Program: unco.edu/grad/funding/wrgp.html.

Apply by: No deadline. Preferred by March 1.

Contact: Kelsey Shiba, (970) 351-2577, jazzstudies@unco.edu, uncjazz.com.

University of Oregon Eugene, Oregon

Student Body: 60 in jazz studies.

Tuition: Undergraduate, in-state, \$10,761 (15 credits), out-of-state, \$33,441 (15 credits); graduate, in-state, \$16,242, out-of-state, \$26,610.

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

Supporting Area in Jazz Studies.

Faculty: Steve Owen, Mike Denny, Toby Koenigsberg, Idit Shner, Tyler Abbott, Brian McWhorter, Gary Hobbs, Carl Woideck.

Jazz Bands: The Oregon Jazz Ensemble, Jazz Lab Bands II & III, Herbert J. Merker JazzArts Combo, UO Honors Combos 2, 3 & 4, Combos five through ten, Latin Jazz Ensemble, Guitar Ensemble.

Alumni: John Alder, Hashem Assadullahi, Dan Cavanagh, Todd DelGuidice, Josh Deutsch, Greg Goebel, Paul Krueger, Joe Manis, Dan Meinhardt, James Miley, Torrey Newhart, Jason Palmer.

Auditions: music.uoregon.edu. Live auditions are preferred but recorded auditions are acceptable for all instruments except drums. Graduate students, preliminary screening audition (recorded) and standard live audition required.

Financial Aid: Available. financialaid.uoregon.edu.

Scholarships: Available. music.uoregon.edu/about/contact.

Apply by: Jan. 15 (undergraduate), Dec. 10 (graduate).

Contact: Steve Owen, Director of Jazz Studies, sowen@uoregon.edu, jazz.uoregon.edu; Sara Spicer or Bob Ponto (Music Admissions)

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University of the Pacific

Stockton, California

Student Body: 170 in conservatory.
Tuition: \$44,068.
Jazz Degrees: Bachelor of Music in Jazz Studies; Minor in Jazz Studies.
Faculty: Patrick Langham, Brian Kendrick, Tom Peron, Gerry Pineda, Jamie Dubberly.
Jazz Bands: Big Band, combos.
Alumni: Dave Brubeck.
Auditions: Schedule auditions by Jan. 15 with Jennifer Goodwin, (209) 946-2418, music@pacific.edu. Auditions include performance with current students as accompanists. See website or contact Patrick Langham, (209) 946-3222, plangham@pacific.edu
Financial Aid: Available. Jennifer Goodwin, (209) 946-2418, music@pacific.edu.
Scholarships: Need- and merit-based. Jennifer Goodwin, (209) 946-2418, music@pacific.edu.
Apply by: Jan. 15.
Contact: Patrick Langham, (209) 946-3222, plangham@pacific.edu.

University of Southern California, Thornton School of Music

Los Angeles, California

Student Body: 43,000 total, 1,000 Thornton students.
Tuition: Undergraduate, \$51,442 (flat rate tuition for 12–18 units); graduate, \$27,728 (based on full-time status, 8 units). music.usc.edu/admission/finaid/.
Jazz Degrees: Bachelor of Arts, Bachelor of Music (instrumental only), Master of Music, Graduate Certificate, Doctor of Musical Arts.
Faculty: David Arnay, Gilbert Castellanos, Ndugu Chancler, Peter Erskine, Russell Ferrante, Sara Gazarek, Jason Goldman, Kathleen Grace, Alphonso Johnson, Edwin Livingston, Andy Martin, Ronald C. McCurdy, Roy McCurdy, Vince Mendoza, Bob Mintzer (Dept. Chair), Darek "Oles" Oleszkiewicz, Alan Pasqua, Aaron Serfaty, Bob Sheppard, Thom David Mason, Michael Stever, John Thomas.
Jazz Bands: Jazz Orchestra, Afro Latin American Jazz Ensemble, Vocal Jazz Ensemble, Jazz Chamber Music.
Alumni: Ambrose Akinmusire, Alan Chang, Billy Childs, Gerald Clayton, Sara Gazarek, Lionel Hampton, Gretchen Parlato.

Auditions: Prescreen due Dec. 1. music.usc.edu/admission/. For live audition visit, music.usc.edu/admission/auditions/.
Financial Aid: Available. Academic scholarships (undergraduate only), merit-based scholarships, grants, loans and work study. http://music.usc.edu/admission/finaid/.
Scholarships: Academic scholarships (undergraduate only), merit-based scholarships (varies by program). http://music.usc.edu/admission/finaid/.
Apply by: Dec. 1.
Contact: Undergraduate, Brittany Seits, (213) 740-8986, seits@thornton.usc.edu; graduate, Kit Bellamy, (213) 740-8986, keb@thornton.usc.edu. music.usc.edu/admission/contact/.

University of Utah

Salt Lake City, Utah

Student Body: 35,000 total, 400 music majors, 40 jazz majors.
Tuition: Undergraduate, in-state, \$8,562 (15 credits), out-of-state, \$27,200 (15 credits); graduate, in-state, approx. \$7,000 (9 credits), out-of-state, approx. \$22,000 (9 credits).
Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music in

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Jon Hatamiya '16 (left) and Alex Hahn '16 in downtown Los Angeles.

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Adam del Monte	Richard Smith
Bruce Forman	Nick Stoubis
Pat Kelley	Steve Trovato



Washington State University Big Band

Faculty: Kris Johnson, Donn Schaefer, Denson Angulo, Randal Clark, Brian Booth, David Halliday, Keven Johansen, Reed LeCheminant, Geoffrey Miller, Melanie Shore, Patrick Terry, Dan Waldis, Kelly Wallis.

Jazz Bands: Two big bands, six to eight jazz combos, two jazz guitar ensembles.

Alumni: Christoph Luty, Jeff Campbell, Dave Chisholm, Matt Fillmore.

Auditions: Held in January and February. DVD submissions also acceptable. music.utah.edu/admissions/auditions.php.

Financial Aid: financialaid.utah.edu.

Scholarships: Need- and merit-based. music.utah.edu/admissions/scholarships.php.

Apply by: Dec. 1 (for primary consideration), applications accepted through April 1.

Contact: Kris Johnson, Director of Jazz Studies, (801) 581-7366, kristopher.johnson@utah.edu.

**University of Washington
Seattle, Washington**

Student Body: 45,000 total, 260 music students

Tuition: Undergraduate, in-state, \$11,838, out-of-state, \$34,143; graduate, in-state, \$16,278, out-of-state, \$28,326.

Jazz Degrees: Bachelor of Music in Jazz Studies; Master of Music in Jazz Studies and Improvised Music.

Faculty: Cuong Vu, Luke Bergman, Tom Collier, Ryan Ferreira, Bill Frisell, Ted Poor, Marc Seales, Greg Sinibaldi, Steve Korn, Huck Hodge, Richard Karpen, Fred Radke.

Jazz Bands: Small ensembles, Modern Band, Big Band, Improvised Music Project.

Alumni: Aaron Parks, Thomas Marriott, Mike Cabe, Mark Taylor, Victor Lin, Neil Welch, Luke Bergman, Aaron Otheim, Chris Icasiano.

Auditions: Live auditions held in January and February for admission the following autumn term. music.washington.edu/audition-dates.

Financial Aid: Available. washington.edu/students/osfa.

Scholarships: Merit-based scholarships and assistantships.

Apply by: Undergraduate, Dec. 1; transfer and postbac, Feb. 15; graduate;

domestic and international, Dec. 1.

Contact: School of Music Admissions, (206) 685-9872, somadmit@uw.edu.

**Utah State University
Logan, Utah**

Student Body: 28,600 total, 400 music majors.

Tuition: usu.edu/admissions/tuition-costs/.

Jazz Degrees: Bachelor of Arts with Specialization in Jazz; Bachelor of Arts, Individualized Program in Jazz Performance; Bachelor of Music in Music Performance, Master of Music in Music Performance.

Faculty: Kate Skinner, Jon Gudmundson, Greg Wheeler, Max Matzen, Todd Fallis, Kevin Olson, Corey Christiansen, Josh Skinner, Jason Nicholson, Nate Ostermiller, Larry Smith.

Jazz Bands: Two big bands, several combos, vocal jazz.

Alumni: Corey Christiansen, Lynn Skinner, Larry Smith, John Skinner, Sean Halley, Jesse Schafer.

Auditions: Jan. 30 and Feb. 13. Video auditions are acceptable for cases in which travel is an issue. To schedule an audition, visit music.usu.edu/students/admissions_auditions.

Jon Gudmundson, Director of Jazz Studies, (435) 797-3003, jon.gudmundson@usu.edu.

- Financial Aid:** Available. usu.edu/finaid/.
- Scholarships:** Merit-based and academic scholarships, graduate assistantships.
- Apply by:** March 1 for priority consideration.
- Contact:** Jon Gudmundson, Director of Jazz Studies, (435) 797-3003, jon.gudmundson@usu.edu.

Washington State University

Pullman, Washington

- Student Body:** 29,686.
- Tuition:** Undergraduate, in-state, \$5,441, out-of-state, \$12,241; graduate, in-state, \$5,875, out-of-state, \$12,591.
- Jazz Degrees:** Master of Arts in Music with Emphasis in Jazz Studies, Bachelor of Music in Performance with Jazz Emphasis, Jazz Studies Minor.
- Faculty:** Brad Ard, Dave Hagelganz, David Jarvis, Sarah Miller, F. David Snider, David Turnbull, Brian Ward (Jazz Area Coordinator), Greg Yasinitsky (Director of the School of Music).
- Jazz Bands:** Jazz Band I, Jazz Band II, Latin Ensemble, Jazz Combos.
- Alumni:** Horace-Alexander Young, Gary Wittner, Brent Jensen, Rob Tapper, Tim Devine, Misha Stefanuk, Greg Duncan, Eugene Jablonsky, Cindy Browne Rosefield, David Jarvis, Dave Hagelganz.
- Auditions:** Jan. 21. libarts.wsu.edu/music/audition/.
- Financial Aid:** Available. (509) 335-9711, finaid.wsu.edu/email-us/.
- Scholarships:** Need- and merit-based. Kelly Jo Kegerreis, (509) 335-3898, music@wsu.edu.
- Apply by:** Jan. 31.
- Contact:** Brian Ward, (509) 335-7934, (503) 290-8686, brian.ward@wsu.edu.

Willamette University

Salem, Oregon

- Student Body:** 1,800.
- Tuition:** \$58,000.
- Jazz Degrees:** Bachelor Of Arts in Contemporary Improvisation.
- Faculty:** James Miley, Mike Nord, Ryan Biesak, Wallace Long, Mike Horsfal.
- Jazz Bands:** Jazz bands, combos and Vocal Jazz.
- Alumni:** Vijay Singh, Jeff Baker, Georgiana Philippson.
- Auditions:** Two audition dates each fall, one additional in January.
- Financial Aid:** bearcat@willamette.edu.
- Scholarships:** finaid@willamette.edu.
- Apply by:** Rolling admissions.
- Contact:** Wallace Long, wlongjr@willamette.edu.

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Back row: Miguel Zenón (left) and Robin Eubanks; Front row: Edward Simon (left), Matt Penman, David Sánchez, Warren Wolf, Sean Jones and Obed Calvaire of the SFJAZZ Collective

NEW HORIZONS IN BAY AREA

San Francisco Conservatory of Music Partners with SFJAZZ Collective

By Yoshi Kato

WHEN THE SAN FRANCISCO CONSERVATORY OF MUSIC (SFCM) celebrates its centennial in September 2017, the vaunted educational institution will also launch its Roots, Jazz, and American Music (RJAM) bachelor of music degree.

Partnering with the institution SFJAZZ, the four-year program will be run by its new executive director, Simon Rowe, Ph.D., recently of the Brubeck Institute at the University of Pacific. Students will have the opportunity to learn from the acclaimed musicians in the SFJAZZ Collective. Reflecting the collective's current 2016-'17 lineup, the inaugural faculty will include Sean Jones (trumpet), Robin Eubanks (trombone), David Sánchez (tenor saxophone), Miguel Zenón (alto saxophone), Warren Wolf (vibraphone), Edward Simon (piano), Matt Penman (double bass) and Obed Calvaire (drums).

The first RJAM class will consist of 15 students who will form three ongoing ensembles that will study, rehearse and perform in the community together. It's an extension of the approach Rowe has taken while running a two-year, five-student program at the Brubeck Institute from September 2011 through September 2016.

Faculty members from the collective—who will be partnered with Rowe and other educators—will not only teach but also incorporate students into the octet's rehearsals and even behind-the-scenes logistical work. It's being touted as a first-of-its-kind opportunity for undergraduates to be embedded with a working, institutional band.

In a recent press release, SFJAZZ founder and Executive Director Randall Kline highlighted the program's uniqueness.

"Randall Kline had for some time had a vision of the SFJAZZ being connected to a major teaching organization, and the conservatory was a logical choice," Rowe said during an interview conducted in the SFCM building, located just a block away from the SFJAZZ Center in San

Francisco. Rowe also noted that shortly after David Stull arrived from the Oberlin Conservatory of Music as SFCM's new president in July 2013, "Randall found out about David's entrepreneurial and visionary approach to education and wasted no time coming over and posing the opportunity to him."

Stull helped devise the RJAM concept for the program and later brought Rowe aboard. The "Roots" aspect of the major is already generating conversation in jazz education circles.

"Many people have asked me about it because, traditionally, [the term *roots*] refers to bluegrass, Americana and folk music," Rowe said. "We're hoping to take a more expansive view. Our focus, initially, is going to be on jazz music, of course. But what if we were to not start with New Orleans just over a century ago but rather start with the mass exodus of African people 400 years ago? We'd see beautiful religious music of the African people and how it grew alongside the folk musics of, say, Cuba or Venezuela or Puerto Rico."

Rhythm will also be emphasized, Rowe added: "We're going to dig into the complex rhythmic history of this music. Often we find that even though students in traditional jazz education programs have been exposed quite well to the harmonic pieces, they're often wanting in the rhythmic area."

"Aside from the California Jazz Conservatory [in Berkeley], there isn't any strong four-year year program out here" in Northern California, said Simon. "It will be great for the students on the West Coast who oftentimes have to move to New York or Boston to study."

"This next year is a ramp-up year," Rowe said. "We'll encourage students for whom this would be a good fit to throw their hats in the ring."

Applications for the 2017-'18 school year will be accepted from Sept. 1 through Dec. 1, 2016. Info is at the SFCM website (sfc.edu). **DB**

INTERNATIONAL

Box Hill Institute Melbourne, Australia

- Student Body:** 40,000 total, more than 500 music students.
- Tuition:** boxhill.edu.au/our-courses/fees/.
- Jazz Degrees:** Bachelor of Applied Music (Performance), Bachelor of Applied Music (Audio Production), Bachelor of Applied Music (Composition), Master of Music.
- Faculty:** Frank DiSario, Jeremy Alsop, James Sherlock, Tony Floyd, Dave Beck, Gianni Marinucci, Mario Lattuada, Simon Edwards, Ben Wiesner, Craig Schneider, Peter Satchell, Chris Dickie, George Papanicolou, Neil Kennedy, Rob Brattetch.
- Jazz Bands:** Jazz Ensemble, Soul Lab, Rhythm Section Workshop, vocal ensembles, small groups.
- Auditions:** Visit bhtafe.edu.au/courses/study-areas/Pages/music.aspx.
- Financial Aid:** Available.
- Scholarships:** boxhill.edu.au/our-courses/scholarships/.
- Apply by:** Rolling applications for both February and July start dates.
- Contact:** +61 3 9286 9780. Dr. Farinoush Farahdeah, f.farahdieh@boxhill.edu.au.

Camosun College Victoria, British Columbia, Canada

- Student Body:** 57.
- Tuition:** Year 1, estimated, \$8,325, international tuition, \$16,300; Year 2, estimated, \$7,930, international tuition, \$16,300.
- Jazz Degrees:** Two-year accredited Diploma in Music Performance (Contemporary).
- Faculty:** 26 faculty members. See website.
- Jazz Bands:** Six to ten contemporary music ensembles.
- Alumni:** Nikki Chooi, Jonathan Crow.
- Auditions:** Applications due in February. Auditions held in March.
- Financial Aid:** Available. camosun.ca/services/financial-aid.
- Scholarships:** Available. camosun.ca/services/financial-aid.
- Apply by:** camosun.ca/events/important-dates.html.
- Contact:** David Visentin, Chair, visentin@vcmb.bc.ca.

Capilano University North Vancouver, British Columbia, Canada

- Student Body:** 11,000 total, 150 in jazz dept.
- Tuition:** Approx \$7,500 CDN/\$6,000 USD per year for Canadian students.



A student trio from the Schulich School of Music performs outside McGill University.

- Jazz Degrees:** Diploma in Jazz Studies, Bachelor of Music Jazz Studies.
- Faculty:** Réjean Marois, Brad Turner, Bill Coon, Grace McNab, Jared Burrows, Bradshaw Pack, Dennis Esson, Steve Kaldestad, Mary Jo Bischoff, Robert McKenzie, Dave Robbins.
- Jazz Bands:** Three big bands, three vocal jazz ensembles, three other large ensembles, approx. 30 combos.
- Alumni:** Bria Skonberg, Cory Weeds.
- Auditions:** In person, or distance auditions via Skype and recording. See website for info.
- Financial Aid:** Available. Visit capilano.ca/financial-aid.
- Scholarships:** Need- and merit-based. Visit capilano.ca/financial-aid/.
- Apply by:** Auditions held Feb. 14–16, 2017.
- Contact:** Dr. Jared Burrows, Coordinator, jazz@capilano.ca or 1-604-984-1911., capilano.ca/jazz-studies/.

Conservatorium van Amsterdam Amsterdam, The Netherlands

- Student Body:** 1,100 (including jazz, classical, opera and pop).
- Tuition:** Statutory fee: €1,984 (students from European Economic Area, Switzerland or Surinam; also UAF refugee students. You must also live in the Netherlands, Belgium, Luxembourg or parts of Germany). Other students pay higher rates.
- Jazz Degrees:** Bachelor's and Master's.
- Faculty:** Visit ahk.nl/en/conservatorium/teachers/jazz/.
- Jazz Bands:** Various.
- Auditions:** Visit ahk.nl/en/conservatorium/application/application-and-admission/.

- Financial Aid:** Contact cva-studadmin@ahk.nl.
- Apply by:** See website.
- Contact:** Email cva-studadmin@ahk.nl

Humber College, School of Creative and Performing Arts Toronto, Ontario, Canada

- Student Body:** 380 music students.
- Tuition:** Domestic, \$8,400; international, \$14,800 (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 representing the finest musicians in Canada.
- Jazz Bands:** Over 50 student ensembles.
- Alumni:** Jeff Healey, Rik Emmett, Louise Petri, Dione Taylor, Al Kay.
- Auditions:** Visit humber.ca/scapa/programs/music/bachelor-of-music/auditions.
- Financial Aid:** Available. (416) 675-5000, ask for dept. of Financial Aid.
- Scholarships:** Available. Contact (416) 675 6622, ext. 3205 or jennifer.hannah@humber.ca.
- Apply by:** February.
- Contact:** Dr. Andrew Scott, Academic Advisor, andrew.scott@humber.ca.

Jazz Music Institute Brisbane, Queensland, Australia

- Student Body:** 75.
- Tuition:** \$13,800/year.
- Jazz Degrees:** Bachelor of Music in Jazz Performance.

Faculty: Dan Quigley, Paula Girvan, Ben Hauptmann, Brendan Clarke, James Sandon.

Jazz Bands: JMI Jazz Orchestra.

Auditions: Auditions open in September.

Financial Aid: FEE-HELP Available.

Apply by: January 2017.

Contact: Nick Quigley, play@jazz.qld.edu.au.

Leeds College of Music Leeds, West Yorkshire, United Kingdom

Student Body: 1,200 total, 400 jazz.

Tuition: £12,000 per year (international students).

Jazz Degrees: BA (Hons) Jazz, Jazz with Classical, Jazz with Popular & Jazz with Production.

Faculty: Jamil Sheriff (Jazz Curriculum Leader).

Jazz Bands: Contemporary Jazz Orchestra & Big Band.

Alumni: Matt Bourne, Roller Trio, Alan Barnes.

Auditions: lcm.ac.uk/courses/undergraduate/auditions.

Financial Aid: See website.

Scholarships: Excellence scholarship.

Apply by: Oct. 1 2016 (through CUKAS).

Contact: Enquiries Team +44 (0)11322 3416 / hello@lcm.ac.uk.

Lucerne School of Music Lucerne, Switzerland

Student Body: 238 undergraduate, 292 graduate.

Tuition: See website.

Jazz Degrees: Bachelor of Arts in Music (Jazz Specialization) Master of Arts in Music (Performance Jazz Specialization).

Faculty: Gerry Hemingway, Nils Wogram, Frank Möbus, Lauren Newton, Susanne Abbuehl, Christy Doran, Peter Schärli.

Jazz Bands: University Big Band, 20–25 combos.

Auditions: hslu.ch/en/lucerne-school-of-music/studium/bachelor/jazz/.

Financial Aid: None.

Scholarships: None.

Apply by: Feb. 29.

Contact: Hämi Hämmerli, jazz@hslu.ch.

MacEwan University Edmonton, Alberta, Canada

Student Body: 250.

Tuition: \$8,000/year (approx).

Jazz Degrees: Bachelor of Music in Jazz and Contemporary Music/Diploma in Jazz and Contemporary Music (2 years).

Faculty: Raymond Baril, Craig Brennan, Allan Gilliland, Marcel Hamel, Jim Head, Paul Johnston, Michael MacDonald, William Richards, Chandelle Rimmer, Kent Sangster, Tom Van Seters.

Jazz Bands: Big Band, Jazz Combo, Jazz Choir, Percussion Ensemble, Showcase Bands, Guitar Band, Contemporary Combos.

Alumni: John Stetch, Owen Howard, Corb Lund, Chandelle Rimmer.

Auditions: See website.

Financial Aid: Visit macewan.ca/wcm/Registrar/FeesandFinancialInformation/StudentLoans/GeneralInformation/index.htm.

Scholarships: Visit macewan.ca/wcm/SchoolsFaculties/FFAC/Programs/BachelorofMusicinJazzandContemporaryPopularMusic/TuitionFees/ScholarshipsAwardsBursaries/index.htm.

Apply by: June 30.

Contact: Carolyn Graber, (780) 497-4436, musicdegree@macewan.ca.

McGill University, Schulich School of Music Montreal, Quebec, Canada

Student Body: 550 undergraduate, 300 graduates.

Tuition: Undergraduate, put of province, \$10,000 CDN; International, \$21,000 CDN.

Jazz Degrees: Bachelor of Music in Jazz Performance, Bachelor of Music in Jazz Faculty Program, Licentiate in Music, Jazz Performance, Graduate Diploma in Performance, Master in Music in Jazz Performance, Doctorate in Music in Performance Studies.

Faculty: Remi Bolduc, Joe Sullivan, Kevin Dean, Andre White, Jean-Michel Pilc, John Hollenbeck.

Jazz Bands: Jazz Orchestra I & II, Chamber Jazz Ensemble, Rhythm Section Ensemble, Vocal Jazz Ensemble, 25 combos.

Alumni: Darcy James Argue, Christine Jensen, Joel Miller, Donna Grantis.

Auditions: Screening process for all jazz instruments. Live, recorded & regional auditions options.

Financial Aid: Govt. aid and McGill student aid available.

Scholarships: Available.

Apply by: Jan. 15.

Contact: Rémi Bolduc Jazz Area Chair, remi.bolduc@mcgill.ca & Melanie Collins Recruitment Officer, Melanie.collins@mcgill.ca.

Prince Claus Conservatory

Groningen, The Netherlands

Student Body: 100.

Tuition: \$2,500 (approx).

Jazz Degrees: Bachelor of Music, Master of Music.

Faculty: Joris Teepe, David Berkman, Tim Armacost, Don Braden, Conrad Herwig, Todd Coolman, Deborah

Brown, Jonathan Kreisberg, Kevin Hays, Gene Jackson, Michael Mossman, Joe Magnarelli, JD Walter, Matt Wilson, Mark Haanstra, Paul Berner, Jan Voogd, Koos Wiltenburg, Miguel Martinez, Michael Moore, Peter van Soest, Kurt Weiss, Bert Pfeiffer, Steve Altenberg, Joost van Schaik, Winfred Buma, Frank Wingold, Marc van Roon, Jasper Soffers, Francien van Tuinen, Izalorie Barnes, Freddy Bryant.

Jazz Bands: See website. Have included Big Band, Fusion Ensemble, Cubop Ensemble, Standards Ensembles, Brazilian Ensemble, others.

Alumni: Tarek Yamani, Sanem Kalfa, Francien van Tuinen, Izaline Calister, Kaja Drakslar.

Auditions: May and June.

Financial Aid: Available.

Scholarships: Available.

Apply by: May 1.

Contact: W. Kroonenberg, w.s.kroonenberg@pl.hanze.nl, or Jan Gerd Krüger, j.kruger@pl.hanze.nl.

Projazz Instituto Profesional Santiago, Chile

Student Body: 480.

Tuition: \$5,150.

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, Sebastián Vergara, Ignacio Díaz, Cristián Gallado, Ana María Meza, Karen Rodenas, Claudio Rubio, Frederico Dannemann, Andrés Baeza, Carl Hammond, Amelie Wenborne, Cristóbal Orozco, Marcelo Vergara, Estevan Illness, Miguel Pérez, Moncho Romero.

Jazz Bands: Projazz Big Band, Colectivo Los Musicantes, Ensamble Superior Projazz.

Auditions: On-campus auditions. Open from October to January. International students may send CDs, DVDs or MP3s.

Financial Aid: None.

Scholarships: Available. Contact George Abufhele, geo@projazz.cl.

Apply by: International students should apply by Jan. 16.

Contact: George Abufhele, geo@projazz.cl.

Puerto Rico Conservatory of Music San Juan, Puerto Rico

Student Body: 411 students (undergraduate), 117 jazz students.

Tuition: Undergraduate, \$3,780/year plus fees (18 credits per semester); Undergraduate International Students, \$4,500/year plus fees (18 credits per semester); Graduate

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Diploma, \$3,240/year plus fees (9 credits per semester); International Diploma Students, \$3,600/year plus fees (9 credits per semester).

- Jazz Degrees:** Bachelor of Music and Graduate Diploma in Jazz and Caribbean Music Performance.
- Faculty:** Andrew Lázaro, Luis Marín, Fernando Mattina, Fidel Morales, Elías Santos-Celpe, Julio Alvarado, Jorge Reynaldo, Orlando Laureano, Norberto Ortiz, Charlie Sepúlveda.
- Jazz Bands:** Concert Jazz Band, Jazz Combos, Latin Jazz Combos, Pan-American Ensemble, Fusion Ensemble, Percussion Ensemble, others.
- Alumni:** Alex Ayala, Jonathan Suazo, Gabriel Vicens, Janices Maisonet.
- Auditions:** February. DVDs accepted. Visit cmpr.edu/admisiones.
- Financial Aid:** Students Affairs Office, (787) 751-0160 ext 253, lconde@cmpr.pr.gov.
- Apply by:** December.
- Contact:** Admissions Office, (787) 751-0160 ext. 280, 275, admisiones@cmpr.edu.

Royal Academy of Music London, England, United Kingdom

- Student Body:** 700 (approx).
- Tuition:** \$9,000 (UK/EU) to \$20,700 (International). See website.
- Jazz Degrees:** BMus, MA and MMus.
- Faculty:** Nick Smart (Head of Jazz Programs); Dave Liebman (Artist in Residence) Larry Goldings & John Hollenbeck, (Visiting Professors of Jazz): Jeremy Brown, Tom Herbert, Jasper Hoiby, Michael Janisch, Peiman Khosravi, Martin France, Ian Thomas, Jeff Williams, Mike Outram, John Parricelli, Phil Robson, Mike Walker, Keith Nichols, Alyn Shipton, Martin Speake, Tom Cawley, Nikki Iles, Liam Noble, Gwilym Simcock, James

Allsop, Iain Ballamy, Andy Panayi, Julian Siegel, Stan Sulzmann, Mark Basse, Gordon Campbell, Mike Lovatt, Pete Churchill, Norma Winstone, Barak Schmol, others.

- Jazz Bands:** Many.
- Alumni:** Trish Clowes, Kit Downes, Orlando le Fleming, Gwilym Simcock.
- Auditions:** See ram.ac.uk/departments/jazz/jazz-audition.
- Financial Aid:** Need-based. See website.
- Scholarships:** Merit-based. See website.
- Apply by:** Oct. 1.
- Contact:** Edward Kemp-Luck, Admissions Manager, registry@ram.ac.uk, +44 (0)20 7873 7393.

Royal Conservatory– Jazz Department The Hague, The Netherlands

- Student Body:** 110.
- Tuition:** 2,000 Euro (EER-students); 4,000 Euro (non-EER).
- Jazz Degrees:** Bachelor's, Master's, PhD.
- Faculty:** Rik Mol, Ilja Reijngoud, John Ruocco, Martijn van Iterson, Wolfert Brederode, Janos Bruneel, Eric Ineke, Anka Koziel.
- Jazz Bands:** 1 big band, more than 15 combos.
- Alumni:** Susan Abbuehl, Wolfert Brederode.
- Auditions:** Online and live auditions. See koncon.nl.
- Financial Aid:** None.
- Scholarships:** Available.
- Apply by:** March 1.
- Contact:** Wouter Turkenburg, w.turkenburg@koncon.nl.

St. Francis Xavier University Antigonish, Nova Scotia, Canada

- Student Body:** 40–80 music majors.
- Tuition:** \$6,800.

- Jazz Degrees:** Bachelor of Music (Honours), Bachelor of Arts (including Honours and Advanced Major).
- Faculty:** sites.stfx.ca/music/.
- Jazz Bands:** Vocal Jazz, Guitar Ensemble, numerous combos.
- Alumni:** Ken Aldcroft, Matt MacDougall.
- Auditions:** See website.
- Financial Aid:** Available. Rachel MacFarlane, (902) 867-5458.
- Scholarships:** Academic and talent-based.
- Apply by:** June 1.
- Contact:** Kevin Brunkhorst, Chair, Music Department, (902) 867-2467, kbrunkho@stfx.ca.

Selkirk College British Columbia, Canada

- Student Body:** 90.
- Tuition:** See website.
- Jazz Degrees:** Performance, Production, Songwriting, Composition, Directed Studies.
- Faculty:** selkirk.ca/program/music/faculty.
- Jazz Bands:** Jazz, funk, blues, r&b, world, recording.
- Auditions:** selkirk.ca/program/music.
- Financial Aid:** Available. selkirk.ca/program/music.
- Scholarships:** Available.
- Apply by:** selkirk.ca/program/music.
- Contact:** Sue Hill, shill@selkirk.ca.

Senzoku Gakuen College of Music Kawasaki City, Kanagawa, Japan

- Student Body:** 1,800 total, 130 jazz students.
- Tuition:** ¥995,000.
- Jazz Degrees:** Bachelor of Arts.
- Faculty:** Yoshihiko Katori, Tomonao Hara, Eric Miyashiro, Bob Zung, Kaori Kobayashi, Yoichi Murata, others.
- Jazz Bands:** Four big bands, more than 30 ensembles.
- Alumni:** Ayaka Hirahara, Mayuko Katakura.
- Auditions:** Entrance exams begin Aug. 8 and continue to March 14.
- Financial Aid:** senzoku.ac.jp/music/en/.
- Scholarships:** Available.
- Apply by:** March 4.
- Contact:** Admissions, entry@senzoku.ac.jp.

Te Koki New Zealand School of Music Wellington and Auckland, New Zealand

- Student Body:** 550 EFT.
- Tuition:** \$5,256 (New Zealand residents); \$223,914.80; (international).
- Jazz Degrees:** Bachelor of Music, Bachelor of Music with Honors, Post-Graduate Diploma in Music, Master of Music, Master of Musical Arts, Doctor of Musical Arts, Artist Diploma, Doctor of Philosophy.
- Faculty:** Lance Philip, Dr. Rodger Fox, Dr.

Dave Lisik, Mark Donlon, others.

Jazz Bands: Three big bands (including a jazz guitar band), many combos, jazz choir.

Auditions: See website.

Financial Aid: Available. See website.

Scholarships: jazz@nzsm.ac.nz.

Apply by: Southern Hemisphere calendar, application for audition by Oct. for study from March.

Contact: Berys Cuncannon, Jazz Program Administrator, +644463 4762, jazz@nzsm.ac.nz.

Universidad San Francisco de Quito Quito, Ecuador

Student Body: 430 full-time (315 performance majors, 115 music production majors).

Tuition: \$8,942/year (local and international).

Jazz Degrees: B.M. in Contemporary Music Performance, B.M. in Music Production and Engineering. Students can also attend 2 years at UFSQ and finish at Berklee College of Music.

Faculty: Esteban Molina, Diego Celi, Daniela Guzmán, Daniel Toledo, Francisco Lara, Gabriel Ferreyra, Gabriel Montúfar, Guillermo Cepeda, Hazel Burns, Gianni Bianchini, Jorge Balladares, Jorge Luis Mora, Michael Kihn, Paulina Alemán, Ryan Hagler, Teresa Brauer.

Jazz Bands: More than 20 ensembles, including Big Band, Bebop, Contemporary Brazilian, others.

Auditions: On-campus and via video or audio recording. Diego Celi, Vice Dean, dceli@usfq.edu.ec. See website.

Financial Aid: See website.

Scholarships: Merit-based.

Apply by: May 15.

Contact: Esteban Molina, Dean, emolina@usfq.edu.ec; Diego Celi, Vice Dean, dceli@usfq.edu.ec; Patricia Monge, Academic Coordinator, pmonge@usfq.edu.ec; Cristina Zambrano, Administrative Assistant, czambranoz@usfq.edu.ec. Phone: (+593 2) 297-1761, (+593 2) 297-1769.

University of Adelaide, Elder Conservatorium of Music Adelaide, South Australia, Australia

Student Body: 100.

Tuition: Aus \$6,150 (Australian students); Aus \$26,000 (international).

Jazz Degrees: Bachelor of Music in Jazz Performance, Honors in Jazz Performance, Post Graduate programs through PhD.

Faculty: Dusty Cox (Head of Jazz), John Aue, Mark Ferguson, James Muller, Lauren Henderson, John McDermott, Alex Taylor, Dave Innocente, Robin Finlay.

Jazz Bands: Big Band, Latin Ensemble, Vocal Jazz Choir, more than 15 small ensembles.

Alumni: Jo Lawry, Hugh Stuckey, Chris Martin, Dave Palmer, Derek Pascoe, Kym Purling, Tim Jones, Pat Thiele.

Auditions: September. music.adelaide.edu.au.

Financial Aid: Available. music.adelaide.edu.au.

Scholarships: Available. music.adelaide.edu.au.

Apply by: September for entry in February; in July for mid-year entry.

Contact: Dusty Cox, Head of Jazz, dustan.cox@adelaide.edu.au.

University of Guelph Guelph, Ontario, Canada

Student Body: 18,755 undergraduate.

Tuition: uoguelph.ca/registrar/studentfinance/fees/guelph.ug.

Jazz Degrees: Bachelor of Arts in Music.

Faculty: Kimberly Francis, James Harley, Marta McCarthy, Howard Spring.

Jazz Bands: One jazz band, multiple ensembles.

Alumni: Sarah Kramer, Lesley Bouza.

Auditions: No auditions for School of Music.

Financial Aid: Available. uoguelph.ca/registrar/studentfinance/aid/index.

Scholarships: uoguelph.ca/registrar/studentfinance/scholarships/index.

Apply by: Nov. 15 (admissions round one), March 15 (admissions round two), May 1 (admissions round three).

Contact: College of Arts, (519) 824-4120 ext. 53301. uoguelph.ca/sofam/music.

University of Manitoba, Desautels Faculty of Music

Winnipeg, Manitoba, Canada

Student Body: 40–45.

Tuition: Undergraduate, \$5,200 (Canadians/permanent residents); \$15,000 (international students). Graduate, \$5,000 (Canadians/permanent residents) \$10,000 (international). Graduate continuing fee \$1,500/year after first year.

Jazz Degrees: Undergraduate, \$5,200 (Canadians/permanent residents); \$15,000 (international students). Graduate, \$5,000 (Canadians/permanent residents) \$10,000 (international). Graduate continuing fee \$1,500/year after first year.

Faculty: Steve Kirby (Director of Jazz Studies), Derrick Gardner, Quincy Davis, Will Bonness, Jon Gordon, Larry Roy, Anna-Lisa Kirby.

Jazz Bands: Jazz Orchestra, small jazz ensembles.

Alumni: Luke Sellick, Curtis Nowosad.

Auditions: Required, in person or by DVD.

Financial Aid: Need-based (Oct. 1 deadline).

Scholarships: Available. See website.



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is independent
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hanze.nl/newyorkgroningen

Apply by: Jan. 15. Auditions mid-February.
Contact: Shelley O'Leary, (204) 474-6728, shelley.oleary@umanitoba.ca.

University of Music and Performing Arts, Graz

Graz, Austria

Student Body: 1,600 total, 120 jazz students.
Tuition: No tuition for EU citizens, non-EU citizens € 1,490,84/year. U.S. citizens, \$900/semester.
Jazz Degrees: Bachelor of Arts (Jazz Performance), Master of Arts (Jazz Performance), Master of Arts (Jazz Composition/Arranging), Master of Arts (Jazz Ensemble Conducting).
Faculty: Michael Abene, Julian Argüelles, Renato Chicco, Howard Curtis, Dena DeRose, Guido Jeszenszky, Ed Neumeister, Ed Partyka, Olaf Polziehn, Morten Ramsbøl, Jim Rotondi.
Jazz Bands: Two big bands, 16 combos.
Auditions: Live audition required. jazz.kug.uc.at.
Financial Aid: See website.
Scholarships: See website.
Apply by: March 1.
Contact: Benjamin Hrdina, jazz@kug.ac.at.

University of Sydney Sydney, Australia

Student Body: 50,000 total, 900.
Tuition: See website.
Jazz Degrees: Bachelor of Music (Performance), Bachelor of Music (Music Education), Graduate Diploma in Music (Performance), Master of Music Studies (Performance), Master of Music (Performance), Doctor of Musical Arts, Doctor of Philosophy.

Faculty: sydney.edu.au/music.
Jazz Bands: Three big bands and 11 small ensembles.
Alumni: James Morrison.
Auditions: music.sydney.edu.au/study/audition-requirements.
Financial Aid: Available. Visit sydney.edu.au/study.
Scholarships: Available. Visit sydney.edu.au/study.
Apply by: Visit sydney.edu.au/study.
Contact: Visit sydney.edu.au/study.

University of Toronto Toronto, Ontario, Canada

Student Body: 950 total, 100 jazz.
Tuition: \$9,000 CAD (Canadian); \$33,000 CAD (international).
Jazz Degrees: Mus.Bac.Perf; Mus.Bac. (includes Jazz Comprehensive and Jazz Education); M.Mus; DMA.
Faculty: David Braid, Terry Clarke, Gordon Foote, Jim Lewis, Mike Murley, Terry Promane, Chase Sanborn, Dave Young, others.
Jazz Bands: Two jazz orchestras, 12TET, vocal jazz ensemble, 15 small jazz ensembles, Free ensemble.
Alumni: David Braid, William Carn, Ernesto Cervini, Chris Donnelly.
Auditions: Pre-screening recording, recorded/live auditions.
Financial Aid: Available.
Scholarships: Need- and merit-based.
Apply by: Graduate programs, Dec. 1; Undergraduate programs, Jan.13.
Contact: Admissions, undergrad.music@utoronto.ca; Graduate Programs, grad.music@utoronto.ca. (416) 978-3750.

Vancouver Island University Nanaimo, British Columbia, Canada

Student Body: 80.
Tuition: www2.viu.ca/music.
Jazz Degrees: Bachelor of Music in Jazz Studies, Diploma in Jazz Studies.
Faculty: Pat Coleman, Ken Lister, Hans Verhoeven, Greg Bush. www2.viu.ca/music/faculty.asp.
Jazz Bands: Big Band, Combos, Vocal Jazz.
Auditions: See website.
Financial Aid: Visit www2.viu.ca/financialaid.
Scholarships: Available.
Apply by: Mid-August.
Contact: James Mark, Music Department Chair, james.mark@viu.ca.

York University Toronto, Ontario, Canada

Student Body: 200 jazz students.
Tuition: Approximately \$7,102 CDN (Canadian students); \$21,419 CDN for international students.
Jazz Degrees: Bachelor of Arts, Bachelor of Fine Arts, Master of Arts with Concentration in Jazz Studies, Ph.D. with Concentration in Jazz Studies.
Faculty: Barry Elmes, Al Henderson, Ron Westray, Sundar Viswanathan, Kevin Turcotte, Kelly Jefferson, others.
Jazz Bands: 20 small jazz ensembles, Jazz Orchestra, Jazz Choir.
Auditions: On-campus evaluations take place February through April. Online auditions are available for distance applicants.
Financial Aid: Available. See website.
Scholarships: Visit futurestudents.yorku.ca/funding. Oscar Peterson Scholarship available.
Apply by: Feb. 4 (undergraduate), Feb. 1 (graduate).
Contact: Matt Vander Woude, (416) 736-5186, musicprg@yorku.ca; Laura Sykes, (416) 650-8176, ampd@yorku.ca.

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Getting Comfortable With Triplets

It's important to be aware of time and your position in the beat during a performance. When I am performing with musicians in a group setting, I keep myself aware of any adjustments that I need to make based on other musicians' perception of the beat. When other musicians reciprocate, the interplay is effective.

Such awareness requires a listening process in which your decisions must be partially predicated by the others' rhythmic inflections and musical choices. There are times when these interactions are more effortless than others. Some people describe it as good musical "chemistry." A number of factors can contribute to improving this chemistry. Let us focus in on a couple ideas that can elevate this interplay between musicians. Confidence and comfort with these ideas can make a substantial difference.

There is a relationship that exists between triplets and eighth notes that has been of particular interest to me over the years. This idea first captivated me when listening to Oscar Peterson's triplet passages. Peterson would often play a passage of eighth notes before suddenly launching into a triplet passage or embellishment. This has a striking effect when coupled with his precise execution. Charlie Parker and Bud Powell (among other bebop players) also used triplet passages for a rhythmic effect, as well as embellishments. Sometimes you would hear Powell do a quick three-, four- or five-note idea in a triplet grouping and then proceed with an eighth-note idea. This type of triplet embellishment recurred in the bebop era as a rhythmic effect fairly often.

Powell intersperses these triplets in his solo piano recording of "Parisian Thoroughfare" around 11 times during his first chorus. Keep in mind that the melody mostly consists of triplets. Example 1 is a short excerpt from his solo within this track. Short triplet passages are a trademark bebop device, analogous to a trill in baroque music. Contextually, Mozart often wrote triplet passages for a whimsical and comical effect. Clean execution of these clever passages suggest exuberance. More recently, many hip-hop vocal and hi-hat patterns utilize triplets. Triplets are also utilized in some heavy metal riffs. The basic jazz ride cymbal pattern is often described as a triplet feel and notated in terms of triplets. All in all, using triplets comfortably is an important skill to master.

The easiest way to practice triplets is to play triplet scales with a metronome. This can be done linearly in four octaves with both hands in 12 keys and in contrary motion. It's an excellent warmup to do on a regular basis. The basic two-octave excerpt in the key of E-flat is shown in Example 2.

One of the most important components contributing to the chemistry between musicians is their sense of time, particularly with triplets and how they are superimposed on the beat. Musicians should be comfortable, confident and precise when going back and forth between triplet groupings and eighth-note groupings.

I have many songs that utilize triplets. Some of these songs also serve as fun exercises I use to master these concepts. Here's one called "Blackjack." A huge portion of the lines and rhythms are based on triplets. The core pattern is four measures long: three measures in 5/4 and one measure in 4/4. Thus, the duration of the phrase is 19 beats. Example 3 shows the core vamp with the bass line and the chords.

Next up, practice playing the melody with your right hand, and playing the bass line and chords with your left (Example 4). If you are



a horn player, you can practice individual parts. For pianists, this is an exercise in hand independence as well.

Another interesting idea to think about is the placement of accents. As you phrase over the beat, upbeats are generally the most dominant accents observed. They can add a substantial amount of bounce to a performance.

The player who employs upbeat accents can add a distinct momentum to the music. A common issue many pianists face is uneven touch in all 10 fingers. Without this ability, pianists will accent lines only when they land on their index or middle fingers (by default the strongest fingers) and fail to accent effectively with their pinky and ring fingers when the music calls for it. This often results in uneven and unintentional accenting and ends up sounding clunky. In such cases, these accents are not intentionally made to serve a rhythmic context; they appear due to a weakness of the fingers. In order to address this imbalance, you must overcompensate in your weaker fingers and undercompensate in your stronger fingers to get a refined and even tone. This seems like a simple idea, but in the long run it is much easier said than done and takes extensive training. Try keeping this in mind on these delineated accents in Example 5. As before, these are triplets. Notice the upbeat accents.

Example 6 is common polyrhythm: a superimposed dotted quarter note. This is an important tool for creating momentum and is a useful guideline for placing accents around the beat.

My composition "Exposition" integrates triplets and eighth notes at the same time. You can either choose to hear and perceive each bar as a 9/4 (essentially divided into 4.5) or you can choose to perceive it as three dotted quarter notes subdivided into triplets. It matches up at the end of each bar. The former will lead you to perceive all the single-note runs as being eighth notes, and the latter will persuade you to perceive everything as a triplet. Either way, all the note values remain the same.

The switch in perception is subtle but offers a different point of view. If you solo over it, you will be inclined to phrase differently depending on if you are thinking of it in terms of eighth notes or triplets. It's an exercise in itself to alternate back and forth between these values each chorus. Example 7 shows the bass line of "Exposition" notated in terms of eighth notes, and Example 8 shows the same line

notated in terms of triplets (where the dotted quarter note of Example 7 becomes the quarter note). Thus, make the connection between Example 7 and Example 8 by thinking of it in terms of the rhythmic figure shown in Example 9.

Example 10 shows a sample solo line that is based in 4.5, and Example 11 shows the same solo pattern notated and conceptualized

in terms of triplets (where the dotted-quarter-note pulse of Example 10 becomes the quarter note in Example 11).

I hope some of these exercises will help in your musical endeavors. Both of these songs are downloadable as full charts from my official website (eldarmusic.com).

DB

New York-based pianist and Grammy-nominated artist Eldar Djangirov has toured extensively throughout North America, Europe and Asia, performing at high-profile jazz venues and major festivals. In addition, he has played with world-renowned symphony orchestras. Last year, Eldar released the live album *World Tour Vol. 1* (New Struggle Music), a compilation that covers a wide range of solo and trio performances (featuring bassist Armando Gola and drummer Ludwig Afonso) from across the globe. Visit him online at eldarmusic.com.

Example 1

Example 2

Example 3

Example 4

Example 5

Example 6

Example 7

Example 8

Example 9

Example 10

Example 11

They Love Me, They Love Me Not

An audience can be your best friend or your worst enemy. Unless you don't care what people think about your music (a rare ability), it's a good idea to stack the odds in your favor. Bring your family and friends to every gig. You have plenty to concentrate on when you perform, and you don't need restless audience members and negative vibes distracting you. Audiences are as different and as unpredictable as the individuals that constitute them (even if you have a loyal fan base), but there are a few things you can count on.

First, if your band is wrong for the venue, you're bound for trouble. If you attempt to play jazz at a traditional rock club, you'll probably be unceremoniously rejected unless you're Medeski, Martin and Wood featuring John Scofield. Ask your colleagues about their favorite clubs. Get a feel for the venue by visiting it on at least two different nights before you ever talk with its booking agent or manager; the crowd on Tuesday is likely to be very different from the Friday mob. When you arrive at any gig, first try to get a read on the club employees, on the bar patrons, on the people in line outside the concert hall—whoever is around. From then on, pay attention to the collective mood in the room. Whenever you do a gig, take note of what works in the first set and apply what you learn to subsequent sets.

There's a "getting to know you" period at the beginning of every gig. Be patient. You usually need to play a minimum of three songs—sometimes a whole set—and say a few words into the microphone before you can determine whether the audience is on your side or not. If you don't talk to the audience, they will usually ignore you. And if you talk to the audience too much, they will usually ignore you. At bare minimum, welcome them to the show, introduce some of the songs, pay homage to your band members and to the people who work at the club, and thank everyone for being there at the end of each set.

Then, assuming that your band is well rehearsed—and that your music is compelling, pleasing to the ear or danceable—have a good time. Every audience wants to see a hard-working band that does their job well and enjoys doing it. Joy and enthusiasm are infectious. Of course, if you're playing in a place where alcohol is served, the audience will probably have a good time without your help. A drinking audience goes one of two ways: raucous and supportive, or rowdy and hostile. There isn't much you can do about this, other than going with the flow. If they like you, they'll like you more. If they hate you, they'll hate you more. More important, not everyone is going to like you or your music with or without alcohol; you must be somewhat immune to your detractors, and ignore the vitriolic audience members altogether.

Also working aggressively against you is the fact that the modern audience has been weaned on television, computers, multimedia entertainment and superior home sound systems—and their attention spans can be almost nonexistent. Many sound systems put you at a disadvantage from the start, and you should speak with the house engineer about bringing your own gear to enhance the existing system. Always bring your own amp, microphone and cable just in case the gig site has insufficient, low-quality or broken equipment. Or, play without amplification. And pay attention to your visual presentation: It's expected.

Don't be disappointed about a low reading on the applause meter, as clapping has almost gone out of style; it's often vocal exhortations, or nothing at all. I'm always amazed when I play for crowds that bob and sway, shout and boogie in ecstasy and close their eyes in moments of



Dan Wilensky

apparent rapture—and then remain quiet at the end of a song. After the set, many of the same people come up to me and gush. Don't let the overwhelming silence suck the energy out of your performance—your new fans are out there, and they want to love you.

If you make your living playing in bars, accept the fact that you will have to deal with numbskulls on a regular basis. Bars are breeding grounds for that lowlife saboteur, that self-important agitator and that ultimate punk: the heckler. It's worse when they come in packs, urging each other on to ever-greater heights of obnoxiousness. And it's still more challenging if you're female and have to deal with an overly aggressive patron. It helps to have the audience in your corner from the get-go. Try—with the help of the rest of the crowd—to make hecklers part of the show.

During a gig I played with Ben E. King at the Blue Note, a tourist in the front row started blathering and bellowing about race relations and shouting song requests. Since we were making a live recording, the stakes were particularly high. King, a smart showman, immediately stepped off the stage to give our troublemaker a private concert, singing sweetly about three inches from the guy's face, which completely overwhelmed him. When the song ended, King took two minutes to pay homage to his "best fan" and said, "Isn't it beautiful that this man has a memory like that? Let's hear it for him." He smothered the heckler with love. The rest of the audience—after first expressing hostility toward the tourist—was touched and humored. The man smiled and didn't make a peep for the rest of the set. You can't always count on a similar result; sometimes you have to give up and signal for help from the bartender, bouncer or manager. But try to make friends first.

When all is said and done, you're there first to make great music, second to entertain people, third to make a living and fourth to have a good time. Make no mistake about it, though: It is the audience that creates the demand for your services, and you owe your entire career to them. Show them your appreciation and respect—and they might return the favor.

DB

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 albums. His popular book, *Musician!*, and his five albums as a leader are available at danwilensky.com and iTunes.com.

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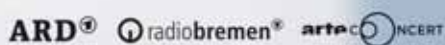
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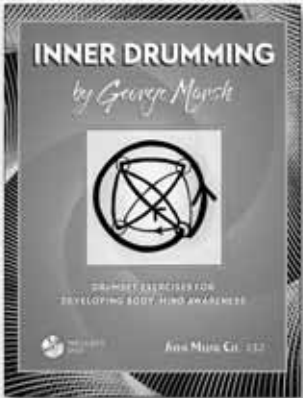


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 BY JIMI DURSO



Ben Monder's Guitar Solo on 'OK Chorale'

The first half of Ben Monder's solo on "OK Chorale," from the guitarist's 1995 debut album *Flux* (Songlines), is a great example of modal playing. Monder shows how it's possible to create an evocative improvisation even if the instrumentalist is restricted to staying within a single scale, without any chromaticism of any sort. There are just three chords for this section: B, C# and G#m. If we take the notes of these triads and put them in scale order, we get G#-A#-B-C#-D#-E#-F#, which is the G# dorian mode (a G# minor scale with a natural sixth). Monder does not deviate from this scale at all during this section, so he uses other means to capture the listener's interest.

One element Monder uses for spice is polyphony. The majority of his playing is single-note lines, but on occasion he plays pairs of notes. We hear parallel sixths in a number of places (bars 7-12, 14-15, 32-33), which is a very consonant sound. It makes the texture much thicker, adding quite a bit of contrast. He also

creates symmetry by presenting these sixths early on in his improvisation (measures 7-15) and then revisits them toward the end (bars 32-33).

Monder also plays some more dissonant intervals, but uses these more judiciously. We hear harmonic seconds in bars 13, 16, 22 and 24. This is a much denser sound that carries more tension, so it's used sparingly, but to great effect. Like a master chef, Monder knows how much of each kind of spice to add. He also thickens this up by adding a third note, but we only hear that in bar 13.

Monder is also very creative regarding which tones he emphasizes on which chords. Chord tones will sound the most at rest, with the root carrying the least tension. Non-chord tones carry more tension, with some being more tense than others. By varying the relationship of the emphasized tone in a phrase to the underlying harmony, Monder is able to create the kind of tension-and-release that's often associated with chromaticism in jazz.

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Westville Solar, Aruba Guitars

Attainable, Brilliant Craftsmanship

Any jazz guitarist, hobbyist or aficionado can appreciate the brilliant craftsmanship of elegant guitars like the D'Angelico New Yorker or a finely appointed John Monteleone archtop. But the price tag for those handcrafted beauties (usually ranging from \$45,000 to \$85,000) makes them unattainable for all but the elite players and wealthy collectors.

Japanese guitar designer Masaki Nishimura formed his Westville Guitars (the company name is derived from the two parts of his last name: Nishi, which means "West" and mura, meaning "village") with the idea of providing players with a high-quality instrument for an affordable price. As he passionately put it, while showing me his beautiful handcrafted Solar and Aruba models during his recent visit to Manhattan: "I respect the great luthiers, but I want to make a guitar that can be bought by actual players. I don't want the guitar to be an expensive collector's item."

Both the Solar and Aruba models, as well as others in his Westville line, cost between \$4,000 and \$5,000 apiece. Both striking instruments bear Nishimura's signature clear pickguard, distinctive f-holes and unique tailpieces. But these two luxurious axes have very different sonic characteristics that will serve different needs for players.

The Aruba, Nishimura's dedication to the late Jim Hall (it is named for the final track on Hall's 1981 Concord album, *Circles*), is a standard jazz box with a wide tonal palette, ranging from luxurious dark tones to jangly bright tones with tons of sustain. It has an ebony fretboard, a hard maple neck and a bridge carved from ebony. The front and back are made from a plywood sandwich of hard maple and spruce layered five times (producing some distinctive grain patterns). It produces a sweet, inviting tone with a lot of presence. And the Kent Armstrong PAF 35 pickup makes the notes pop coming through the amp, whether it's running bass lines or blowing single-note lines in the high register. The brighter projection of the Aruba makes it a good choice for cutting through a small ensemble with clarity and authority. And it also offers more capacity for finger vibrato on single notes and chords, compared to the Solar.

A unique feature of the Solar is the fact that the sides are carved from solid hard maple rather than bending thin strips of wood, which accounts for its heftier feel and more resonant tone. This butterscotch-toned beauty might be the preferred guitar for fingerstyle players or those with more exacting, Pat Martino-like picking techniques who are looking for a more focused sound and

evenness of tone throughout the neck from low to high notes. The sharp single cutaway provides easy access to notes in the highest register. And, like the Aruba, there's an uncanny evenness of tone and projection from the low register to the high. The Kent Armstrong PAC #3 pickup gives a strong, ringing presence and bell-like clarity to each note picked on the Solar.

There's another axe in Nishimura's roster called Butter, an appropriate name considering the ease with which this single-cutaway beauty plays. Other Westville Guitars, which can be shipped from Nishimura's Walkin' Shop in Tokyo, include a Vanguard line and a Water line. Kurt Rosenwinkel currently plays the Westville Vanguard Plus model, while Kazumi Watanabe includes a Westville Aruba in his touring guitar arsenal. I can imagine more players will be jumping on the Westville bandwagon when word gets out about these gorgeous, affordable guitars.

—Bill Milkowski

westvilleguitars.com



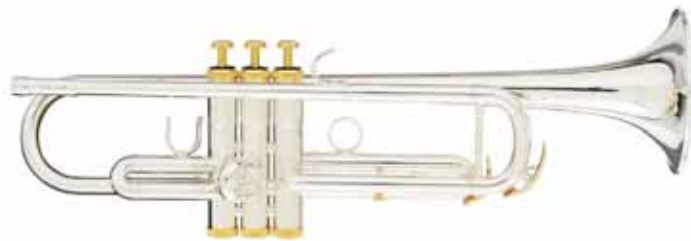
Blessing BTR-1460

Consistent, In-Tune Intermediate Trumpet

Blessing, a 110-year-old brass manufacturer now owned by St. Louis Music, has introduced the BTR-1460 B-flat trumpet, a sharp-looking intermediate-level instrument that has a full sound, precise slotting, good valve action and remarkable intonation. The model I play-tested has silver plating with gold trim. Blessing also offers a version without the gold trim, as well as a lacquered version.

The BTR-1460 played with a full, rich sound and maintained a consistent intonation in all registers. Owning an instrument with the ability to play in tune with itself should be of the highest priority for developing students who are training their ears in tandem with their embouchures. I found this horn slots fairly well and the overall response and tone are significantly greater than many student models I have played. It was particularly noticeable at the attack of different notes throughout its practical range. The horn performed to my expectations throughout several volume levels. Some student models I've played had a tendency to have their sound break apart when I would lean on them, particularly with phrases at the top of the staff. The BTR-1460 held together quite convincingly—something perceived physically in the chops as well as with the grip. I also ran the horn through its paces in the upper register. I noticed that it generally did not seem as free flowing in the extreme upper register, around the double-G area.

The BTR-1460 is equipped with a heavier, Monel valve design. The valve motion demonstrated a standard compression under my fingers. It had a very natural feel when working through a multitude of different musical styles and difficulty levels. The valve caps showed a slight rebound at the top of a quick release instead of coming to a more immediate stop. This could be why the horn tends to be a bit less forgiving on really fast, scalar passages that require more technical prowess in the player's hand.



The overall mechanics of the horn seemed quite precise. It feels light and sturdy in both one-handed and two-handed grips. The slides move smoothly and effortlessly. All of the finger rings on the leadpipe and tubing seem quite standard, although the third valve slide ring is a tad close to the valve casing (my somewhat larger-than-average hands could be the only reason I noticed this). There is a single vertical brace on the tuning slide that is in a "D"-shaped design to give the horn a proper resistance. It has a .460-inch bore (considered a standard "medium-large") and has minimal yet decorative engraving on a newly designed #24 bell.

The BTR-1460 comes with a Blessing mouthpiece as well as a case that is extremely light but with a rugged design. There are two comfortable plastic handles, one on the long side and the other on the short side, to support different carrying styles. A durable zipper along three quarters of the case lid secures the instrument instead of latches. There is room for a few small mutes inside as well as some music and accessories, and a zippered pouch on the top to hold a band folder. The case also has stowable backpack straps.

Overall, the quality of Blessing BTR-1460 makes it a good choice for the serious student of the trumpet. The slotting and intonation throughout its practical range are coveted qualities for any young musician determined to improve his or her craft. At around 40 percent of the cost of a Bach Stradivarius, it lives up to its billing of delivering great performance at an intermediate price.

—Dave Ruth

blessingbrass.com

DW 6000 Series Ultralight Hardware

Vintage Aesthetics, Optimal Portability

DW's new 6000 series Ultralight hardware is retro-looking, extremely functional and incredibly lightweight. Based on the company's existing 6000 Series retro-styled, flush-base hardware, these stands go a step further and strip even more weight away. All of this in addition to friendly pricing make these a great option for the working drummer. Options for Ultralight hardware include a straight cymbal stand, hi-hat stand and snare stand.

As a vintage drum fan and working drummer, I've always used vintage stands because of their light weight. The 6710UL cymbal stand has vintage aesthetics, but more importantly, it only weighs 2.76 pounds—same as my old stands. Sturdy but light tubing and a nice infinite-angle cymbal tilter are basic but useful features. The aluminum legs are shorter than the 6000 series, so positioning it in your drum setup is a breeze. My only gripe with this stands that the unthreaded portion at the top of the tilter is too short—you'll be chasing the wing nut around every time you remove a cymbal.

The 6500UL hi-hat stand has a super smooth and sturdy feel, while weighing a meager 5 pounds. It looks a lot like an old Slingerland stand, but this is a thoroughly modern and solid design. Adjustable spring tension and direct pull action are a nice bonus. The legs are short, so positioning is easy.

The 6300UL snare stand is light-years beyond the vintage stands of similar design, and it only weighs 2.5 pounds. DW has re-imagined the old sliding arm snare basket by adding adjustable spring tension, so you can slide and lock your snare on in seconds. Short legs make for easy position-

ing between your bass drum and hi-hat pedal.

Also available from DW is a four-piece 6000 Series Ultralight hardware pack that includes two cymbal stands, hi-hat stand, snare stand and a hardware bag. The total weight of the entire pack is 18.19 pounds—great news for any working drummer.

I highly recommend the 6000 Series Ultralight stands. They may not be suitable for extremely heavy hitters, but they will be perfect for the vast majority of drummers and are appropriate for just about any musical situation.

—Ryan Bennett

dwdrums.com



1. Natural Guitar Effects

ToneWoodAmp is a lightweight device that attaches to the back of an acoustic guitar and enables guitarists to easily add effects such as reverb, delay, tremolo and wah-wah without the use of an external speaker or amp. Installation takes minutes, requires no tools and won't damage the guitar. "The ToneWoodAmp vibrates the back of your guitar with natural sound effects," said Ofer Webman, inventor. "The sounds come directly from the guitar itself. We call it acoustic guitar 2.0." tonewoodamp.com

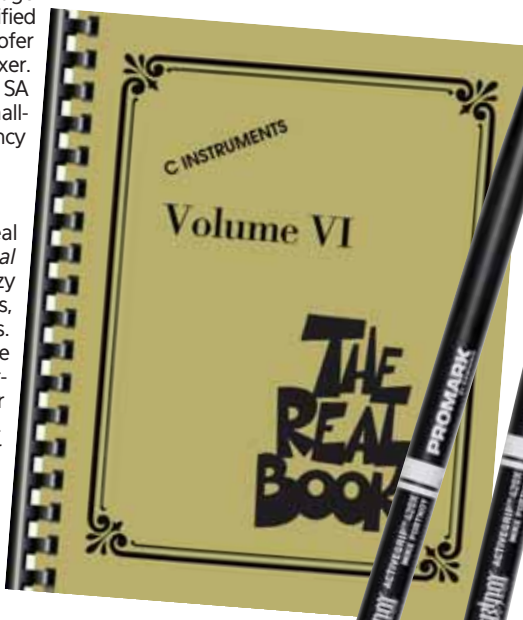


2. Portable Audio

Fishman's new SA Performance Audio System is a powerful sound reinforcement solution in a portable package. It consists of the SA330x wide-dispersion modified line array speaker system, the SA Sub subwoofer and the SA Expand four-channel expander/mixer. Easily personalized for specific audio needs, the SA Performance Audio System is suitable for small- to medium-sized venues where full-frequency amplification is required. fishman.com

3. Jazz Realism

Hal Leonard has added a new volume to the Real Book series. With a list price of \$39.99, *The Real Book Volume VI* includes 400 jazz tunes and jazzy arrangements of pop and show tune standards, with no duplication of titles from earlier volumes. A variety of recordings and alternate editions were consulted to create the most accurate and user-friendly representations of the tunes, whether performed in a combo setting or by solo artists. All two-page tunes open to face one another for ease of reading. Most standard-type tunes remain true to their original harmonies, with a few exceptions for jazzy interpretations of popular songs and Broadway show tunes, as well as some modifications using modern notation and variation among turnarounds. *Volume VI* gives special attention to compositions from the 1960s and 1970s, featuring the works of Chick Corea, Tadd Dameron, Nat Adderley, Miles Davis and Vince Guaraldi, as well as a variety of newer artists. Titles include "But Not For Me," "Cute," "Embraceable You," "Emily," "Good Bait," "Laura," "Lester Leaps In," "Love For Sale," "S Wonderful," "Summer Wind," "Tea For Two," "You And The Night And The Music" and "You Stepped Out Of A Dream." halleonard.com



4. Get a Grip

Promark's patent-pending technology ActiveGrip, a heat-activated drumstick coating, is now available on a wide variety of models. The technology behind the heat-activated coating makes the stick tackier as the player's hands heat up and sweat, offering a smooth, natural feel that's comfortable for drummers. The light coating adds virtually no weight or diameter to the stick. daddario.com



5. Go Mobile

The Bass Buggy by KCNC Production and Design makes it easy to transport an upright bass in a convenient and secure manner. Weighing 3.5 lbs and designed for use with or without an instrument bag, the Bass Buggy allows the bass to stand upright and can easily fit any size bass (from 1/10 to 4/4). It maneuvers over indoor or outdoor terrain and helps to reduce wear-and-tear on instruments. In addition to its mobile functions, the Bass Buggy can also keep basses standing upright and possibly hands-free on level surfaces. It straps to the body of the bass in an instant. A bungee pair and strap adjuster are available as replacement parts. dblbassbuggie.com



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Sammy DeLeon (left), Dr. Jerry Sue Thornton, Tommy LiPuma, Dr. Nolen Ellison and Tri-C President Dr. Alex Johnson at the dedication of the Tri-C Jazz Fest Legends Wall at the Tommy LiPuma Center for Creative Arts at Cuyahoga Community College.



James Falzone

Tri-C Prepares Students for Success

IN JAZZ, AS IN BUSINESS, IT HELPS TO BE well connected. That's an overarching principle of the Music Program at Cuyahoga Community College in Cleveland—commonly called Tri-C—where two-year associate's degree programs in Music and Recording Arts & Technology don't necessarily end after students receive their diplomas. Through articulation agreements, students from Tri-C can transfer into a bachelor's degree program at Berklee College of Music in Boston or the University of Hartford's Hartt School of Jazz Studies in Connecticut. It's a bridge, said Director of Jazz Studies Steve Enos, that is well worth crossing. He should know. A Berklee graduate and Massachusetts native, he helped design the Tri-C jazz curriculum.

"The program we have now is not a carbon copy of the Berklee core, but it's pretty darn close," Enos explained. "We're using Berklee's book. These students can easily transfer as juniors if they get accepted. It's a really positive situation. Over 15 years, we've sent over 100 students to Berklee."

Students take advantage of the articulation program by completing core courses at Tri-C, then auditioning for Berklee or Hartt during one of several yearly visits by the New England-based colleges. Enos said there are obvious benefits to taking this indirect approach to a four-year collegiate musical education.

"The advantage of my program is that Berklee costs \$61,000 a year," he said. "Tri-C's tuition, with room and board, is about \$7,500."

But affordability is just one of the benefits a community college like Tri-C can offer. Another is class size. Tri-C is quite small compared to some private and public four-year institutions. Enos noted that there are between

30 and 35 full-time students at Tri-C. He said that each one would receive individualized attention, resulting in a hands-on education.

"Students are taking Berklee harmony, plus Berklee ear-training courses," Enos said. "They take jazz history, too, and can participate in a variety of ensembles: Brazilian, straightahead, big band. Technically they could leave after two years and start to make a living, but I recommend they complete their bachelor's degree. You're going to need that for your future."

A few famous futures have already been shaped by the program. Trumpeter Dominick Farinacci, a Cleveland native, first began studying music at Tri-C in high school as part of a feeder program connecting young musicians to college-level instruction. He later matriculated to The Juilliard School.

Earlier this year, Farinacci released *Short Stories* (Mack Avenue), which was recorded on campus at the Tommy LiPuma Center for Creative Arts, a multidisciplinary arts center with theaters, dance studios and editing suites.

Fellow Clevelander LiPuma, the veteran producer whose generosity launched his namesake performance center, is an advisor to the program. He said he admires Tri-C for its ability to act as an educational accelerator.

"Tri-C gives some of the most gifted musicians in the community a chance to go to the Center for Creative Arts and actually get their diploma," LiPuma said. "But being at the school, and being in an environment where the music is primary—that's really the greatest thing. We've become sort of like a farm team in the way that we take kids that have talent but don't necessarily have access to great funding and put them on a track for success."

—Brian Zimmerman

Falzone to Cornish: Clarinetist/composer James Falzone has been named chair of music at Cornish College of the Arts, effective Sept. 1. Interim chair Tom Baker will begin a new position as associate professor of composition as well as assist with the transition. Selected by the college's faculty and administration following an international search, Falzone is a respected educator, lecturer and researcher who has served on the faculties of The School of the Art Institute of Chicago, Deep Springs College and North Central College. He was also a fellow at The Center for Black Music Research. cornish.edu

Artistic Advice: The Adrienne Arsht Center for the Performing Arts of Miami-Dade County has appointed pianist/educator Shelly Berg, dean of University of Miami's Frost School of Music, as artistic advisor for its Jazz Roots concert and educational series. Berg, who had been involved as a collaborator on the series since its inception eight years ago, was invited to expand his role following the death of Jazz Roots co-founder Larry Rosen in 2015. Concerts for the 2016-'17 season will include a tribute to Rosen featuring the Frost School's Henry Mancini Institute Orchestra (Nov. 4); Dave Koz's Christmas Tour with Jonathan Butler, Kenny Lattimore and Valerie Simpson (Nov. 26); Jazz at Lincoln Center Orchestra with Wynton Marsalis (Jan. 20); Chick Corea and Gonzalo Rubalcaba (Feb. 24); Branford Marsalis Quartet with Kurt Elling (March 17); and "From Ma Rainey to Miles Davis: A Blues Journey" featuring Steve Miller (April 7). jazzroots.net

Weston Archive: Harvard Library, in collaboration with Harvard University's Jazz Research Initiative, the Hutchins Center for African and African American Research and the Dean of the Faculty of Arts and Sciences, has acquired pianist/composer Randy Weston's personal archive of musical scores, recordings, correspondence, posters and other materials. Researchers and scholars will be able to use the collection once it is fully processed in the Eda Kuhn Loeb Music Library, where it will be housed and made available free of charge.

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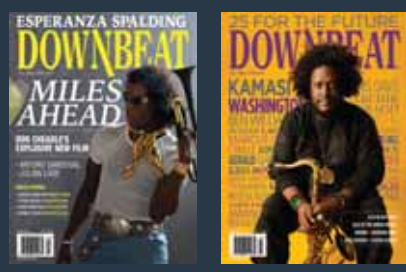
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Dr. Lonnie Smith

Dr. Lonnie Smith recently received the highest accolade in jazz: being named an NEA Jazz Master for the class of 2017. In January, Smith released *Evolution*, an album that marked his return to the Blue Note label, and he was a co-winner (with Joey DeFrancesco) in the Organ category of this year's DownBeat Critics Poll. On July 8, at the North Sea Jazz Festival, the soft-spoken yet exuberant Smith gamely participated in a Blindfold Test for a standing-room only crowd at the Jazz Café prior to playing a sextet gig. The following evening, he performed in an orchestral setting with the Jazz Orchestra of the Concertgebouw.

Jack McDuff

"Whapl!" (*The Honeydripper*, Concord Music Group, 2006, rec'd 1961) McDuff, organ; Jimmy Forrest, tenor saxophone; Grant Green, guitar; Ben Dixon, drums.

[immediately] I know who this is. We used to play together. We had a group called Hell Fire & Damnation. This is Brother Jack McDuff. He was swinging here. We used to have so much fun playing together with two B-3s and a synth. We were like a close-knit family. Jack used to love playing with Grant Green, who had large hands so he could really stretch his fingers to get that strong bell sound to his playing. Note that Jack didn't play a long solo on this album. This song—that's a real good one.

Larry Young

"Luny Tune" (*Larry Young In Paris: The ORTF Recordings*, Resonance, 2016, rec'd 1964) Young, organ; Franco Manzecchi, drums; Jacky Bamboo, congas.

[immediately] I got it. I know them all from back in the day. That's Larry Young. Everyone developed their own distinctive style. That's the way it was for all of us. And everyone was great for his style. No one slipped through the cracks back then. When Larry started out, he sounded like Jimmy Smith. You can't get past Jimmy Smith. We all had to deal with that. But as Larry went on he would make up these different chords. He had large hands, too, so that's what made [his style] distinctive.

The Free Spirits Featuring John McLaughlin

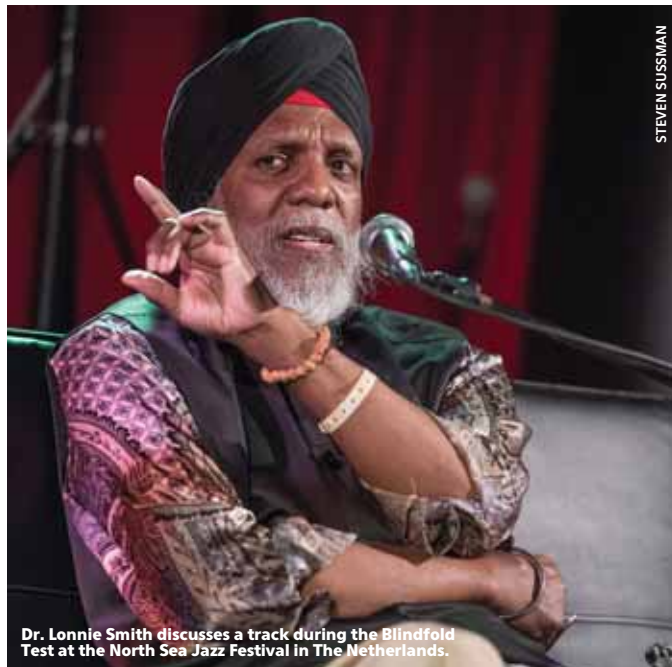
"1 Nite Stand" (*Toyko Live*, Verve 1994) McLaughlin, guitar; Joey DeFrancesco, organ; Dennis Chambers, drums.

You threw a curveball at me. I thought I knew, but then I quickly realized this was not someone from my time. You can tell he's been listening to guys like Jack McDuff and Groove Holmes. As for guitar, that's definitely not George Benson; I know his playing. So this all stumped me. I loved it. You can hear that this organist has been working really hard at his craft. No one ever knows what they have at a given moment when you play live, so this guy, who was busy throughout this piece, gives a strong feel. [after] So, Joey DeFrancesco. I loved his playing. Wonderful. Joey never lets me down. He's one of those young guys on the organ that's going to keep the legacy alive. He's definitely keeping it up. Plus he's a nice guy. He called me on my birthday and when I won the [NEA Jazz Masters] award.

Roosevelt "Baby Face" Willette

"Something Strange" (*Face To Face*, Blue Note, 1997, rec'd 1961) Willette, organ; Fred Jackson, tenor saxophone; Grant Green, guitar; Ben Dixon, drums.

Well, I've got this, too. And you can't fade on Grant playing on this tune. That was "Baby Face" Willette. He had such a huge groove. He'd play to make you feel good. Again, everyone had a sound, and everyone loved him. As for Grant, when George Benson and I came to town we went to a show he was playing at a club on 125th Street and Seventh Avenue, and he asked me to sit in and wouldn't let me off the stage. So, he asked me to record with him the next day at 1 p.m. Next day came and I was not there. They asked me again, next day, 1 p.m.



Dr. Lonnie Smith discusses a track during the Blindfold Test at the North Sea Jazz Festival in The Netherlands.

STEVEN SUSSMAN

And I was not there. The guys in Grant's band asked me why I didn't come. I told them that I couldn't possibly play with Grant because I had only been playing the B-3 for a year.

Jimmy Smith

"Blues And The Abstract Truth" (*Verve Jazz Masters 29: Jimmy Smith*, Verve, 1995, rec'd 1966) Smith, organ; Oliver Nelson Orchestra.

I know the conductor. It's Oliver Nelson, and of course I know the organist. It's the king of organ, Jimmy Smith. He inspired me. Before him I had been listening to Wild Bill Davis and Count Basie, who both played the organ. But then Jimmy came along and he spoke for me. I knew that what he played was already inside of me. The organ became an extension of who I was. It was not something I chose to do, but it chose me. Jimmy Smith changed the whole thing around. No organist *didn't* go through Jimmy. His organ was like fire, electricity—it goes through your limbs. You can feel the vibrations. It's magic. Jimmy showed me all the elements of the universe: thunder, lightning, moon rays, rainbows, night, day. I can see all of that when I play.

Medeski Martin & Wood

"Sugar Craft" (*Note Bleu: The Best Of The Blue Note Years, 1998–2005*, Blue Note, 2006, rec'd 1998) John Medeski, organ; Chris Wood, electric bass; Billy Martin, drums; DJ Logic, turntables.

That took a lot of imagination. What the organist was hearing, he was playing. It had a good dance feel, and there were a lot of overdubs—not like we used to do back in the day. You don't want the instrument to take over in a tune like this. You want to play and let it follow you. But that doesn't take away anything from this player. He was playing what made sense to him. He knew what he was doing. It still goes back to what we were doing years ago—that feeling.

Richard "Groove" Holmes

"Misty" (*The Very Best Of Prestige Records*, Prestige/Concord, 2009, rec'd 1965) Holmes, organ; Gene Edwards, guitar; Jimmie Smith, drums.

That's Groove Holmes. He had such a distinctive sound and his bass is so dominant. "Misty" was a good song for him. The only thing is that when that record came out, people wanted Groove and the rest of us to play "Misty" fast. But I don't think it should be played uptempo. **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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