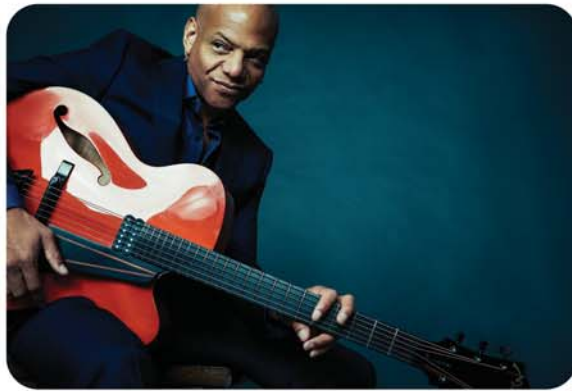


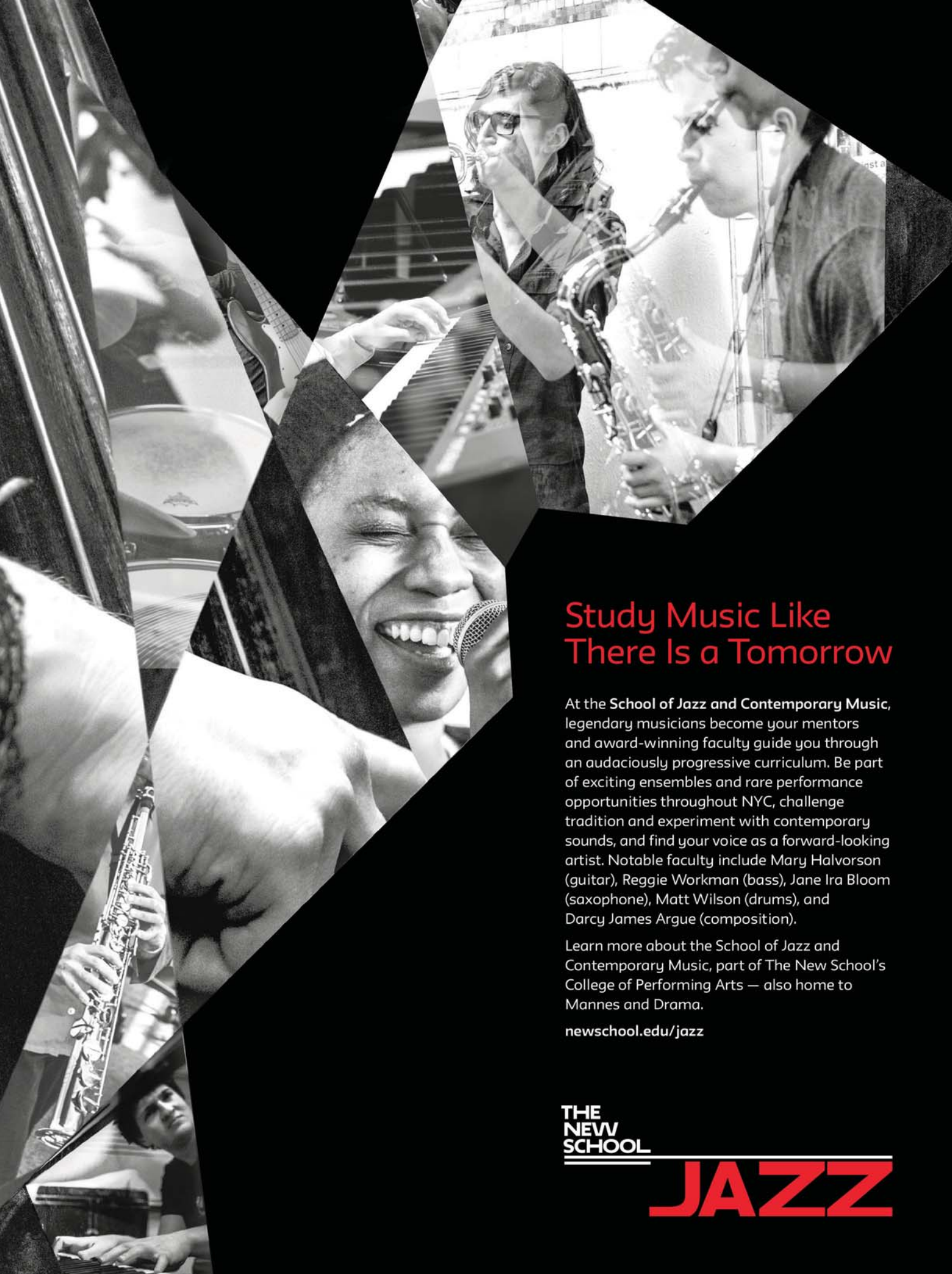
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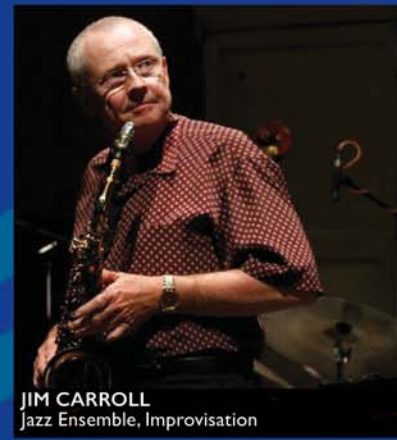
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INSIDE

THE 2020 JAZZ EDUCATION NETWORK CONFERENCE

JEN FEATURES



32 ADONIS ROSE'S NEW ORLEANS!

When Adonis Rose took over as artistic director of the New Orleans Jazz Orchestra, the group was on the verge of collapse. Through sweat, hard work and lots of faith, the drummer/bandleader has the 18-piece group cooking again. Witness them at the **JEN Scholarship Concert** on Friday night!



38 MEET THE ARTISTS!

Meet the Artists is a new feature at this year's JEN conference. During dedicated exhibit hours this week, attendees have an opportunity to say hello to dozens of stars from jazz and jazz education. Just head down to Elite Hall (Level 1)!



98 CHECKING IN WITH ROXY COSS

The wicked good tenor player is also a staunch advocate for equity in jazz. She discusses how she founded the Women In Jazz Organization, serves on JEN's Women In Jazz Committee and strives to help create more opportunities for women on the bandstand!

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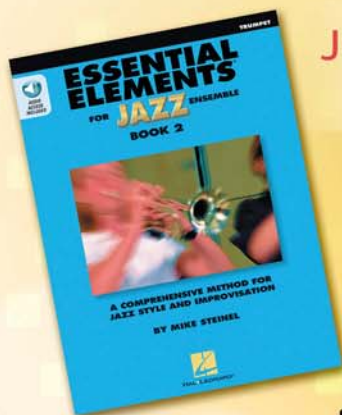
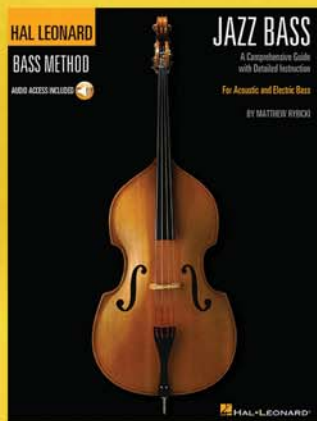
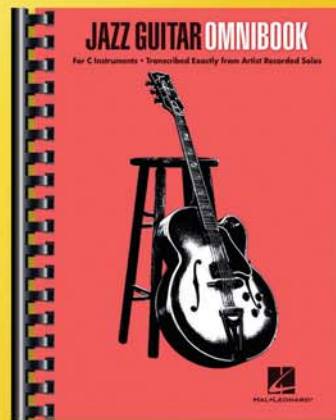
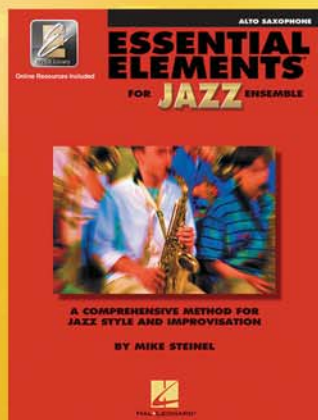
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On the cover, clockwise from top left: Bass Extremes with Steve Bailey and Victor Wooten, The New Orleans Jazz Orchestra, the Dirty Dozen Brass Band, Bria Skonberg, Western Michigan University's Gold Company, Chucho Valdés, the ChiArts Jazz Combo, Carmen Bradford and RJAM, Brubecks Play Brubeck, Tia Fuller and Mark Whitfield.

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Welcome to JEN

Dear Jazz family:

On behalf of the board of directors and staff of the Jazz Education Network, it is with great pleasure, pride and anticipation that I welcome you to our 11th Annual JEN Conference.

There are few places on the planet as well-suited and appropriate to host a jazz education conference as this locale—the Cradle of Jazz, the Crescent City, New Orleans, Louisiana!

Our conference this year includes all of the usual (and spectacular) highlights. You can experience the JENerations Jazz Festival, workshops, master classes, research presentations, jam sessions and concerts full of dynamic, diverse and amazing artists and ensembles! We hope you take advantage of these many events and come away inspired and refreshed.

In between all that JEN has to offer this week, I encourage you to also take advantage of the incredible culture that is New Orleans. The people, the architecture, the music and the FOOD will have you thinking about relocating!

Please go out and grab a meal at one of the area's amazing local restaurants. There are so many that it's difficult to choose. So, just ask around, go online or drop into the first cool spot you see. This is a city whose chefs are almost as famous as its musicians. We guarantee you will be gastronomically delighted with the result! Feel free to email us for recommendations, too.

It takes a small nation of people to organize, build and execute this conference each year. A special thank-you goes out to all of them, especially our conference coordinator, Dr. Lou Fischer, for his tireless work as well as his dedicated staff of volunteers. These are folks who work and devote their time behind the scenes to make sure your conference experience is positive, productive and enjoyable. The JEN Conference would be impossible to present without them.

And another thank-you goes out to you for being here. Your dedication to this art form, your profession and your craft is what makes jazz education so amazing.

I am sure we would all agree that in these divided times, the arts exist to call us home to our highest aspirations and greatest achievements.

Jazz insists on equality, liberty and freedom. It can help inspire and lead us to a better understanding of each other and our place in this fast-paced world. I hope this conference can play a small, but significant, role in developing that understanding for us all.



Todd Stoll
President
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- Jazz faculty: Jamey Simmons (director), trumpet; Don Aliquo, saxophone; Chip Henderson, guitar; David Loucky, trombone; Matt Endahl, piano; Jim Ferguson, bass and voice; Jonathan Wires, bass; Lalo Davila, Brian Mueller, and Derrek Phillips, percussion; Cedric Dent and Ashley Kimbrough, vocal jazz
- Recent jazz artists: Jamey Aebersold, Karrin Allyson, Erin Bode, Dave Douglas, Jimmy Heath, Roger Humphries, Duffy Jackson, Gary Smulyan, and Jeff "Tain" Watts

Audition Dates

Friday, February 7, 2020

Saturday, February 22, 2020

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Welcome to New Orleans



Dear Friends,

It is my absolute pleasure as the Mayor of the City of New Orleans to welcome you to the 2020 Jazz Education Network Annual Conference.

We are honored to host your event in our city, the birthplace of jazz!

I admire your organization's dedication to building the jazz arts community by advancing education and promoting performance.

During the conference, I encourage you to embrace this opportunity to listen, ask questions and network with your peers. Collaboration sparks innovation and innovation moves us forward together.

During your visit, I invite you to explore our city and enjoy the unique experiences she has to offer.

New Orleans overflows with culture, and I encourage each of you to treat yourself to our famous cuisine, dance to our local music and visit our exceptional museums. The energy of our city is unmatched and the culture unparalleled.

Regardless of whether you are visiting New Orleans or you call it home, we hope you enjoy every minute of your time with us.

Sincerely,

LaToya Cantrell
Mayor, City of New Orleans

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JEN INITIATIVES

SINCE JEN'S INCEPTION IN 2008, THIS ORGANIZATION HAS SERVED THE JAZZ COMMUNITY WITH A WIDE VARIETY OF IMPORTANT SERVICES AND PROGRAMS.

JAZZ2U REGRANTING PROGRAM

Since its inception in 2010, JAZZ2U has distributed more than \$135,000 in grants, reaching more than 95,000 people in the U.S. Generously funded by the Herb Alpert Foundation, JAZZ2U is an important part of our commitment to support local jazz outreach and provide year-round member benefits. JAZZ2U grants are provided on a first-come, first-served basis, exclusively to schools and communities throughout the U.S. With JAZZ2U, JEN members can apply for a \$300 or \$500 grant to assist in funding a speaker, clinician, performer or performing group at any event that will bring jazz to new and/or existing audiences. This is typically done through partnering with local schools, com-

munity centers or other cultural institutions to present performances, informances, workshops or master classes. All JAZZ2U grant requests are screened and approved by a panel of experts in the field of jazz education. This regranting program not only helps to advance the presentation of jazz to young and diverse audiences, but also increases paid opportunities for professional jazz musicians. It also fulfills the JEN mission of advancing jazz education, promoting performance and developing new audiences. Funding is for full JEN members with all levels of experience in presenting in-school/community programs, whether a director, educator or artist. Both the applicant and the artist (the leader if it is



Darman Meader, a founder of New York Voices, teaches children about jazz at the Medical Nursery School in New York City with the help of a JAZZ2U grant.

an ensemble) must be current full JEN members at the time of application and the date of the event to be eligible.

(jazzednet.org/jazz2u)



NEW IN 2020! JAZZ EDUCATION IN RESEARCH AND PRACTICE

The JEN Research Journal explores diverse topics of jazz scholarship and its applications to pedagogy. It provides a forum for interaction and exchange between researchers and practitioners grounded in scholarship. It was developed by and is an extension of the Jazz Education Network Research Interest Group (JENRing) founded in 2014. The journal aims to be inclusive of a wide range of perspectives, from musicology to cultural studies, from psychology to business, that can be applied in the field. In this respect, the editors particularly welcome articles that provide models, resources and effective techniques for the teaching and learning of the art form. Available at the JENeral Store in the Elite Exhibit Hall (Level 1).

(jazzednet.org/research)

CONFERENCE OUTREACH PROGRAM

During the annual JEN Conference, performers and presenters volunteer their time to visit communities around the host city, providing free master classes and performances at local-area schools and community venues to expand the knowledge, enjoyment and reach of jazz.

Result: More than 18,000 students served since 2010.

(jazzednet.org/outreach)

MENTOR PROGRAM

JEN hosts a mentorship program that matches students with industry professionals for a full year to help network, learn and teach the next generation of jazz musicians, educators and industry professionals.

Result: More than 25 students mentored since 2012.

(jazzednet.org/mentor)

JENERATIONS JAZZ FESTIVAL MENTORING

The JENerations Jazz Festival, presented in partnership with Music For All, runs concurrently with the Annual JEN Conference. The JFF pilot program began in 2012, and with each passing year, JEN has added space for MORE ensembles to participate in the festival! This year, JFF has three venues dedicated to the festival. More than 800 elementary school, middle school, junior high school, high school, community and college musicians of all ages will be participating in this exciting weekend of jazz! We invite YOU to add your ensemble to this ever-growing list! Join us in this enriching event where world-class education is delivered to students in a totally non-competitive, nurturing environment.

(jazzednet.org/jjf)



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The New Orleans Jazz Orchestra headlines this year's JENerosity Concert!

JENEROSITY FOR THE FUTURE SCHOLARSHIP CONCERT

The fourth annual JENerosity for the Future Scholarship Concert will take place on Friday night. This ticketed event is a special evening of friends, music and philanthropy, raising funds for new scholarships and education initiatives. It gives students the opportunity to study, explore their interests and become tomorrow's leaders in jazz. This year's all-star concert includes performances by the New Orleans Jazz Orchestra conducted by Adonis Rose with Tia Fuller, Mark Whitfield and Chucho Valdés.

PLEASE NOTE: Admission to the JEN Scholarship Concert requires purchasing an additional registration credential specifically for the event. Visit Registration for information.

SISTERS IN JAZZ COLLEGIATE COMBO COMPETITION

To support JEN's commitment to represent and cultivate diversity and inclusion in jazz, the JEN Women in Jazz Committee has re-established the Sisters in Jazz Collegiate Combo Competition. Full-time university students identifying as young women or non-binary jazz artists, ages 18–29, audition to perform in this quintet at the conference.

YEAR-ROUND JEN INITIATIVES

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JazzEdNet.org/Newsletter

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2020 Audition Dates

Feb. 1, Feb. 17, March 6

2021 Audition Dates

Feb. 6, Feb. 15, March 5

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JEN STUDENT SCHOLARSHIP RECIPIENTS

JEN SCHOLARSHIPS RECOGNIZE OUTSTANDING JAZZ STUDENTS & HELP FUND THEIR EDUCATIONAL PURSUITS. SINCE 2010 JEN HAS COMMITTED TO OFFERING THESE SCHOLARSHIPS.



CAMILA MENNITTE PEREYRA

MARY JO PAPICH JEN CO-FOUNDER WOMEN IN JAZZ SCHOLARSHIP

Camila Mennitte Pereyra is a drummer from Argentina pursuing a Master's in Jazz Studies at Indiana University. Professionally, she has performed with Walter Smith III, Geoffrey Keezer, Greg Ward and others. She has earned two DownBeat Student Music Awards.



NAOMI NAKANISHI

HAL LEONARD COLLEGIATE SCHOLARSHIP

Naomi Nakanishi is a pianist, composer and activist at the Eastman School of Music under the guidance of Gary Versace. She performs regularly with Dave Rivello's New Jazz ensemble, and various chamber groups. Nakanishi recently participated in the Rochester Jazz Festival, Washington Women in Jazz Festival and the Monterey Jazz Festival.



VIVIAN SHANLEY

MARY ANN FISCHER SCHOLARSHIP

Vivian Shanley is a sophomore from Washington High School in Cedar Rapids, Iowa. She is an accomplished musician, having been selected as both principal bassist of the Iowa All-State Orchestra and bassist for the Class 4A All-State Jazz Band. Vivian plans to pursue a career in music education and performance.



MARC SCHWARTZ

JAMEY AEBERSOLD SCHOLARSHIP

Currently pursuing his Doctorate in Jazz Studies at the University of Northern Colorado, Marc Schwartz also holds degrees in jazz saxophone performance and composition from the Eastman School of Music. He has worked in New York City for several years and toured with professional groups such as the Glenn Miller Orchestra.



GABRIEL SEVERN

DR. LOU FISCHER JEN CO-FOUNDER SCHOLARSHIP

Gabriel Severn, a 15-year-old bassist, has been playing and performing since age 7. Of all genres, jazz is his favorite. Severn has received five DownBeat Student Music Awards, recorded and released his original music, and performed throughout the country as a soloist and with his jazz fusion band, Teen Town.



SOLOMON ABANG

DAVID BAKER SCHOLARSHIP

Deeply rooted in a wide range of musical sounds and genres, Solomon Temitope Abang has surfaced as an aspiring jazz trumpeter, educator, composer and vocalist. Born in Ibadan, Nigeria, the largest city in western Africa, Abang has been actively engaged as an award-winning performer, educator and composer of jazz, classical and African music.

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12:00pm | Inspirations Stage/Celestin Ballroom

JANUARY 9

Domi Edson, MM Jazz Bass, Sisters in Jazz Concert
2:00pm | LeJENds Stage/Storyville Hall

David Caffey Jazz Orchestra
Featuring Members of the UNC Jazz Faculty
2:00pm | Vision Stage/Empire Ballroom C-D

Poster Sessions

Greg Weis, David Baker, Shawn Williams, Zach Rich
Brian Casey, Chris Navarette | 2-4pm | Strand Foyer

Michelle Nicolle Sings Charlie Parker with
Professor Erik Applegate, bass
4:00pm | New Voices Stage/Empire Ballroom A

JENeral Sessions - Scholarship Awards

Marc Schwartz, winner, 2020 Jamey Aebersold
Endowed Scholarship Award
7:00pm | Inspiration Stage/Celestin Ballroom

JANUARY 10

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ANNIE BOOTH

Large Group Composition: *Jolly Beach*—Annie Booth is an award-winning pianist, composer and educator based in Denver, Colorado. She is currently pursuing a Master's in Jazz Performance and Pedagogy at the Thompson Jazz Studies at the University of Colorado. Booth is a recipient of two ASCAP Young Jazz Composer Awards and the 2017 ASCAP Phoebe Jacobs Prize for young, female composers.



PHILIP RYAN GOSS

Large Group Composition: *Untitled No. 1*—Philip Ryan Goss is a composer, arranger and educator currently residing in Boston. He received his Master's in Jazz Composition from New England Conservatory, where he studied with jazz artists Ken Schaphorst and Frank Carlberg. Goss' music draws inspiration from poetry, literature, visual art and cosmic phenomena.



GABRIEL SEVERN

Small Group Composition: *Canção*—Gabriel Severn has been playing bass, performing and composing since he was 7 years old. He has won five DownBeat Student Music Awards, recorded with some of his favorite jazz artists and his tunes have been played on radio worldwide. He performs as a soloist and with his jazz fusion band, Teen Town, which made its debut in 2017.



ERI CHICHIBU

Small Group Composition: *The Sea—Seven Years Voyage*—Japanese composer/arranger/pianist/keyboardist Eri Chichibu majors in Jazz Composition and Film Scoring at Berklee College of Music. She studies Jazz Composition under Greg Hopkins, Bob Pilkington and Ayn Inserto. Her works have earned an ASCAP Young Jazz Composer Award and an ISJAC Symposium presentation.



NATHAN POEHLKE

Large Group Composition: *Feeling Sleepy*—Nathan Poehlke is a jazz guitarist, composer and graduate employee at the University of Oregon, where he is pursuing his Master's in Music Performance. He has performed at numerous jazz festivals (Reno Jazz Festival, Roseville Jazz Festival), is a master class clinician for the Oregon Jazz Festival and serves as a combo coach for the University of Oregon Jazz Camp.



ANDREW SALIBA

Small Group Composition: *Silent Minority*—Andrew Saliba is a guitarist and composer from San Diego, California. Based in Kalamazoo, Michigan, Saliba regularly performs throughout Michigan, the Chicago area and the Midwest. A winner of multiple DownBeat Student Music Awards—as both a composer and soloist—Saliba is also a member of a DownBeat award-winning group called Lushh.



MAYA KEREN

Small Group Composition: *Wyndmoor*—Maya Keren is a pianist and composer from Philadelphia currently pursuing a Bachelor of Arts degree in Music at Princeton University. Recognized by the National YoungArts Foundation for her musicianship, Keren has studied at Jazz at Lincoln Center's Summer Jazz Academy and the Kimmel Center Creative Music Program under Anthony Tidd.

The very best works are pre-selected by the committee and will be performed by The U.S. Navy Band Commodores at this year's JEN Conference, with the young composers present to be honored and receive mentoring sessions with professional composers. Thanks to the generous support of the Noteflight, a Hal Leonard Company, all showcase participants also receive annual subscriptions to the Noteflight online notation community, and their professors receive annual classroom subscriptions for up to 25 of their students.

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SISTERS IN JAZZ

THIS YEAR'S SISTERS IN JAZZ HONOREES WILL PERFORM AT 2 P.M., THURSDAY, ON THE LEJENDS STAGE/STORYVILLE HALL (LEVEL 3). RECORDING ARTIST TIA FULLER IS SERVING AS MENTOR & DIRECTOR.



DOMI EDSON

Domi Edson's music career has taken her across the country. A bassist from Seattle, Washington, she received her Bachelor's in Classical Bass Performance from Central Washington University and is currently pursuing a Master of Music degree in Jazz Studies from the University of Northern Colorado. She maintains a lively performance schedule.

In addition to playing bass with the Boxley Pro-Am Big Band, Edson has performed with John Clayton, Dawn Clement, Terrell Stafford and Brian Lynch. She served as a faculty member at the SheBop Young Women in Jazz workshop and works as a graduate teaching assistant at University of North Carolina.



ZAHRIA SIMS

Zahria Sims is a 2018 graduate of Baton Rouge Magnet High School, in Louisiana, and is currently a student at Loyola University New Orleans majoring in Music Business with a concentration in Jazz Studies and Performance. Over the years, Zahria started playing the piano at the age of 7 and picked up the saxophone when she was 12.

She is now studying music, recording and performing throughout Baton Rouge and New Orleans. Some of her accolades include Loyola University Jazz Festival Outstanding Soloist Award in 2016 and 2017, Loyola Jazz Camp Scholarship Recipient in 2016 and 2017, and BRCC Mid-City Jazz Festival Outstanding Soloist in 2017.



MAYA KEREN

Maya Keren is a Philadelphia-raised pianist and composer pursuing a Bachelor of Arts degree in Music at Princeton University. During high school Keren had participated in Lincoln Center's Summer Jazz Academy and the Kimmel Center Creative Music Program with Anthony Tidd. At Princeton, Keren performed in large and small ensembles directed by Darcy James Argue and program head Rudresh Mahanthappa.

Last year, she studied with Kris Davis, who exposed her to the lineage of free improvisors such as Ornette Coleman and Anthony Braxton as well as 20th century classical composers like Morton Feldman and Arnold Schoenberg.



KATE WILLIAMS

Kate Williams is from Vacaville, California, where she graduated from Vanden High School in 2018. She started playing jazz in 6th grade while living in Anchorage, Alaska. In California, she has been involved in a number of Bay Area student and professional groups, including the SFJAZZ High School All-Stars big band and combo, the Marcus Shelby Orchestra and the Electric Squeezebox Orchestra.

She has received numerous awards for her compositions and arrangements. Now 19 years old, Williams is attending the University of the Pacific, where she is a member of the Pacific Jazz Ambassadors (previously the Dave Brubeck Institute).



MISAKI NAKAMICHI

Misaki Nakamichi is a drummer from Osaka, Japan. She started playing drums at the age of 10 and has performed in various styles including jazz, funk, fusion, Latin and pop. She received a Bachelor of Music degree in Performance from Berklee College of Music, receiving a full-tuition scholarship. In 2017, she was selected to participate in Betty Carter's Jazz Ahead.

She has won the Yokohama Jazz Promenade Competition 2010 Grand-Prix and Best Player Award, the Kanazawa Jazz Competition 2010 Grand-Prix and the Yamaha Young Performing Artists 2015 Jazz. Currently, Misaki is pursuing her Master's at the Berklee Global Jazz Institute.



TIA FULLER

Sisters In Jazz Mentor & Director

Grammy-nominated saxophonist Tia Fuller balances a demanding schedule as a touring and recording artist with working as a full-time professor at Berklee College of Music. She was already an established jazz musician when she was selected to join the all-female band touring with pop star Beyoncé.

As a leader, Fuller has recorded five acclaimed, full-length projects. Her most recent, *Diamond Cut*, received a 2020 Grammy nomination for Best Instrumental Jazz Album. She also performs with Terri Lyne Carrington, Esperanza Spalding and others.

The JEN Women In Jazz Committee once again presents the Sisters In Jazz Collegiate Competition. Female college musicians who are JENeral members are invited to audition. The Committee selects honorees to perform in the Sisters In Jazz combo at the JEN Conference under the mentorship of renowned female artists and teachers. These honorees receive an all-expenses-paid trip to JEN, thanks to the generous sponsorship of North Coast Brewing Company. For more information, or to apply next year, go to jazzednet.org/sisters-in-jazz.

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THESE SIX NEW CHARTS, AVAILABLE FREE TO ALL JEN INDIVIDUAL MEMBERS, WILL BE POSTED AT JAZZEDNET.ORG/CHARTS. THE JEN COMMISSIONS COMMITTEE OF GREG YASINITSKY (CHAIR), ROXY COSS AND HORACE ALEXANDER YOUNG SELECTED THIS YEAR'S COMPOSERS.



RICK HIRSCH

Composer Rick Hirsch established himself internationally with his inventive, evocative works for jazz and saxophone ensembles. He has apprenticed with composers Toshiko Akiyoshi and Bob Mintzer, and composed “Food Coma” for developing big bands. The premiere of “Food Coma” will be presented at the JEN Conference by the Soundhouse Time Check Jazz Orchestra, which is directed by Caleb Chapman—Wednesday, Jan. 9, 3 p.m., Strand 13, Level 2.



KATHLEEN HOLLINGSWORTH

Vocalist and composer Kathleen Hollingsworth, director of Vocal Music at Clackamas Community College, arranged “New Orleans Hop Scop Blues” for SAA vocal jazz ensemble. The premiere of “New Orleans Hop Scop” Blues will be presented by the Sallie B. Howard Vocal Jazz Ensemble, which is directed by Manuel Martinez—Thursday, Jan. 10, 11 a.m., New Voices Stage, Empire Ballroom A, Level 2.



DEE SPENCER

Composer and pianist “Dianthe” Dee Spencer is a professor of jazz and musical theater at San Francisco State University, and former director of the School of Music at SFSU. Spencer composed “Sweet Emma B” for combo with a premiere of that piece being presented by the University of Nebraska-Omaha Combo I, under the direction of by Darren Pettit—Friday, Jan. 11, 9 a.m., Conservatory Stage Elite Foyer, Level 1.



WAYNE WALLACE

Five-time Grammy nominee, Latin jazz expert and trombonist Wayne Wallace is professor of practice at Indiana University’s Jacobs School of Music. He composed “Fillmore Street Mambo” for advanced-level big bands. The premiere of “Fillmore Street Combo” will be presented by the Oklahoma State University Jazz Orchestra, which is directed by Tommy Poole—Thursday, Jan. 10, from 5 p.m., Visions Stage, Empire Ballroom C-D, Level 2.



BEN MARKLEY

Recording artist and composer Ben Markley is director of Jazz Studies at the University of Wyoming. An active composer and arranger, Markley is published through UNC Jazz Press. He composed “Red-Light Green-Light” for medium-level big band. The premiere of “Red-Light Green-Light” will be presented by the Arlington High School Jazz Machine, directed by Rich Guillen—Thursday, Jan. 10, 9 a.m., Visions Stage, Empire Ballroom C-D, Level 2.



JENNIFER BARNES

Vocalist and composer Jennifer Barnes is director of Vocal Jazz Studies at the University of North Texas. Barnes oversees four vocal ensembles and directs the UNT Jazz Singers. She composed “Bourbon Street Blues” for SATB vocal jazz ensemble. The premiere will be presented by the Bellevue Jazz Singers, which is directed by Thomas Almlı—Wednesday, 2 p.m., New Voices Stage, Empire Ballroom A, Level 2.

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Photo: Kelly Maxwell

Congratulations to Thompson Jazz Master's student Annie Booth - 2020 JEN Young Composer Showcase selectee

Her composition "Jolly Beach" will be performed by the U.S. Navy Band Commodores on The Showcase Concert - Friday, January 10th at 12pm.

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Legendary saxophonist and New Orleans resident Sir Edward “Kidd” Jordan is a true master improviser. Jordan was recognized as a jazz maverick in the ’40s, intent on exploring jazz’s outer reaches. He has shared his passion for more than 50 years, including 34 at Southern University at New Orleans (SUNO) until he retired in 2006 as head of jazz studies. Citing him as a visionary educator and performer, the French government recognized Jordan in 1985 as a Knight (Chevalier) of the Ordre des Arts et des Lettres, the nation’s highest honor. In May of 2017, he received an honorary doctorate from Loyola University New Orleans.

CHUCHO VALDÉS

LEJENDS OF LATIN JAZZ AWARD



Born into a family of musicians, Cuban pianist, composer and arranger Dionisio Jesús “Chucho” Valdés Rodríguez is one of the most influential figures in modern Afro-Cuban jazz. A recipient of nine Grammy awards, Valdés has received a Lifetime Achievement Award from the Latin Academy of Recording Arts & Sciences and induction into the Latin Songwriters Hall of Fame. The son of composer and bandleader “Bebo” Valdés, Chucho was the founder, pianist and composer and arranger of the landmark ensemble Irakere. He continues to tour and record today, pushing Afro-Cuban music and jazz even further.

RYAN ADAMSONS

JEN PRESIDENT’S SERVICE AWARD



A native of Springfield, Virginia, Ryan Adamsons is based in Chicago, where his talents have led to a career in education and the music industry. Adamsons has been an active trumpet player, clinician and instructor for nearly two decades, with experience ranging from small group jazz to championship-level drum corps. He is an accomplished author and co-editor of the forthcoming book *Rehearsing the Jazz Band*, from Meredith Music. Adamsons serves as JEN On Site Conference Production Coordinator, serves on the board of the Chicago Jazz Orchestra and is the jazz area manager for The Midwest Clinic.

PAUL PITTS

JOHN LAPORTA JAZZ EDUCATOR OF THE YEAR AWARD



Paul Pitts has been in music education for 40 years, serving on the state, regional and local levels in Massachusetts. He served as director of bands at Oliver Ames High School and director of music at Nashoba Regional High School, and is the fine arts director at the Boston Latin School. Pitts has led many award-winning junior high and high school jazz ensembles. He currently supervises six concert bands, two jazz ensembles, a jazz combo, seven orchestras and nine choirs, as well as nine full-time and 11 adjunct arts staff members. He served two terms as president of the Massachusetts Association of Jazz Educators.

STEPHEN FOSTER

DONALD MEADE LEGACY JAZZ GRIOT AWARD



Musician, educator and arranger Stephen Foster is a native of New Orleans. A graduate of University of Arkansas at Pine Bluff and Loyola University, Foster studied under the tutelage of Dr. Ernest G. Chachere. He founded the Children’s Academy of Music, Mid-City Full Arts Workshop, Foster Family Programs and developed the jazz curriculum for Stax Music Academy. He is a member of the African American Jazz Caucus and the Quincy Jones Muziq Consortium. Using a holistic approach, he has spent 46 years inspiring thousands of students to become viable, contributing professionals in our society.

JASNA JOVICEVIC

ELLA FITZGERALD CHARITABLE FOUNDATION JEN RESEARCH FELLOWSHIP



Jasna Jovicevic graduated from Franz Liszt Music Academy in Budapest, Hungary, with a degree in jazz saxophone performance and teaching. She received a Master’s in Music Composition from York University in Toronto. Currently, she is enrolled in Doctoral Transdisciplinary Studies in Contemporary Arts and Media in Belgrade, Serbia, focusing on jazz and free improvised music and the gender performativity within the jazz discourse. Jovicevic tours internationally and has recorded five albums.

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ADONIS ROSE'S



JEN SCHOLARSHIP CONCERT

Friday, Jan. 10, 7:30 p.m.
Inspirations Stage/Celestin Ballroom (Level 3)

STARRING!

The New Orleans Jazz Orchestra
"Songs: The Music Of Allen Toussaint"

FEATURING: Tia Fuller, Chucho Valdés & Mark Whitfield

TICKETS—\$25

Available at the JEN registration desk in the Elite Foyer.

NEW ORLEANS



THE LEADER OF THE NEW ORLEANS JAZZ ORCHESTRA ON HEADLINING THE JEN SCHOLARSHIP CONCERT, THE CITY HE LOVES & HIS FAVORITE NOLA JAZZ HAUNTS!

Adonis Rose, the talented drummer and artistic director of the New Orleans Jazz Orchestra, said he's looking forward to performing at JEN. As the headlining act for the JEN Scholarship Concert, Rose sees an opportunity to spread the word of jazz, New Orleans and NOJO while raising funds for the next generation of this music.

It's also simply an opportunity to perform, which is something the Orchestra almost stopped doing back in 2016 when the group's then-leader, trumpeter Irvin Mayfield, was forced to leave his post to begin facing charges of embezzlement, a legal quagmire he remains embroiled in today.

In 2017, Rose was named artistic director, giving him the responsibility of putting the organization on his back and bringing it back to prominence. And through sheer determination, he has, reestablishing NOJO's musical performances and tours as well as releasing to rave reviews the group's latest recording, *Songs: The Music Of Allen Toussaint*.

Frank Alkyer, the publisher of DownBeat magazine, caught up with Rose to discuss his musical upbringing, the Scholarship Concert, the legacy of Toussaint's music and, of course, Rose's love for New Orleans. The following is an edited transcript of that conversation.

Frank Alkyer: How'd you get your start in jazz?

Adonis Rose: My grandfather was a drummer and my father is a drummer. So, I grew up as a drummer at a very early age, listening to all types of music. But I got my start in jazz when I attended the New Orleans Center for Creative Arts (NOCCA), which I'm sure you're familiar with. So, I got my start in jazz there, at that school. Before that, I played primarily in marching bands around the city. I was a drum line section leader as well as playing a drum set and practicing a lot of funk and things like that.

Alkyer: What do you think it is about New Orleans that makes playing music such a family tradition?

Rose: Well, it's the birthplace of jazz and almost all American music. It's just deep-rooted in the people and everything that we do. The brass band was the first form of the jazz band, and that tradition is prev-

alent in New Orleans. A lot of kids that play in the marching bands, naturally, move toward being in a brass band. It's a very easy way for them to be introduced to playing some form of jazz music.

Alkyer: What was your first gig?

Rose: Oh, man. Clyde Kerr Jr. was the jazz instructor at NOCCA when I was there. He taught me and Nicholas Payton and Abram Wilson and so many of the other guys that were there. But he took us on gigs early on. I mean, Nicholas, he was already playing. He was out playing with Clark Terry on the road. But my first job was some event gig around town, doing that in high school. But my first professional gigs were at Snug Harbor here in New Orleans. And then my first touring gig, I actually picked up because I was playing at Snug Harbor. That was with Terence Blanchard when I was 17 years old.

Alkyer: How did Terence Blanchard approach a 17-year-old to go on tour?

Rose: You know, he didn't. He came into the Snug Harbor. I can't remember who I was playing with. But Terence came into Snug, just showed up. And, I didn't actually see him there, but people were saying that Terence Blanchard showed up at the club that night. A couple of days later, I'm at home and the phone rings. I hear my dad on the phone with somebody speaking about me. And my dad was like, "Well, yeah, if he goes out there on the road, you're going to have to take care of him. Cause I mean, he's under 18. He's finishing school. You're going to have to watch over him." He was on the phone with Terence Blanchard. But I didn't know that. My dad had been playing with Terence for years. They played top 40 bands in the '70s. So, my dad came into my room and said, "That was Terence Blanchard on the phone. He wants you to go on tour with him." And that's how it happened.

Alkyer: From your view viewpoint, what's the state of New Orleans jazz today?

Rose: It's strong. I mean, just look at the people. We have the New Orleans Jazz Orchestra. We have 18 of the best musicians in New Orleans that play in our

NOJO performing on the Dee Dee Bridgewater Stage at the Jazz Market.



band alone and contribute to the local music scene—and they tour internationally. We have some strong music programs here. We have the University of New Orleans. We have Loyola. We have NOCCA. And we have people moving in from all over the country. But not only that, you have people like myself, you have Terence Blanchard and Delfeayo Marsalis and Nicholas Payton who live here. And we contribute to the scene. We perform and we go out, and we have musicians, and we take them on the road.

So, I think that the music scene is strong. We have Galactic here. We have Josh Porter and Zigaboo Mondelise. We have a strong New Orleans funk scene. We have a strong gospel scene. We have a strong blues scene here. We have so many different types of music that all contribute to the sort of local music scene here. Local musicians work almost every night of the week.

Alkyer: When you took over the New Orleans Jazz Orchestra, it was a difficult time.

Rose: Yeah.

Alkyer: What was the the mindset of the group, at that time, and what has it taken to turn this around?

Rose: On the state of the group at the time, the guys were always committed. We had been around for 13 or 14 years as an organization. We had already won a Grammy Award, put successful records out. We were on the road with Dee Dee Bridgewater for almost two years when all of this happened. And things happened so quickly. It really slowed down. And before you know it, we hadn't done a concert in our performance space, the New Orleans Jazz Market, in a year. You look, and it's like, OK, a year—a year—had passed and we hadn't performed. We didn't go out on the road. Everything just came to a halt.

Alkyer: It was a grinding halt, too, wasn't it?

Rose: It was like, hit the brakes—hard—with two feet. The guys were always committed, but

at the time we were without a leader, which that really didn't last long. It was just the transition took some time. But the first thing I wanted to do was get the band back together and just play, whether it was rehearsals or just to hang out and talk about things. I just wanted to be transparent with the band about everything that was going on with the organization and let them know that we were making plans to come back.

And, let them know that we were going to start our concert season again. And we were going to get another booking agent and manager. And we were going to get another record deal. And we were going to go back out on the road and be successful. It was kind of hard to see that happening. [Laughs.]

Alkyer: Were there moments where you found yourself saying to yourself ... "I hope"?

Rose: Absolutely. I really had to put the organization on my back and take my 25 years of experience in relationships with people in the jazz community to bring this organization back to where it is now. I had to leverage every relationship I've ever had in the music business to be able to get this back.

Alkyer: What's the state of the organization today?

Rose: We're in a good place. We've been able to keep the doors open. We have performances and events that happen in our space. We have the band out and performing again. We put out a record in March this year, a tribute to Allen Toussaint.

We have the support of Ellis Marsalis and Dee Dee Bridgewater and Wynton Marsalis. We went out and did St. Lucia. We're doing Jazz at Lincoln Center. We're doing a tour in February of Canada. We're going to China in March. We went to Europe this past summer. Our foundations are funding us again. And, we're getting positive press, which is definitely what we need.

Alkyer: What kind of music are we going to be hearing during the Scholarship Concert?

Rose: We have three guests who are going to be performing with us. The organization is going to be presenting an award to Chucho Valdés. So, Chucho is going to play a song with us, and we have to find out what that song is gonna be so we can we can arrange it. [Laughs.] We're going to feature Tia Fuller as well as Mark Whitfield. We'll probably do some arrangements of tunes out of their repertoire that they would like to perform for the show. Outside of that, we're going to do the music from our new record called *Songs: The Music Of Allen Toussaint*.

Alkyer: Talk about the legacy, the impact and the importance of Allen Toussaint on music and why you chose him as a focal point of your new record.

Rose: Allen Toussaint was music royalty, and he was a musical genius. He was a guy who really put New Orleans artists on the map nationally with his songwriting. And all of the people that he produced, I mean, when it came to new Orleans r&b, he was a pioneer. Of course you're familiar with his music, you know, the big hits, like, "Everything I Do Has Got To Be Funky" or "Working In A Coal Mine" or "Here Come The Girls." But he was also producing things like "Lady Marmalade," "Yes We Can Can" or "Southern Nights."

He wrote for so many different types of artists. For Al Hurt, he wrote "Java," which was a huge hit, "Fortune Teller" by Dr. John and "Ruler Of My Heart" and "It's Raining" for Irma Thomas. Allen Toussaint was just a prolific writer, amazing musician, a stand-up guy, kind soul and just a complete musician.

Alkyer: Beautiful. For all the folks coming down for JEN, can you name some of your favorite places to play or to see music on the New Orleans scene today?

Rose: Oh, absolutely. When it comes to my favorite space, it has to be the New Orleans Jazz Market, our home. [Laughs.]

Alkyer: Of course! And that's no joke!

Rose: That is not a joke! And, then Snug Harbor would be on the top of that list. And then we have the Jazz Playhouse, which is in the Royal Sonesta Hotel. We have Prime Example, which is a great local jazz spot that people should check out. And then, you know, we have a lot of hotel bars. We have the Carousel Bar & Lounge in the Hotel Monteleone.

We have Frenchmen Street. We have the Spotted Cat. We have the Blue Nile. If you go on Frenchman Street, you can't miss. You'll catch everything from reggae to blues. You might catch an Afro-Cuban band, or you might catch Kermit Ruffins. His place, the Kermit's Treme Mother-In-Law Lounge, is another good one. It's tough to choose! But those are a few of the places that I frequent...often.



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WEDNESDAY, JAN. 8

5:30-6:30 p.m.

Dave Stryker
Benedetto Guitars
Booth 227

Ellen Rowe
Jazz Port Townsend
Workshop
Booth T7

5:30-7:30 p.m.

**Ryan Erik Adamsons,
Doug Beach, Andres Neu
& David Springfield**
Kendor Music
Booth 505

**Jim Thornton, Author of
New Orleans Trumpet: A
Down Home Conservatory**
Sher Music
Booth 700

Ted Nash
Ted Nash Music
Booth 307

**Roxy Coss, Tahira Clayton
& Aubrey Johnson**
Women in Jazz Organization
Booth 709

6-7 p.m.

**Catherine Yaghsizian,
Tish Brubeck**
Darius & Cathy Brubeck
Booth 404

6:30-7:30

Dawn Clement
Jazz Port Townsend
Workshop
Booth T7

THURSDAY, JAN. 9

Wayne Wilkinson
Benedetto Guitars
Booth 227

**Tom "Bones" Malone,
Bria Skonberg
& Todd Kelly**
Conn-Selmer
Booth 100

Chris & Tish Brubeck
Darius & Cathy Brubeck
Booth 404

Woody Witt
Eastman
Booth 208

Bill Warfield
Heights Books
and Scores
Booth 703

**Doug Beach, Mike Dana,
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Springfield & Jerry Tolson**
Kendor Music
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& Christine Guter**
Sound Music Publications
Booth 704

Ted Nash
Ted Nash Music
Booth 307

Tahira Clayton
Women in Jazz
Organization
Booth 709

Jeff Coffin
Yamaha
Booth 110

3-4 p.m.

Terry White
Alfred Music
Booth 600

Chris Buzzelli
Benedetto Guitars
Booth 227

Orbert Davis
Chicago Jazz Philharmonic
Booth 701

Tia Fuller & Nick Finzer
Conn-Selmer
Booth 100

Chris & Tish Brubeck
Darius & Cathy Brubeck
Booth 404

Woody Witt
Eastman
Booth 200

Ric Frank
Heights Books and Scores
Booth 703

Matt Wilson
Jazz Port Townsend
Workshop
Booth T7

ARTISTS!

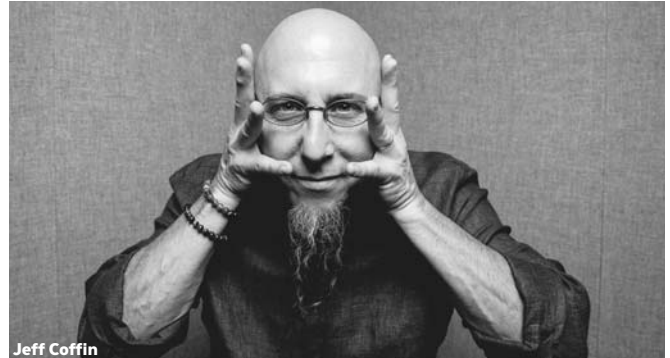
ELITE HALL
(LEVEL 1)



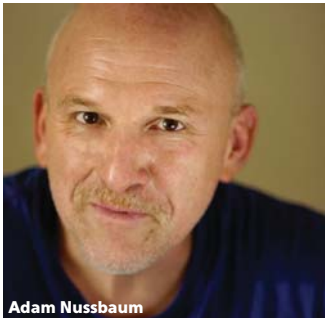
"Bones" Malone



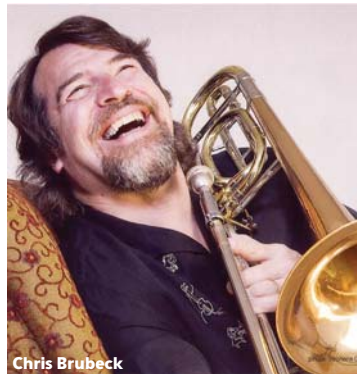
Orbert Davis



Jeff Coffin



Adam Nussbaum



Chris Brubeck



Darius Brubeck



Howard Levy

Doug Beach, Jeff Jarvis, John LaBarbera, Pete McGuinness & David Springfield
Kendor Music
Booth 505

Brad Goode
KHS Music
Booth 120

Peter Martin & Adam Maness
Open Studio
Booth 718

Rosanna Eckart & Justin Binek
Sound Music Publications
Booth 704

Ted Nash
Ted Nash Music
Booth 307

Aubrey Johnson
Women in Jazz Organization
Booth 709

FRIDAY, JAN. 10

Kris Berg & Aldo Mazza
Alfred Music
Booth 600

Wayne Wilkinson
Benedetto Guitars
Booth 227

Drew Zarembo
Conn-Selmer
Booth 100

Woody Witt
Eastman
Booth 208

Bill Warfield
Heights Books and Scores
Booth 703

Doug Beach, Jeff Jarvis, Ellen Rowe, Jerry Tolson, David Springfield & Greg Yasinitsky
Kendor Music
Booth 505

Chris Buzzelli & Dave Barduhn
Sound Music Publications
Booth 704

Ted Nash
Ted Nash Music
Booth 307

Roxy Coss, Emily Pecoraro & Elsa Nilsson
Women in Jazz Organization
Booth 709

Jeff Coffin
Yamaha
Booth 110

3-4 p.m.
Jeff Coffin
Alfred Music
Booth 600

Dave Mooney
Benedetto Guitars
Booth 227

Dave Pietro
Conn-Selmer
Booths 100,

Woody Witt
Eastman
Booth 208

Ric Frank
Heights Books and Scores
Booth 703

Doug Beach, Mike Dana, Jeff Jarvis, David Springfield & Steve Wiest
Kendor Music
Booth 505

Howard Levy
KHS Music
Booths 120

James Thornton
Sher Music
Booth 700

Greg Yazinitsky & Matt Falker
Sound Music Publications
Booth 704

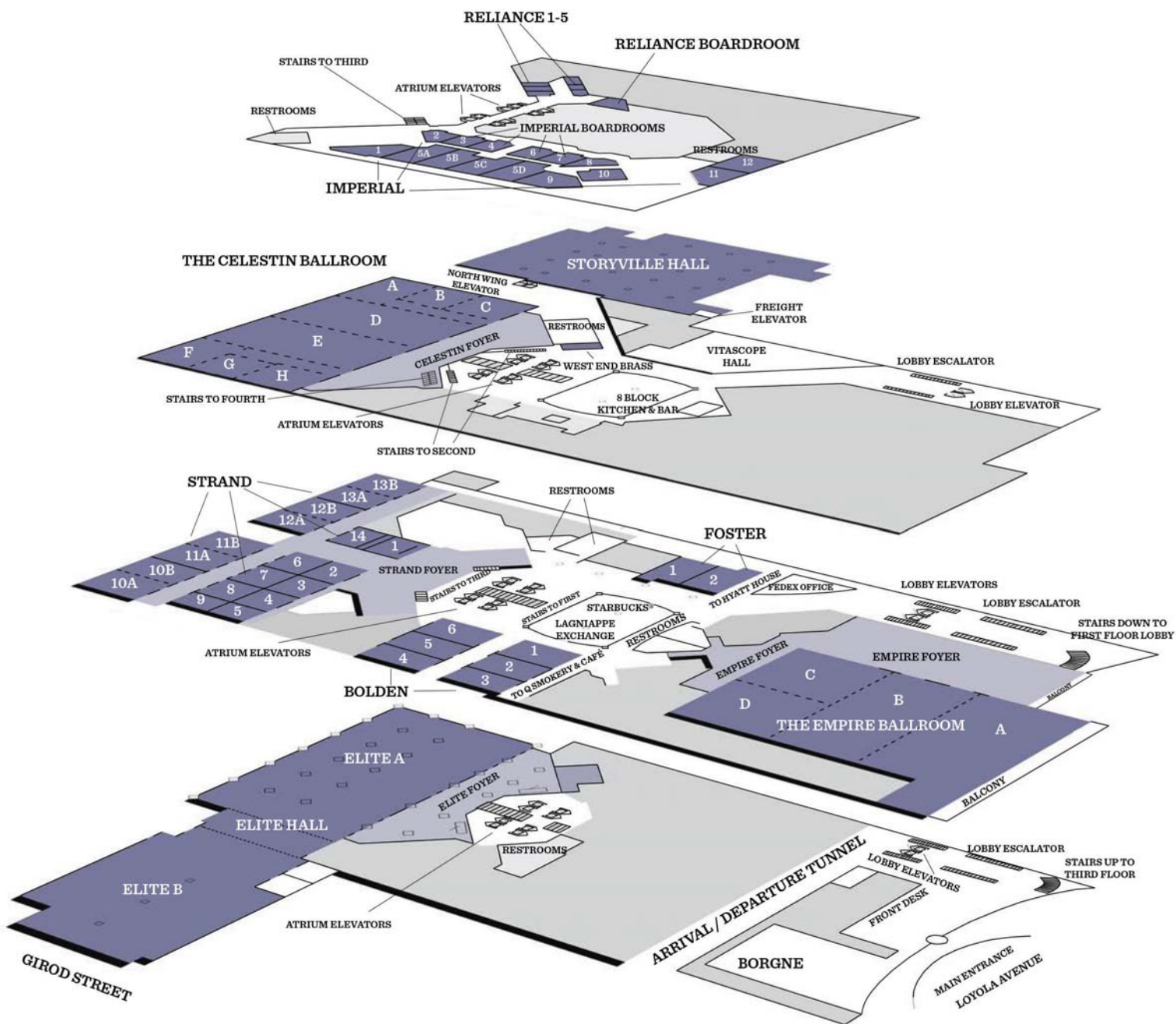
Ted Nash
Ted Nash Music
Booth 307

Roxy Coss
Women in Jazz Organization
Booth 709

HYATT REGENCY NEW ORLEANS MAP

JAN. 7-10

2020 JEN CONFERENCE



UNITED STATES NAVY BAND

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// U.S. Navy Band Commodores

Every year, Navy musicians present more than 6,000 performances across the country and around the world, connecting with millions of people. Join us at **booth 514** to learn more about music in the Navy.



Wednesday, Jan. 8

3 p.m. - 3:25 p.m. Research Lecture Presentation: An Analysis of Traditional and Modern Devices in the Improvised Solos of Peter Bernstein – Chief Musician Shawn Purcell (Imperial 12, L4)

Thursday, Jan. 9

10:10 p.m. - 11 p.m. Performance – U.S. Navy Band Commodores Main Concert, featuring a tribute to Charlie Parker with alto saxophonist Brad Leali and trumpeter Jon Faddis (Inspirations Stage/Celestin Ballroom)

Friday, Jan. 10

9 a.m. - 10 a.m. Instrumental Reading Session – U.S. Navy Band Commodores (Imperial 5, L4)

12 p.m. - 1 p.m. Performance – Young Composers Showcase – U.S. Navy Band Commodores (Imperial 5, L4)

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JAZZ INDUSTRY/MUSIC BUSINESS SYMPOSIUM

TUESDAY, JAN. 7

10 A.M.-5:30 P.M.

FOSTER 2

(LEVEL 2)



JEN REGISTRATION OPEN
9 a.m.-Noon & 2-8:30 p.m.
Elite Foyer (Level 1)

CROWDFUNDING: ITS PRIZES AND PITFALLS

PRESENTER: Derek Cordoba
10-10:25 a.m.

This presentation explores the successes and failures of crowdfunding and some successful strategies.

CREATE, CONNECT, REPEAT!

PRESENTER: Nick Finzer
10:30-10:55 a.m.

This session presents a reliable and effective content model will help jazz artists at any career stage develop and grow a passionate audience.

FROM 400 TO 10K INSTAGRAM FOLLOWERS IN 18 MONTHS

PRESENTER: Quentin Angus
11-11:25 a.m.

This presentation focuses on the Instagram platform and why it is important. Learn through a step-by-step walk-through how to develop an Instagram following.

HOW TO PUBLISH, PLACE & MONETIZE YOUR EDUCATIONAL BOOKS IN THE EUROPEAN UNION

PRESENTER: Steven Reich
11:30-11:55 a.m.
Steven Reich—attorney, pianist, adjunct



professor and CEO of Heights 1630 Music Publishing Services—offers insights into European Union copyright laws, publishing contracts and copyright societies.

FUNDAMENTALS OF MUSIC COPYRIGHT

PRESENTER: Tim Kappel
Noon-12:25 p.m.

Tim Kappel, a New Orleans-based attorney specializing in the music industry, offers an overview of the must-know fundamentals for music copyright.

PANEL DISCUSSION

How to Start and Sustain a Jazz Camp in Your Community

MODERATOR: Bria Skonberg
PANELISTS: Gregg Miller, Hal Melia, Bill Dendle, Banu Gibson & Darrian Douglas
12:30-1:25 p.m.

Jazz artist Bria Skonberg, founder of the NY Hot Jazz Camp, moderates a panel of current jazz camp directors to share experiences of their success, strife and strategy.

PANEL DISCUSSION

Building Brand & Audience Through Creative Partnerships

MODERATOR: Marty Ashby
PANELISTS: Paul Fingerote, Keith Kelly and Jay Weigel
1:30-2:25 p.m.

Industry leaders offer their insights into creative audience development.



WHAT'S NEXT? AN EARLY CAREER TOOLKIT

PRESENTER: Alexa Tarantino & Nick Finzer
2:30-2:55 p.m.

Young working musicians share keys to success for those entering the freelance jazz scene.

FROM JAZZ MUSICIAN TO STARTUP FOUNDER

PRESENTER: Peter Martin, Adam Maness
SPONSOR: Open Studio
3-3:25 p.m.

Peter Martin will walk the audience through his journey as the founder of the online jazz education startup Open Studio.

PANEL DISCUSSION: Women in Jazz

MODERATOR: Kate Duncan
PANELISTS: Roxy Coss, Ashley Shabankareh & Peggy Stern
A deep dive into an important subject.
3:30-4:25 p.m.

HOW TO USE SOCIAL MEDIA AS A 21ST CENTURY MUSICIAN

PRESENTER: Rick Beato
4:30-5:25 p.m.
Rick Beato discusses how his background as a jazz guitarist, music theory professor and a pop music record producer have led to him having more than 1 million subscribers on YouTube.

25th Annual Vail Jazz Workshop

August 29-September 7, 2020

THE FACULTY



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Bill Cunliffe



Wycliffe Gordon



Lewis Nash



Dick Oatts



Terrell Stafford

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Keyon Harrold *Trumpet '97*
Tia Fuller *Saxophone '96*
Miles Mosley *Bass '96*
Gerald Clayton *Piano '01*
Sullivan Fortner *Piano '02*
Benny Benack III *Trumpet '08*
Grace Kelly *Saxophone '09*
Braxton Cook *Saxophone '09*
Evan Sherman *Drums '09*
Russell Hall *Bass '10*
James Francies *Piano '12*
David Milazzo *Saxophone '12*
Jeffery Miller *Trombone '13*

Applications open January 1st.
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12 students accepted
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100+ Grammy™ nominees



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JEN SCHEDULE

TUESDAY, JAN. 7

M MEETING

P PERFORMANCE

C CLINIC

F JFF

R RESEARCH

J JAM SESSION



Sara Caswell



Säje

JEN REGISTRATION OPEN

9 a.m.-Noon & 2-8:30 p.m.

Elite Foyer (Level 1)

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL WITH VOCALS

Sara Caswell Quintet

8:10-9 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

The 2018 Grammy nominee and winner of the 2017 DownBeat Rising Star-Violin award, Sara Caswell will present an intriguing mix of original compositions and reimagined standards. Caswell will perform with guitarist Keith Ganz, bassist Jeremy Allen, drummer Michael W. Davis and vocalist Rachel Caswell.

P PERFORMANCE: PROFESSIONAL/VOCAL

säje

9:10-10 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

Säje is a collaboration between artists Sara Gazarek, Amanda Taylor, Johnaye Kendrick and Erin Bentlage. These critically acclaimed vocalists have come

together to explore an array of original material, contemporary reimaginings and jazz standards. Säje is rooted in the tradition of joy, lush harmony, heartfelt expression and profound sisterhood.

P PERFORMANCE: SCHOOL/INSTRUMENTAL

Tuscon Jazz Institute Ellington Big Band

DIRECTOR: Jonathan Black

10:10-11:00 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

The TJI Ellington Band will perform big band music from the Ellington and Basie big band repertoires and others. The ensemble is likely to include songs from the its Essentially Ellington festival performances and auditions.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

USC Thornton Jazz Faculty Quartet

11 p.m.-Midnight

Conservatory Stage/Elite Foyer (Level 1)

The USC Thornton Jazz Faculty Quartet—with Peter Erskine, Alan Pasqua, Bob Sheppard and Darek Oleskiewicz—

represents the caliber of the school's teachers, and is an affirmation of jazz education with Erskine on drums, Pasqua on piano, Sheppard on saxophone and Oleskiewicz on bass. In true jazz education tradition, Pasqua and Erskine met at Indiana University in 1971.

J JAM SESSION: PRO NETWORK HANG

11:30 p.m.-1:30 a.m.

Vitascope (Level 3)

J JAM SESSION: STUDENT JENerations JAM (Beginner)

Midnight-1:30 a.m.

Strand 10A (Level 2)

J JAM SESSION: STUDENT JENerations JAM (Intermediate)

Midnight-1:30 a.m.

Strand 11 (Level 2)

J JAM SESSION: JFF STUDENT JENerations JAM (Advanced)

Midnight-1:30 a.m.

Strand 13 (Level 2)



New Faculty: Rob Parton | Jazz Trumpet
Interim Chair, Division of Jazz Studies



New Faculty: Philip Dizack | Jazz Trumpet

UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC

North Texas Jazz at JEN 2020

TUESDAY January 7, 2020

10:30-10:55 a.m. Foster 2, L2

PROF. NICK FINZER – "Create Connect, Repeat!"

2:30-2:55 p.m. Foster 2, L2

PROF. NICK FINZER with Alexa Tarantino – "What's Next?
An Early Career Toolkit"

WEDNESDAY January 8, 2020

4:00-4:50 p.m. New Voices Stage / Empire Ballroom A, L2

ROSANA ECKERT, STEVE BARNES – Rosana Eckert Quintet performance

THURSDAY January 9, 2020

1:00-1:55 p.m. Imperial 11, L4

PROF. DAVE MEDER & PROF. STEVE HARLOS – "The Physical
Mechanics of Jazz Piano Technique: A Different Way to Study
the Lineage"

5:00-5:50 p.m. Imperial 9, L4

ROSANA ECKERT – "Jump Start Your Songwriting"

10:10-11:00 p.m. Inspirations Stage / Celestin Ballroom

PROF. BRAD LEALI – guest artist of the U.S. Navy Band
Commodores performing in tribute to Charlie Parker

Visit our booth (425) in the exhibit hall to receive information about studying at UNT from Jazz Studies faculty, Administrative Assistant Christopher Walker, and to purchase albums and other merchandise by our student groups.

FRIDAY January 10, 2020

9:00-10:00 a.m. Imperial 5, L4

PROF. EMERITUS MIKE STEINEL – "Instrumental Reading Session"

11:00a.m.-11:50 a.m. LeJENds Stage / Storyville Hall, L3

PROF. DAVY MOONEY – Greg Waits Quintet

11:00a.m.-12:00 p.m. New Voices Stage / Empire Ballroom A, L2

REGENTS PROF. EMERITUS PARIS RUTHERFORD with PROF. JENNIFER BARNES, ROSANA ECKERT, and STEVE BARNES – "Vocal New Music Reading Session"

12:00-12:50 p.m. Foster 1, L2

PROF. EMERITUS MIKE STEINEL – "The How of Jazz: Tone, Time, and Expression"

2:00-2:50 p.m. New Voices Stage / Empire Ballroom A, L2

UNIVERSITY OF NORTH TEXAS JAZZ SINGERS, under the direction of PROF. JENNIFER BARNES

2:00-2:50 p.m. Foster 1, L2

PROF. RICH DeROSA – "Writing for Strings – Essential Strategies for the Jazz Arranger"

5:00-7:00 p.m. Strand 2, L2

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Inquire with exhibitor booths for details and times
PROF. DAVY MOONEY – Benedetto Guitars, booth 227
PROF. JENNIFER BARNES – Sound Music Publications, booth 704
PROF. NICK FINZER – Conn Selmer, booth 100
PROF. BRAD LEALI – Buffet Crampon USA, booth 128
ROSANA ECKERT – Sound Music Publications, booth 704;
Hal Leonard, booth 506

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UNT
COLLEGE OF MUSIC
Division of Jazz Studies

JEN SCHEDULE

WEDNESDAY, JAN. 8

M MEETING

P PERFORMANCE

C CLINIC

F JJJF

R RESEARCH

J JAM SESSION



New York University Wayne Shorter Ensemble



Brubecks Play Brubeck



Bria Skonberg



LSAT



Loyola University New Orleans Jazz Ensemble

JEN REGISTRATION OPEN

9 a.m.-5 p.m.

Elite Foyer (Level 1)

C CLINIC: REHEARSAL TECHNIQUES Learning to Play By Ear

CLINICIAN: Todd Kelly

9-9:50 a.m.

Foster 2 (Level 2)

Sharing methodology behind the aural tradition of learning jazz and improvised music, exploring its potential as part of an existing large instrumental ensemble curriculum, Todd Kelly will teach a New Orleans brass band tune to the Niles West High School jazz ensemble from Illinois, concluding with a performance.

C CLINIC: CLASSROOM TEACHING Everybody's Jumpin': Using Brubeck to Inspire Creative

Movement and Improvisation in the K-5 Music Classroom

CLINICIANS: Allison Kipp, Darla Hanley

9-9:50 a.m.

Imperial 11 (Level 4)

This session will showcase creative teaching strategies to engage children using the music of legendary Dave Brubeck and The Dave Brubeck Quartet. Participants will experience jazz as they listen, trade solos, create compositions and arrangements, and perform original dances. Playlists and handouts provided.

R RESEARCH PRESENTATION Exploring Jazz Improvisation Through a Hybrid Internet- Mediated Communication Virtual Learning Environment: An Instrumental Case Study

PRESENTER: Lonnie Easter

9-9:25 a.m.

Imperial 12 (Level 4)

This session highlights a qualitative investigation of applied instruction in jazz improvisation within a hybrid internet-mediated communication virtual learning environment. Instructional content for the environment is delineated as both asynchronous and synchronous; incorporating descriptive web-content, podcast/video-cast materials, and synchronous online lessons.

P PERFORMANCE: PROFESSIONAL/ VOCAL & INSTRUMENTAL

Shake 'Em Up Jazz Band

9-9:50 a.m.

LeJENds Stage/Storyville Hall (Level 3)

We are an all-female traditional jazz band based in New Orleans who highlight songs written by women from the 1910s to the 1930s.



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Bellevue College Jazz Singers

C CLINIC: VOCAL
Quality Repertoire in Vocal Jazz: Adapting & Commissioning Arrangements
CLINICIANS: Amanda Taylor, Brennan Baglio
9-10 a.m.

Strand 12A (Level 2)
 Quality, accessible repertoire is key to the success of a vocal jazz ensemble. This clinic explores elements of quality literature, techniques for adapting existing arrangements and the benefit of commissioning custom arrangements for vocal jazz ensembles. It will feature discussion with directors and arrangers who regularly collaborate.

F JJF PERFORMANCE/CLINIC
Denton High School Lab Band 2
DIRECTOR: Jesse Woolery
9-10 a.m.
Strand 10A (Level 2)

F JJF PERFORMANCE/CLINIC
Temple High School Blues
DIRECTOR: Marcos Duran
9-10 a.m.
Strand 13 (Level 2)

P PERFORMANCE: SCHOOL/INSTRUMENTAL
Loyola University New Orleans Jazz Ensemble
DIRECTOR: Gordon Towell
9-9:50 a.m.
Visions Stage/Empire Ballroom C-D (Level 2)

F JJF PERFORMANCE/CLINIC
First Take Vocal Jazz Ensemble FF
DIRECTOR: Jeremy Fox
9-10 a.m.
Strand 11 (Level 2)

M MEETING
Unit & Chapter Formation Meeting
MODERATOR: Jesse Nolan, JEN Membership Manager
9-9:55 a.m.
Strand 3 (Level 2)

R RESEARCH PRESENTATION
RIPM Jazz Periodicals: Preserving and Accessing an Historic, Ephemeral Literature
PRESENTER: John Ehrenburg
9:30-9:55 a.m.

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More information:

Gloria Cosenza Hill
 Admissions Counselor
gscosenz@loyno.edu

Dr. Meg Frazier
 Director, School of Music + Theatre Arts
mfrazier@loyno.edu

Audition dates for 2020 Admission:

Saturday, Dec. 7, 2019
 Saturday, Jan. 11, 2020
 Saturday, Feb. 1, 2020

Admission is competitive, and auditions are required.
 Video auditions accepted until March 1, 2020.



Imperial 12 (Level 4)

This presentation examines: 1) Why, despite their value and significance, are jazz periodicals conspicuously absent from library collections; 2) How is RIPM (Retrospective Index to Music Periodicals) addressing this issue; and, 3) The richness of content in the 105 jazz periodicals contained in the first installment of RIPM jazz periodicals.

P PERFORMANCE: SCHOOL/INSTRUMENTAL

Five Towns College Jazz Guitar Ensemble

DIRECTORS: John Kelly, Steve Briody
10-10:50 a.m.

Conservatory Stage/Elite Foyer (Level 1)

This advanced group, comprised of undergraduate students, is known for performing interesting and complex arrangements of songs by Johnny Smith, Tal Farlow, George Barnes, Tony Mottola, and Joe Pass. This semester's theme has been the classic arrangements of Tony Mottola.

C CLINIC: BEGINNING IMPROVISATION
Approaching & Understanding Great Jazz Licks

CLINICIAN: Ron Kischuk
10-10:50 a.m.

Foster 1 (Level 2)

The clinic is a presentation of licks by great jazz artists that have been rhythmically expanded into more playable rhythms. The simplification of the licks gives a different visual perspective to students as they intuitively internalize the sound of great jazz artists while matching muscle memory to the creative process.

R RESEARCH PRESENTATION
Musical Investment In Early Childhood: An Exploration of Parent-Child Organized Jazz Activities

PRESENTER: Adriana Diaz Donoso
10-10:25 a.m.

Imperial 12 (Level 4)

Adriana Diaz Donoso's research examines issues of social class and musical parenting in the context of an early childhood jazz program. Using administrative and survey data of 469 families, she explored what factors play a role in parental decisions for enrolling and whether those factors were associated with their social class.

C CLINIC: REHEARSAL TECHNIQUES
Jazz Rehearsal Techniques and Strategies

CLINICIAN: J. Richard Dunscomb

DEMO ENSEMBLE: Lakewood High School Jazz Ensemble, Ft. Lauderdale, FL,
DIRECTOR: Michael Kernodle
10-10:50 a.m.

Imperial 5 (Level 4)

Designed to provide a foundation for building a successful jazz program, including the art of listening, learning the language, jazz styles and articulations, layering techniques, selecting music, learning how to groove and where to find jazz resources.

C CLINIC: INTERMEDIATE IMPROVISATION

Take 5, or 9, or 17: Odd-Meter Strategies for Young Improvisers

CLINICIAN: Patrick A. Donaher
10-10:50 a.m.

Imperial 9 (Level 4)

Sixty years out from Dave Brubeck's *Time Out*, odd-meter improvising has become a fairly normal part of jazz playing and writing. This workshop will offer accessible strategies for introducing odd meters to young players, using great artists and recordings, providing study tools to improvise confidently.

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P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

John Mahoney Big Band

10-10:50 a.m.

Inspirations Stage/Celestin Ballroom (Level 3)

This big band is comprised of musician/educators from the New Orleans region. Dedicated to the performance of the compositions of John Mahoney, professor emeritus of Loyola University New Orleans, and the preservation of the fine traditions of large jazz ensemble playing and improvisation.

10:30-11:30 p.m.

Strand 10A (Level 2)

F JFJ PERFORMANCE/CLINIC
Denton High School

Lab Band 1

DIRECTOR: Jesse Woolery

10:30-11:30 a.m.

Strand 11 (Level 2)

F JFJ PERFORMANCE/CLINIC
Temple High School

Highlighters

DIRECTOR: Brent Mathesen

10:30-11:30 a.m.

Strand 13 (Level 2)

P PERFORMANCE: SCHOOL/VOCAL
Edmonds-Woodway

High School Mello-Aires

DIRECTOR: Charlotte Reese

10-10:50 a.m.

New Voices Stage/Empire Ballroom A (Level 2)

The Edmonds-Woodway High School Mello-Aires embrace and strive to carry on the rich northwest vocal big band tradition featuring vocalese, improv, student writing, new arrangements and old chestnuts.

C CLINIC: VOCAL
An Artist in the Making:
Expressing Beyond the Song
and Arrangement

CLINICIANS: Jennifer Madsen, Mel Shore & Lauren Kinhan

11-11:50 a.m.

Foster 2 (Level 2)

This clinic will give vocalists an opportunity to look beyond the execution of a song by delving into the development of an artist through practicable techniques and performance concepts. Participants will leave with tools and information on how to make a connection with their audience and develop as an artist.

M MEETING
Mentoring Committee

CHAIR: Julius Tolentino

10-10:55 a.m.

Strand 3 (Level 2)

R RESEARCH PRESENTATION
Dave and Iola Brubeck at Home

PRESENTERS: Monk Rowe, Romy Britell

10:30-10:55 a.m.

Imperial 12 (Level 4)

Dave and Iola Brubeck were interviewed in their Wilton, Connecticut, home by Monk Rowe, director of the Fillius Jazz Archive. Videotaped in 2001 and 2011, the Brubecks shared poignant and vivid memories of their professional and private lives in a relaxed and intimate atmosphere.

C CLINIC: TECHNOLOGY
Modernize Your Jazz
With Ableton Live!

CLINICIAN: Darren Kramer

11-11:50 a.m.

Imperial 11 (Level 4)

Electric Trombone DJ & Ableton Certified Trainer Darren Kramer will demonstrate how you can combine your jazz skills with Ableton Live software to create amazing beats, sounds, loops, full-blown song productions, and even customize your own play-alongs for theory practice and transcribing!

F JFJ PERFORMANCE/CLINIC
Los Angeles City College
Jazz Combo

DIRECTOR: Kristina Raymond

Modern genres include NuJazz, ElectroFunk, Downtempo, Latin, etc.

R RESEARCH PRESENTATION

Brubeck, Armstrong, and The Real Ambassadors

PRESENTERS: Sarah Rose, Ricky Riccardi
11-11:25 a.m.

Imperial 12 (Level 4)

In 1961, Dave Brubeck and Louis Armstrong collaborated to record *The Real Ambassadors*. This presentation will utilize the monumental Research Collections of the Louis Armstrong House Museum, including audio letters, rehearsal tapes, rare photographs and scripts, to tell the story of how this work came to be.

P PERFORMANCE: **PROFESSIONAL/INSTRUMENTAL**

Sangre de Caballo: The Allison Miller/Jeff Lederer Duo

11-11:50 a.m.

LeJENds Stage/Storyville Hall (Level 3)

Rising drum star Allison Miller and multi-reedist Jeff Lederer present a program of compositions and improvisations in duo that span jazz tradition and innovation in the intimate setting with just saxophone and drums. Sponsored by Zildjian cymbals, Evans drumheads, Tama drums and Vandoren reeds and mouthpieces.

C CLINIC: COMPOSITION/ARRANGING

Composing and Arranging from the Voice and the Heart

CLINICIAN: John Daversa

11-11:50 a.m.

Strand 12A (Level 2)

Practical tools and philosophies for composing and arranging with inspiration and honesty.

M MEETING

Industry & Music Business Committee

CHAIR: Jay Ashby

11-11:55 a.m.

Strand 3 (Level 2)

P PERFORMANCE: **SCHOOL/INSTRUMENTAL**

Downey High School Jazz Ensemble

DIRECTOR: Cory Olariu

11-11:50 a.m.

Visions Stage/Empire Ballroom C-D (Level 2)

As the winner for the last two years of the DownBeat Student Music Awards High School Large Ensemble category as well as winner of 2019 Berklee HS Jazz Festival and the Monterey NextGen Festival, the



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**Hear the Genre Nova Ensemble perform
with guest pianist Kenny Werner**

**WEDNESDAY, JANUARY 8 | 3:00 P.M.
VISIONS STAGE/EMPIRE BALLROOM C-D, L2**

Genre Nova's unique instrumentation and repertoire show what happens when jazz and classical worlds meet global music. Guided by award-winning artists Jay Ashby and Jamey Haddad, these students in Oberlin's Performance and Improvisation Program explore principles of improvisation, arranging, composition, and ensemble playing through Latin American, African, and Middle Eastern music styles.

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Chucho Valdés



Rick Sebastian

Downey HS Jazz Ensemble shares its talent with the 2020 JEN audience.

R RESEARCH PRESENTATION
The World's Largest Duke Ellington Archive

PRESENTER: John Hasse
11:30-11:55 a.m.

Imperial 12 (Level 4)

The Smithsonian's staggering Duke Ellington collection includes some 100,000 pages of unpublished music he and Billy Strayhorn composed, and another 100,000 pages of documents. This presentation showcases these bounteous riches—a goldmine that

will reward musicians and scholars for centuries to come—and explains how to access these one-of-a-kind materials.

P PERFORMANCE: SCHOOL/INSTRUMENTAL

The New York University Wayne Shorter Ensemble

DIRECTOR: Dave Pietro
Noon-12:50 p.m.

Conservatory Stage/Elite Foyer (Level 1)

Wayne Shorter. These include his works with Art Blakey, Miles Davis and Weather Report as well as his recordings as a leader on VeeJay, Blue Note, Columbia and Verve Records.

C CLINIC: PANEL DISCUSSION
Griot's Corner: Memoirs of a Jazz Griot and His Influences on the Past, Present and Future

MODERATOR: Stephen Foster

PANELISTS: Trineice Robinson-Martin, Marvin Sparks, Nate Lawrence
Noon-12:50 a.m.

Foster 1 (Level 2)

The 2020 Donald Meade Legacy Jazz Griot Award recipient, Stephen Foster, is a cultural ambassador, community leader, and devoted advocate for jazz, jazz education, and community engagement. This session will discuss Mr. Foster's purpose, process, legacy and the importance of community engagement.

R RESEARCH PRESENTATION
Composition, Jazz

Improvisation, and Copyright

PRESENTER: Alexander Stewart
Noon-12:25 p.m.

Imperial 12 (Level 4)

Improvisation has been defined as composition in real time. In music copyright litigation, it is often argued that improvisation is performance, and should be considered part of the separate sound recording copyright rather than the

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Monday, February 17, 2020

Saturday, March 21, 2020 (Instrumental)

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composition. This presentation examines several recent cases and their potential ramifications for jazz musicians.

C CLINIC: INSTRUMENT TECHNIQUES
Swing, Swang, Swung on Drums

CLINICIAN: Sherri Maricle
Noon-12:50 p.m.
Imperial 5 (Level 4)

Drummers and educators, learn how to create and teach a deep and powerful pocket of swing in your ongoing beat patterns, fills, kicks and solos. Through a series of exercises, a swinging application of rudiments and realization of specific style components, you will be driving and swinging your band into happiness.

C CLINIC: BEGINNING IMPROVISATION
Moving Beyond the Blues Scale: A New Approach to Teaching Beginning Improvisation

CLINICIAN: Stephen Guerra
Noon-12:50 p.m.
Imperial 9 (Level 4)

See an alternative approach to teaching beginning improvisation in action. During the session, Stephen Guerra will present methods to teach students how to associate and

apply scales to common chord progressions through group/individual playing exercises.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL
Socrates Garcia Latin Jazz Orchestra

Noon-12:50 p.m.
Inspirations Stage/Celestin Ballroom (Level 3)
 Performing original compositions by Socrates Garcia, this ensemble presents a symbiotic combination of Afro-Dominican and Afro-Caribbean genres within the aesthetic of contemporary orchestral jazz. The SGLJO award winning album *Back Home* (MAMA Records) has received numerous accolades by critics and jazz fans nationally and internationally.

P PERFORMANCE: SCHOOL/VOCAL
Berklee College of Music Advanced Vocal Jazz Ensemble

DIRECTOR: Ned Rosenblatt
Noon-12:50 p.m.
New Voices Stage/Empire Ballroom A (Level 2)
 The Berklee College of Music Advanced Vocal Jazz Ensemble has performed at the 2014 JEN Conference and 2016 ACDA Eastern Division Conference. The ensemble is the winner of the 2019 DownBeat Student

Music Award for Large Vocal Jazz Ensemble in the Undergraduate College division.

F JFF PERFORMANCE/CLINIC
Hoover High School Jazz Band 3

DIRECTOR: Matthew Cicero
Noon-1 p.m.
Strand 10A (Level 2)

F JFF PERFORMANCE/CLINIC
Roosevelt High School Vocal Jazz

DIRECTOR: Dr. Jean-Marie Kent
Noon-1 p.m.
Strand 11 (Level 2)

F JFF PERFORMANCE/CLINIC
Niles West Jazz Ensemble

DIRECTOR: Justin Johnson
Noon-1 p.m.
Strand 13 (Level 2)

M MEETING
JEN Area Unit Leadership Meeting

MODERATOR: Jesse Nolan, JEN Membership Manager
Noon-10:50 a.m.
Strand 3 (Level 2)



Terence Blanchard, Kenny Burrell Chair in Jazz Studies

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R RESEARCH PRESENTATION
Ungendering the Vocal jazz Ensemble

CLINICIANS: James Redden
12:30-12:55 p.m.
Imperial 12 (Level 4)

The results of a case study of how a vocal jazz ensemble removed all gender terminology and norms related to any ensemble interaction, rehearsal and performance will be presented during this session.

C CLINIC: VOCAL
Vocal Improvisation: It's A Matter of Style

CLINICIAN: Justin Binek
1-1:50 p.m.
Foster 2 (Level 2)

Many singers (and instrumentalists) fall into the trap of improvising with the same melodic/harmonic material, on every tune, regardless of style. This session will explore ways of making improvisational soloing more appropriate to the style of the tune. This clinic is presented with support from Kansas City Kansas Community College.

C CLINIC: MEET THE LEJEND
The LeJEND Interview with Chucho Valdés

1-1:50 p.m.
Imperial 11 (Level 4)
 A Conversation with the 2020 LeJEND of Latin Jazz Recipient Chucho Valdés.

R RESEARCH PRESENTATION
Will Jazz Make You Smarter? Potential Links Between Improvisation Instruction & Executive Function

PRESENTER: Martin Norgaard
1-1:25 p.m.
Imperial 12 (Level 4)
 A study involving 155 middle school

band students where they were divided into two groups during two months of jazz instruction revealed that only the students learning to improvise showed increases in executive function including cognitive flexibility and attentional focus. A control group learned jazz scales, articulation, and history, but did not improvise.

P PERFORMANCE: PROFESSIONAL/ INSTRUMENTAL
Jupiter All-Stars

1-1:50 p.m.
LeJENDs Stage/Storyville Hall (Level 3)
 The Jupiter All Stars include John Fedchock, trombone; Brad Goode, trumpet; Howard Levy, harmonica; Adam Nussbaum, drums; and Chuck Bergeron, bass. This is high-energy bebop at its best!

C CLINIC: PANEL DISCUSSION
WIJO Presents: Women in Jazz and Jazz Education

PANELISTS: Roxy Coss, Aubrey Johnson and Tahira Clayton
1-1:50 p.m.
Strand 12A (Level 2)
 WIJO will host a diverse panel of women in jazz. Panelists will speak on issues in the jazz community, reasons for the underrepresentation of women in jazz, the impact of approaching jazz education with an inclusive and intersectional focus, and ways to promote equity and diversity in jazz through education.

M MEETING
JEN Committee Chairs Training and Meeting

CHAIR: Sean Jones
1-1:55 p.m.
Strand 3 (Level 2)

P PERFORMANCE: SCHOOL/INSTRUMENTAL

Jane Addams Middle School Jazz Band

DIRECTOR: Deborah Schaaf
1-1:50 p.m.
Visions Stage/Empire Ballroom C-D (Level 2)
 Jane Addams Middle School boasts one of the strongest jazz programs in the Northwest. This Seattle band, only in its sixth year, has already won top honors in major festivals throughout the west, as well as two DownBeat Student Music Awards for Outstanding Performance.

R RESEARCH PRESENTATION
Bud's Bebop

PRESENTER: Jeffrey Benatar
1:30-1:55 P.m.
Imperial 12 (Level 4)
 Transcriptions of Bud Powell's Bebop language of introductions, compositions, and/or improvisations are dissected, discussed and demystified. Through analyses and listening, this session illuminates an approach to inserting Powell-isms into one's improvisational concept.

F JFJ PERFORMANCE/CLINIC
Los Angeles City College Jazz Guitar Ensemble

DIRECTOR: Karl Kerfoot
1:30-2:30 p.m.
Strand 10A (Level 2)

F JFJ PERFORMANCE/CLINIC
Hoover High School Hoover Jam

DIRECTOR: Sallie Vines White
1:30-2:30 p.m.
Strand 11 (Level 2)

F JFJ PERFORMANCE/CLINIC
Downey High School
Jazz Ensemble
DIRECTOR: Corneliu Olariu
1:30-2:30 p.m.
Strand 13 (Level 2)

P PERFORMANCE:
SCHOOL/INSTRUMENTAL
Brigham Young University
Jazz Legacy Band
DIRECTOR: Kristen Bromley
2-2:50 p.m.
Conservatory Stage/Elite Foyer (Level 1)
 The BYU Jazz Legacy Band specializes in Traditional Jazz, giving the audience a taste of New Orleans through the music of early jazz masters like Jelly Roll Morton, King Oliver, Sidney Bechet and Louis Armstrong.

G CLINIC: ADVANCED IMPROVISATION
The Art of the Saxophone and Drum Duo in Historical Context and in Performance
CLINICIANS: Jeff Lederer & Allison Miller
2-2:50 p.m.
Foster 1 (Level 2)
 Drummer Allison Miller and multi-reedist Jeff Lederer present a brief overview of the

challenges and opportunities of playing in a duo of saxophone and drums. Historical examples will be looked at including John Coltrane and Rashied Ali; Ed Blackwell and Dewey Redman; and, Max Roach and Anthony Braxton. Some of the special challenges and opportunities of this musical context will be examined.

R RESEARCH PRESENTATION
Radiohead Runs the Voodoo Down
PRESENTER: Pete Carney
2-2:25 P.m.
Imperial 12 (Level 4)
 Starting in 1996, Radiohead modeled Miles Davis's *Bitches Brew*. After a Grammy award, the group's rock exodus went deeper into jazz. This presentation shows Radiohead borrowing directly from Louis Armstrong, Miles Davis, Alice Coltrane and Charles Mingus. It includes two new interviews Dr. Pete Carney conducted with jazz musicians working for Radiohead.

G CLINIC: BANDSTAND ASSURANCE
Sonic Liberation Via a Spirited Bass & Drum Team
CLINICIANS: Martin Wind and Matthew Wilson

2-2:50 p.m.
Imperial 5 (Level 4)
 For more than 20 years, the trustworthy bass-and-drum team of Martin Wind and Matt Wilson (MW), has performed with a wide range of artists on hundreds of gigs around the world. They have played on 35 recordings together. Sponsored by D'Addario strings, Acoustic Image amplifiers, Craviotto drums, Zildjian cymbals and Remo drumheads.

G CLINIC: COMPOSITION/ARRANGING
Bird with Strings, Big Band and Voices: Secrets Revealed from the Manuscripts
CLINICIAN: Jeffrey Sultanof
2-2:50 p.m.
Imperial 9 (Level 4)
 Jeffrey Sultanof examines the manifold musical and professional considerations of the Charlie Parker recorded with string, wind and vocal ensembles. In the course of preparing this music for publication with Rob DuBoff for Jazz Lines Publications, new research revealed information that was previously unknown...until now.



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Kenny Werner



Kidd Jordan

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL
The Rodger Fox Big Band

2-2:50 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

New Zealand's premier big band led by jazz-big band, trombone legend Rodger Fox is performing in its first JEN performance, presenting a completely composed New Zealand program and features vocalist Erna Ferry. New Zealand jazz comes to the home of jazz!

P PERFORMANCE: SCHOOL/VOCAL
Bellevue College Jazz Singers

DIRECTOR: Thomas Almi

2-2:50 p.m.

New Voices Stage/Empire Ballroom A (Level 2)

This is a nationally acclaimed, award-winning vocal jazz ensemble, presenting a wide array of vocal jazz gems. The group won the 2019 DownBeat Student Music Award for Large Vocal Ensemble in the community college division.

M MEETING
AAJC: African American Jazz Caucus Meeting

CHAIR: Dr. Triniece Robinson-Martin
2-2:55 P.m.

Strand 3 (Level 2)

The African American Jazz Caucus is a 501(c)3 charitable volunteer-based organization that aims to preserve, promote and perpetuate African Diaspora contributions to the rich cultural heritage of jazz. The Jazz Caucus meeting is open to all interested in learning about ways to get involved in supporting this vital organization.

R RESEARCH PRESENTATION
Dave Brubeck: Cold War Jazz Ambassador, on Air and In Person

PRESENTER: Maristella Feustle
2:30-2:55 P.m.

Imperial 12 (Level 4)

American jazz acts made inroads behind the Iron Curtain in the late 1950s, but it was Willis Conover's program on the Voice of America that helped cultivate and sustain audiences beforehand. Dave Brubeck's 1958 journey to Poland exemplifies the connection between Conover's program and jazz artists' tours to Eastern Europe.

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C CLINIC: BEGINNING IMPROVISATION

Developing Ideas through Rhetorical Devices: An Innovative Approach to Beginning and Intermediate Improvisation

CLINICIAN: Jeff Erickson

3-3:50 p.m.

Foster 2 (Level 2)

Ideal for beginners, this hands-on clinic is for any level improviser or teacher. Student volunteers from the audience will demonstrate how the rhetorical devices used by Sonny Rollins and other master improvisers can transform simple ideas into coherent, effective improvisational phrases. Bring your instrument!

C CLINIC: MEET THE LEJEND

The LeJEND Interview with Kidd Jordan

3-3:50 p.m.

Imperial 11 (Level 4)

A conversation with the 2020 LeJEND of Jazz Education recipient Kidd Jordan

R RESEARCH PRESENTATION

An Analysis of Traditional and Modern Devices in the Improvised Solos of Peter Bernstein

PRESENTER: Shawn Purcell

3-3:25 p.m.

Imperial 12 (Level 4)

This study compares and contrasts traditional vs. modern melodic and harmonic devices employed by jazz guitarist Peter Bernstein through analysis of transcribed solos recorded between the years 1992 and 2008.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

Dave Stryker Quartet presents Organ Bird

3-3:50 p.m.

LeJENDs Stage/Storyville Hall (Level 3)

Guitarist Dave Stryker and his quartet will perform interpretations of Charlie Parker's songs as played in an organ combo setting with Jared Gold, organ; Adam Nussbaum, drums; Tom Walsh, tenor; and John Raymond, trumpet.

F JFJ PERFORMANCE/CLINIC

Temple High School Brass Band

DIRECTOR: Markus Bonilla

3-4 p.m.

Strand 10A (Level 2)

F JFJ PERFORMANCE/CLINIC

Hoover HS First Edition Jazz Ensemble

DIRECTOR: Sallie Vines White

3-4 p.m.

Strand 11 (Level 2)

F JFJ PERFORMANCE/CLINIC

Time Check Jazz Orchestra

DIRECTOR: Caleb Chapman

3-4 p.m.

Strand 13 (Level 2)

C CLINIC: VOCAL

How to Dig Your Vocal Jazz Charts Deeper!

CLINICIAN: Jeremy Fox

3-3:50 p.m.

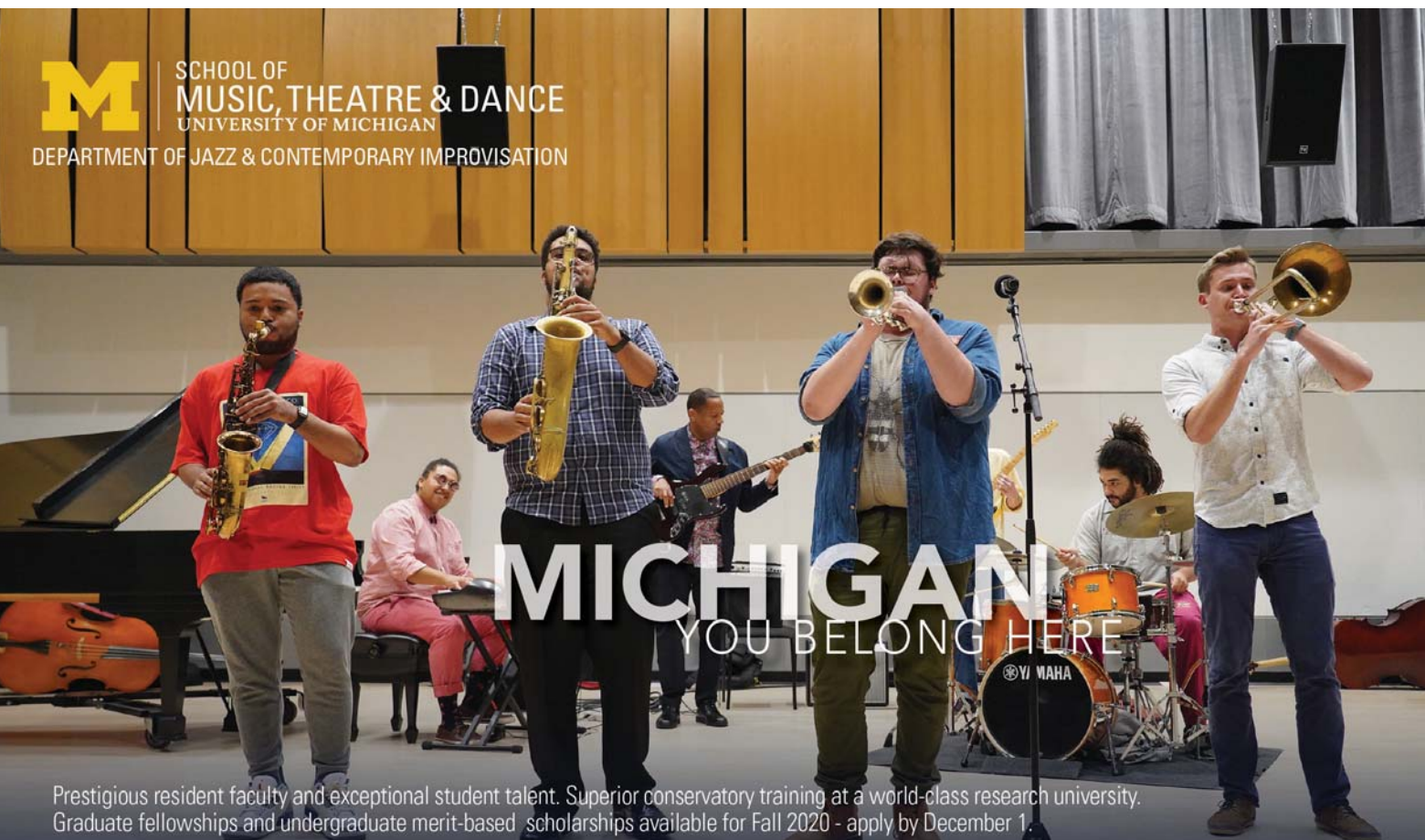
Strand 12A (Level 2)

Dig deeper to uncover the textural and harmonic techniques that vocal (as well as instrumental) jazz arrangers use to help deepen your musical understanding and better guide your ensemble's musical decisions. Examples of several techniques will be shown and demonstrated with Jeremy Fox's First Take ensemble from the School for Music Vocations in Creston, Iowa.



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Dennis Wilson, trombone



Dave Stryker



Matt Wilson



ChiArts Jazz Quartet



Allison Miller



Roger Treece



Rosana Eckert



Jeff Lederer

M MEETING
Women in Jazz Committee Meeting

CLOSED MEETING: Committee Members Only
CHAIR: Roxy Coss
3-3:55 p.m.
Strand 3 (Level 2)

P PERFORMANCE:
SCHOOL/INSTRUMENTAL
The Oberlin Conservatory Genre Nova Ensemble with Kenny Werner and Jamey Haddad

DIRECTORS: Jay Ashby and Jamey Haddad
3-3:50 p.m.
Visions Stage/Empire Ballroom C-D (Level 2)
 Oberlin Conservatory's Genre Nova Ensemble consists of a diverse group of students from both the Jazz and Classical departments, resulting in a truly unique instrumentation. While exploring repertoire from various styles of Global music, fundamental principles of improvisation, arranging/composition, and ensemble playing are developed.

R RESEARCH PRESENTATION
For Horses, Not For Artists: Meaning and Value in International Jazz Contests

PRESENTER: Mathias Heyman
3:30-3:55 p.m.
Imperial 12 (Level 4)

In this presentation, Mathias Heyman discusses how two international jazz contests, the B-Jazz International Contest and the Herbie Hancock International Competition, mediate certain cultural meanings and values, in particular relating to authenticity and ownership. In the process, he will demonstrate how these competitions aid the global circulation of jazz.

C CLINIC: BEGINNING IMPROVISATION
10 Techniques to Help Developing Jazz Soloists

CLINICIAN: Mike Dana
4-4:50 a.m.
Foster 1 (Level 2)
 Many developing jazz improvisers struggle with their solos, which often lack rhythmic drive, melodic development, and a solid grasp of the chord changes. This clinic will offer directors at all levels 10 ways to help their students craft more compelling solos using available rehearsal time.

R RESEARCH PRESENTATION
King Porter Stomps: Improvisation in the Solo Piano Music of Jelly Roll Morton

PRESENTER: Gordon Sheard
4-4:25 a.m.
Imperial 12 (Level 4)
 In this presentation Gordon Sheard offers

insight into the improvisation of legendary pianist Ferdinand Jelly Roll Morton. Analysis of three solo piano performance transcriptions of "King Porter Stomp" from the 1920s demonstrates that improvisation takes place at the background and foreground levels, and is deliberately organized to serve compositional goals.

C CLINIC: NEW ORLEANS
Street Smarts: Using New Orleans Music Traditions to Mentor and Inspire Jazz Students

CLINICIAN: Evan Christopher
4-4:50 p.m.
Imperial 5 (Level 4)
 The birthplace of jazz is also the birthplace of jazz pedagogy. New Orleans music and music-making traditions are invaluable for teaching jazz improvisation, instrumental techniques as well as performance strategies for soloists and ensembles. Clarinetist Evan Christopher shares a historically informed framework for mentoring and inspiring students of any level.

C CLINIC: VOCAL
3-D Exercises for Singers: Integrating Theory, Ear-Training and Voice Technique into One Exercise

CLINICIAN: Roger Treece
4-4:50 p.m.
Imperial 9 (Level 4)

This session offers a new method for understanding and creating music. Systematic exercises create the elements of a complete vertical musical structure (meter, subdivision, melody and harmony) in real-time, within a repeating vamp. These exercises guide participants in constructing rhythmic, harmonic and melodic elements, cultivating an inside-out understanding of music.

P PERFORMANCE:
PROFESSIONAL/VOCAL

Rosana Eckert Quintet
4-4:50 p.m.

New Voices Stage/Empire Ballroom A (Level 2)

Rosana Eckert, a jazz singer/songwriter and dynamic improviser, presents music from her acclaimed new album *Sailing Home*, which was released this summer on Origin Records. Produced by Peter Eldridge, the music takes a ride from funky grooves to bluesy swing to heartbreaking ballads to modern and ethereal landscapes.

M MEETING
International Welcome Gathering

HOSTS: Mary Jo Papich, Lou Fischer
4-5 p.m.
Strand 1 (Level 2)

M MEETING
Young Composer Showcase Committee Meeting

COORDINATOR: David Fodor
4-4:50 p.m.
Strand 3 (Level 2)

P PERFORMANCE:
SCHOOL/INSTRUMENTAL

The Chicago High School for the Arts Honors Jazz Quartet

DIRECTOR: Anthony Bruno
4:30-5:30 p.m.
Conservatory Stage/Elite Foyer (Level 1)
In celebration of Dave Brubeck's and Charlie Parker's 100th birthdays, the ChiArts Honors Jazz Combo be performing classic compositions by each artist. The ensemble will perform its own contemporary arrangements including elements of Latin, r&b, and New Orleans second-line styles.

R RESEARCH PRESENTATION
Understanding the Music of Gerry Mulligan

PRESENTER: David Larsen
4:30-4:55 p.m.
Imperial 12 (Level 4)

This presentation will showcase the compositional style of Gerry Mulligan.

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January 9, 2020, 9:00 a.m.
Imperial 12, L4



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The DIVA Jazz Orchestra DIVA + THE BOYS

Fire, finesse and swing are what you get from Sherrie Maricle and The DIVA Jazz Orchestra's latest album. With fresh and exciting arrangements featuring guest soloists Ken Peplowski, Jay Ashby, Marty Ashby and Claudio Roditi.



Spirit To Spirit

A stunning new book that chronicles the extraordinarily rich jazz life of Pittsburgh through interview and photography. The hardback print features Pittsburgh's current jazz legends and emerging artists while focusing a lens on the present Pittsburgh jazz landscape.





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From interviews with musicians and analysis of his original scores, manuscripts, and the parts used by his Concert Jazz Band, David Larsen will be showcasing his unique style of chamber music in his compositions.

P PERFORMANCE: PROFESSIONAL/ INSTRUMENTAL
Ricky Sebastian Quintet

4:30-5:20 p.m.

LeJENds Stage/Storyville Hall (Level 3)

The Ricky Sebastian Quintet with Steve Masakowski, Oscar Rossignoli, Brian Quezergue and Derek Douget pays respect to the tradition of early New Orleans jazz, but focuses on the evolution of jazz as an American art form and how it has incorporated musical styles from other countries. We draw inspiration from Cuba, Puerto Rico, Brasil and the Caribbean.

F JF PERFORMANCE/CLINIC
Temple High School Wildcat Jazz Combo

DIRECTOR: Marcos Duran

4:30-5:30 p.m.

Strand 10A (Level 2)

F JF PERFORMANCE/CLINIC
Kirkwood Community College
Jazz Transit

DIRECTOR: Fred Kiser

4:30-5:30 p.m.

Strand 11 (Level 2)

F JF PERFORMANCE/CLINIC
Los Angeles City College
Studio Jazz Band

DIRECTOR: Kristina Raymond

4:30-5:30 p.m.

Strand 13 (Level 2)

R RESEARCH PRESENTATION
Discovering Marian McPartland's
Solo Piano Style Used in Portraits

PRESENTER: Theresa Chen

5-5:25 p.m.

Imperial 12 (Level 4)

The presentation is part of a future book project on the evolution of Marian McPartland's piano style. It includes a discussion of the musical elements in her free improvisation and analyses on three newly transcribed Portraits taking place during early 2000s.

E EXHIBITS OPEN
Exhibitor Welcome! Meet the Artists and VIPs

5:30-7:30 p.m.

Elite Hall (Level 1)

JEN REGISTRATION OPEN

7:30-8:30 p.m.

Elite Foyer (Level 1)

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL
LSAT Quintet

8:10-9 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

Lauren Sevia, baritone saxophonist, and Alexa Tarantino,

alto saxophonist, present their fiery and engaging quintet LSAT. These saxophonists fuse with a dynamic rhythm section that propels their music to new heights. LSAT presents original compositions highlighting the unique combination of baritone and alto saxophone, and favorites from the jazz repertoire. They will be joined by Steven Feifke on piano, Marcos Varela on bass and Matt Wilson on drums.

**P PERFORMANCE: PROFESSIONAL/
INSTRUMENTAL WITH VOCALS**

The Bria Skonberg Quartet with Roxy Coss

9:10-10 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

The Bria Skonberg Quintet—with Darrian Douglas, Devin Starks, Mathis Picard and Hal Melia—perform Louis Armstrong to Leonard Cohen and beyond. This New York-based quartet led by trumpeter/vocalist Bria Skonberg links the present with the past by playing inventive arrangements of traditional jazz repertoire, clever reinterpretations of contemporary classics and original compositions with genuine heart and dynamic flair. Skonberg is a Bach Conn-Selmer Artist.

**P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL
Brubecks Play Brubeck**

10:10-11 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

The Brubecks Play Brubeck ensemble features the Brubeck brothers—Darius (piano), Chris (electric bass & trombone) and Dan (drums)—with British international tenor sax star Dave O'Higgins celebrating Dave Brubeck's centennial year in a concert of music from different periods of his long, illustrious career.

**P PERFORMANCE: SCHOOL/INSTRUMENTAL
Western Michigan University Gold Company**

DIRECTOR: Greg Jasperse

11 p.m.-Midnight

New Voices Stage/Empire Ballroom A (Level 2)

Western Michigan University's award-winning Gold Company regularly explores the edges of vocal jazz and dynamic creativity in an ensemble setting. For this performance, the group adds the spirited wizardry of special guests Johnaye Kendrick and Peter Eldridge to the mix.

J JAM SESSION: PRO NETWORK HANG

11:30 p.m.-1:30 a.m.

Vitascope (Level 3)

**J JAM SESSION: STUDENT
JENerations JAM (Beginner)**

Midnight-1:30 a.m.

Strand 10A (Level 2)

**J JAM SESSION: STUDENT
JENerations JAM (Intermediate)**

Midnight-1:30 a.m.

Strand 11 (Level 2)

**J JAM SESSION: STUDENT
JENerations JAM (Advanced)**

Midnight-1:30 a.m.

Strand 13 (Level 2)

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JEN SCHEDULE

THURSDAY, JAN. 9

M MEETING

P PERFORMANCE

C CLINIC

F JFF

R RESEARCH

J JAM SESSION



U.S. Navy Commodores



Terell Stafford



Dirty Dozen Brass Band



Bass Extremes

M MEETING/CLOSED
Education Committee

CHAIR: Dan Gregeman
8-8:55 a.m.
Strand 3 (Level 2)

JEN REGISTRATION OPEN

9 a.m.-5 p.m.
Elite Foyer (Level 1)

C CLINIC: SAXOPHONE TECHNIQUE
**Taming and Tuning
Your Saxophone Section**

CLINICIAN: Justin Pierce
9-9:50 a.m.
Foster 1 (Level 4)

Do you have a great band, but the saxophone section and/or soloists need work? Come and learn the keys to de-

veloping a jazz saxophone tone, which projects and blends, as well as tips to play the instrument more in-tune. Hand-outs included with every day exercises.

C CLINIC: TECHNOLOGY
**Beginning to Advanced
Improvisation Using SmartMusic**

CLINICIAN: Ted Scalzo
9-9:50 a.m.
Imperial 11 (Level 4)

SmartMusic is a play-along accompaniment tool with a huge library of jazz methods, improvisation material and jazz ensemble performance pieces. In this clinic we will demonstrate techniques and materials in SmartMusic that are appropriate for each level of jazz improvisation us-

ing concepts from Jerry Bergonzi's *Inside Jazz Improvisation Series*.

R RESEARCH PRESENTATION
**We Knew What We Had: The
Greatest Jazz Story Never Told**

PRESENTER: Marty Ashby
9-9:50 a.m.
Imperial 12 (Level 4)

We New What We Had is a documentary film screening and question-and-answer session. This film explores social conditions and historical events that conspired to make Pittsburgh a leading contributor to the legacy of jazz music. Packed with compelling interviews, historical photographs and more than 20 live performance clips by George Benson, Ray Brown, Billy Strayhorn, Mary Lou Williams and more—all Pittsburghers.

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Sallie B. Howard School Vocal Jazz Ensemble



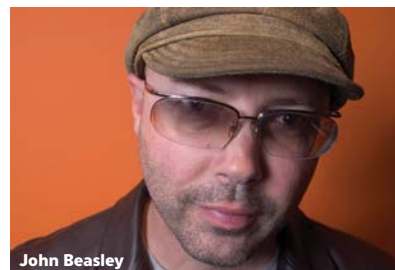
Jeff Coffin



Ali Ryerson



Bob Breithaupt



John Beasley

C CLINIC: VOCAL
Jazz Choir: Rendition, Spontaneity, Improvisation & Styling the Chart

CLINICIAN: Frank DeMiero
9-9:50 a.m.

Imperial 5 (Level 4)

This session offers exciting educational and entertaining methods for developing rendition, spontaneity, improvisation and the lyrics in jazz choir charts.

C CLINIC: PRESENTING
Let's Get Real About Being an Inspirational Clinician

CLINICIAN: John Wittmann
9-9:50 a.m.

Strand 12A (Level 2)

John Wittman will discuss the attributes and tactics of great clinicians. Attendees will be challenged to evaluate and up their game. Active and aspiring clinicians will gain real-life insight and an action plan to improve their practices and impact. Sponsored by Yamaha.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

Kobie Watkins Grouptet
9-9:50 a.m.
LeJENds Stage/Storyville Hall (Level 3)

Performing an energy-filled selection of songs from their latest album *Movement*, the Kobie Watkins Grouptet is taking music in an exciting direction, on a quest to infect music lovers spiritually, creatively and emotionally.

F JJF PERFORMANCE/CLINIC
University of Vermont

Post Bop Ensemble
DIRECTOR: Ray Vega
9-10 a.m.
Strand 10A (Level 2)

F JJF PERFORMANCE/CLINIC
Blue Valley High School Trebleaires

DIRECTOR: Taryn Gervais
9-10 a.m.
Strand 11 (Level 2)

F JJF PERFORMANCE/CLINIC
East Texas Youth Orchestra

Jazz Academy
DIRECTOR: Sarah Roberts
9-10 a.m.
Strand 13 (Level 2)

M MEETING
Mentoring Training

CHAIR: Ashley Shabankareh

9-9:55 a.m.
Strand 3 (Level 2)

JEN fosters substantive one-to-one mentoring between student musicians and experienced, master-level professionals. Join us as we provide skills you can use to create and foster the best mentorship experience for young students.

P PERFORMANCE: SCHOOL/INSTRUMENTAL

Arlington High School Jazz Machine
DIRECTOR: Richard Guillen
9-9:50 a.m.

Visions Stage/Empire Ballroom C-D (Level 2)
 The award-winning Arlington High School Jazz Machine from LaGrangeville, New York, performs a dynamic set of big band jazz spanning a wide range of styles and eras.

E DEDICATED EXHIBIT HOUR
Meet the Artists & VIPs

10-11 a.m.
Elite Hall (Level 1)
Exhibits Open 10 a.m.-5 p.m.

P PERFORMANCE: SCHOOL/INSTRUMENTAL

The Stamps Jazz Quintet
DIRECTOR: Chuck Bergeron

11-11:50 a.m.

Conservatory Stage/Elite Foyer (Level 1)

The Stamps Jazz Quintet is a student ensemble from the University of Miami's Frost School of Music. The group just released its first CD of original compositions, called *Blue Paint*, on ArtistShare. Stamps trumpet player David Sneider recently won the 2019 National Trumpet Competition.

C CLINIC: RHYTHM SECTION**Focus on Drum Set and Its Evolution—Improvisation, Rhythm and Phrasing for All Instruments**

CLINICIAN: Ricky Sebastian

11-11:50 a.m.

Imperial 11 (Level 4)

This clinic focuses on the history and evolution of the drum set, and Ricky Sebastian's approach to improvisation as well as rhythm and phrasing for all instruments, displacement and how to accent phrases. Sebastian will also cover knowledge of various jazz styles in this clinic.

R RESEARCH PRESENTATION**Jazz Research Approaches**

PRESENTER: Harry Price

11-11:50 a.m.

Imperial 12 (Level 4)

Individuals will present their research methods and attendees can ask questions. The idea of research is quite an open concept. Several experienced researchers (including: Daryl Kinney, Ohio State; Martin Norgaard, Georgia State; Monika Herzig, Indiana University; and Harry Price, Kennesaw State) will present approaches to research demonstrating many ways this work can be done. There will be time for questions to address anything the audience would like to ask.

C CLINIC: INTERMEDIATE IMPROVISATION**Expanding Your Blues Vocabulary—From Bird's Blues to Modal**

CLINICIAN: Dave Stryker

11-11:50 a.m.

Imperial 5 (Level 4)

Guitarist Dave Stryker will explain and demonstrate strategies you can use to open up ideas that make your blues sound more interesting and modern. By explaining different substitute chord changes and melodic phrases that work over them, new improvisational and compositional ideas can be unleashed.

C CLINIC: APPRECIATION
Experiencing Chick Corea: A Listener's Companion

PRESENTERS: Monika Herzig, Peter Kienle & Joshua Roberts

11-11:50 a.m.

Foster 2 (Level 2)

This clinic on Chick Corea's music looks at the full span of Corea's career, decade by decade, touching on the vast array of musical styles he engaged in, and provides tools for classroom applications and personal listening based on Herzig's 2017 book, *Experiencing Chick Corea: A Listener's Companion* from Rowman & Littlefield.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL**New Orleans Jazz Professors**

11-11:50 a.m.

Inspirations Stage/Celestin Ballroom (Level 3)

The New Orleans Jazz Professors: Jazz History and Revival Show is presented by the New Orleans Jazz Professors, a rotating ensemble of local New Orleans greats who also share their gift and expertise in the educational world. This group is led by local jazz artist Matt Lemmler.

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Oklahoma State University Big Band

P PERFORMANCE: SCHOOL/VOCAL
Sallie B. Howard School for the Arts & Education Vocal Jazz Ensemble

DIRECTOR: Manuel Martinez
11-11:50 a.m.

New Voices Stage/Empire Ballroom A (Level 2)

This performance is a combination of jazz, soul and blues. Sponsorships include North Carolina Central University's Jazz Studies Program, The City of Wilson and The Wilson Arts Council.

The substance of our program highlights the elements of many genres and fusions. The element of harmony and pizzazz will be exemplified. Guest artists include Al Strong, trumpet, and Lenora Helm Hammonds, vocals.

F JJF PERFORMANCE/CLINIC
Milton Academy I

DIRECTOR: Bob Sinicrope
11 a.m.-Noon
Strand 10A (Level 2)

F JJF PERFORMANCE/CLINIC
Folsom High School

Jazz Choir
DIRECTOR: Curtis Gaesser
11 a.m.-Noon
Strand 11 (Level 2)

F JJF PERFORMANCE/CLINIC
Blue Valley West HS Jazz 1

DIRECTOR: Cheryl Lee
11 a.m.-Noon
Strand 13 (Level 2)

M MEETING
Development Committee

11-11:55 a.m.
CHAIRS: Ashley Shabankareh & Doug DuBoff
Strand 3 (Level 2)

C CLINIC: CLASSROOM TEACHING
JazzSLAM (Jazz Supports Language Arts & Math): Acedemics Through Jazz

CLINICIAN: Mari Mennel-Bell
11-11:50 a.m.
Strand 12A (Level 2)

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math through subdivisions of whole notes; social studies through understanding the roots of jazz from Africa to the Caribbean to NOLA and across the United States; and essay structures through song forms.

C CLINIC: TOURING TIPS
What Needs To Be Done Before Leaving Your Driveway On Tour?

CLINICIAN: Jeff Coffin

Noon-12:50 p.m.

Strand 12A (Level 2)

You want to be a touring musician? Jeff Coffin, jazz artist, saxophonist and member of the Dave Matthews Band explores the many things that need to be done *before* even leaving the driveway on tour. From choosing a band, making a budget and selling merch to getting gigs, filling out contracts and more. This clinic covers it all.

C CLINIC: REHEARSAL TECHNIQUES
Communicating With the Young Drummer—It Is Possible!

CLINICIAN: Robert Breithaupt

Noon-12:50 p.m.

Foster 2 (Level 4)

The drummer is a key component of any jazz ensemble from stylistic interpretation,

dynamics, orchestration, defining form and the unique combination of simultaneously interpreting and improvising within a drum chart. This clinic will define strategies in guiding your young drummers toward success. Sponsors: Capital University, Yamaha, Sabian, Innovative Percussion and Remo.

C CLINIC: VOCAL
Tell Your Story Through the Lyrics of Jazz Standards

CLINICIAN: Kate Skinner with Josh Skinner

Noon-12:50 p.m.

Imperial 9 (Level 4)

Get personal with jazz vocalist Kate Skinner! Often, it can be easy for vocalists to feel trapped in the same interpretations of jazz standards that we sing over and over. This clinic will delve into strategies for finding a personal connection to those lyrics, and then techniques for sharing that story with an audience.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL
The Land of Dreams

Noon-12:50 p.m.

LeJENds Stage/Storyville Hall (Level 3)

The Land of Dreams features International Award-Winning Pianist Sorin Zlat in

collaboration with Woody Witt and Daniel Dufour. The concert will feature personal compositions from Zlat's new album *The Land of Dreams* as well as rearranged standards from his extensive repertoire. With influences from pop, rock, neo-soul, Romanian folklore, classical and Latin music combined with jazz, this musical journey is one not to be missed.

M MEETING
Collegiate Panel Discussion

MODERATOR: Natalie Wilson

Noon-12:55 p.m.

Strand 3 (Level 2)

All Collegiate students are invited and encouraged to share, discuss and learn from a panel of jazz educators about opportunities for teaching and performing jazz. Prepare to be enlightened and connect with other collegiate members attending JEN!

P PERFORMANCE: SCHOOL/INSTRUMENTAL

Stephen Foster All-Star Jazz Legacy Orchestra

DIRECTOR: Stephen Foster

Noon-12:50 p.m.

Visions Stage/Empire Ballroom C-D (Level 2)

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P PERFORMANCE: SCHOOL/INSTRUMENTAL

Thelma Yellin 4 Flute Flight

DIRECTOR: Matten Klein

1-1:50 p.m.

Conservatory Stage/Elite Foyer (Level 1)

The Thelma Yellin 4 Flute Flight ensemble from Israel was established in 2013 and combines four unique flute voices with an energetic acoustic rhythm section playing Brazilian music fused with jazz, Middle Eastern, '70s fusion hits and original compositions.

C CLINIC: PIANO TECHNIQUE

The Physical Mechanics of Jazz Piano Technique: A Different Way to Study the Lineage

CLINICIANS: Dave Meder & Steven Harlos

1-1:50 p.m.

Imperial 11 (Level 4)

We often study the solos, voicings and other musical aesthetics of our jazz pianist heroes, but what about their unique physical approaches to the instrument? This clinic analyzes a handful of jazz pianists in terms of their technique and mechanics—an invaluable, yet oft-neglected, approach for achieving an authentic sound.

Historically Black Colleges & Universities Ensemble present the Stephen Foster All-Star Jazz Legacy Orchestra with legendary New Orleans saxophonist James Rivers and vocalist Jermaine Bazzle. This Orchestra consists of 20 outstanding musicians from Mr. Foster's 46 years of serving as a music instructor and bandleader.

F JFJ PERFORMANCE/CLINIC
Downey High School Combo A

DIRECTOR: Corneliu Olariu

12:30-1:30 p.m.

Strand 10A (Level 2)

F JFJ PERFORMANCE/CLINIC
Fairview HS Age of

Guinevere

DIRECTOR: Janice Vlachos

12:30-1:30 p.m.

Strand 11 (Level 2)

F JFJ PERFORMANCE/CLINIC
The Jazz Studio

Community Big Band

DIRECTOR: Hosea London

12:30-1:30 p.m.

Strand 13 (Level 2)



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M MEETING
The RING: Research Committee Meeting

CHAIR: Monika Herzig
1-1:55 p.m.
Imperial 12 (Level 4)

G CLINIC: COMPOSITION/ARRANGING
Bob Brookmeyer's Compositional Exercises

CLINICIAN: Dave Rivello
1-1:50 p.m.
Imperial 5 (Level 4)

This clinic will focus on the three primary compositional exercises that Rivello got from Bob Brookmeyer during lessons. These exercises are included in his new book, *Bob Brookmeyer in Conversation with Dave Rivello*. Rivello currently teaches these to his students at the Eastman School of Music.

P PERFORMANCE: PROFESSIONAL/VOCAL

Gabriel Espinosa *Nostalgias De Mi Vida* featuring Kim Nazarian & Jay Ashby

1-1:50 p.m.
New Voices Stage/Empire Ballroom A (Level 2)

Gabriel Espinosa will be performing music of his latest production called *Nostalgias De Mi Vida*. The CD came out on Zoho Records in 2018. It is a set of compositions with a Mexican/Brazilian flavor featuring Kim Nazarian, Jay Ashby, Misha Tsiganov, Adriano Santos and a few other guests.

G CLINIC: PANEL DISCUSSION
Dave Brubeck the REAL Ambassador

MODERATOR: Todd Stoll
PANELISTS: Stephen Crist, Keith Hatschek and Darius Brubeck
1-1:50 p.m.
Strand 12A (Level 2)

M MEETING
JAZZ2U grant info/virtual outreach meeting

CHAIR: Mary Jo Papich
1-1:55 p.m.
Strand 3 (Level 2)

G CLINIC: INSTRUMENTAL
Practicing Toward Developing Your Individual Voice

CLINICIAN: Rick Margitza
2-2:50 p.m.

Foster 2 (Level 2)

Practice techniques culled from more than 40 years of experience, drawing on lessons from Gary Campbell, Sonny Stitt, Gerry Niewood, Dave Liebman and Michael Brecker. Through transcription and assimilation of the jazz language, and its transformation, Rick Margitza will provide a specific path geared toward finding your own, personal voice.

G CLINIC: PANEL DISCUSSION
Crossing the Divide: Healing Racial Tension at our Jazz Festivals

MODERATOR: Allyssa Jones
PANELISTS: Gregory J. Holt, Ronald Carter, Doug Stone & Jiana Hunter
2-2:50 p.m.
Imperial 9 (Level 4)

Last school year, students of color navigated racism at a competitive jazz festival, amplifying long-standing tensions in our field. This session provides a safe space to come together and talk as fellow musicians. Hear from panelists, share with peers and walk away with a sense of a place to start.

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RESEARCH POSTER SESSIONS

THURSDAY, JAN. 9

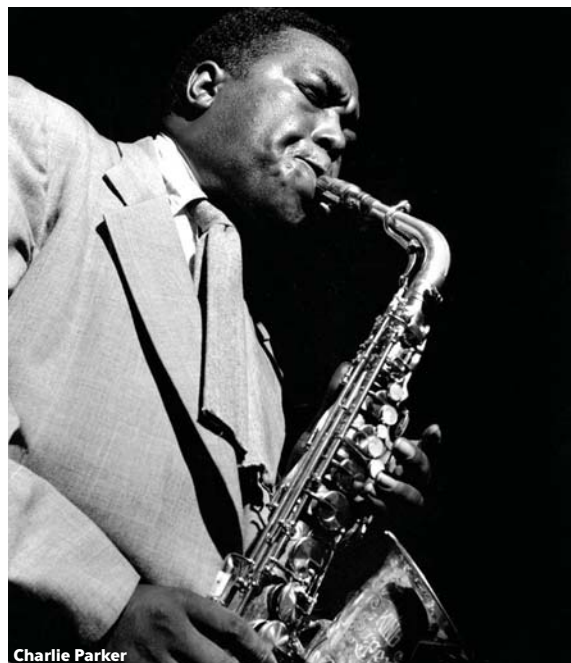
2-4 P.M.

STRAND FOYER

(LEVEL 2)



Dave Brubeck



Charlie Parker

DON WILKERSON AND THE TEXAS TENOR TRADITION

PRESENTER: David Detweiler

Don Wilkerson comes from the Texas tenor tradition perhaps best associated with Arnett Cobb and Illinois Jacquet. This presentation will focus on the Texas tenor lineage, with particular attention to Don Wilkerson's improvisatory style. An analysis of select solos will show his take on harmony, melody and nuance of sound.

A COMPARATIVE ANALYSIS OF THE MUSICAL VOCABULARY OF FATS NAVARRO & CLIFFORD BROWN

PRESENTER: Christopher Navarrete

This research is designed to provide musical examples chosen from a body of 30 transcribed solos of the performance influence Fats Navarro had on Clifford Brown. The objective is to highlight the musical link between Navarro and Brown,

providing a detailed catalogue and analysis of each player's musical vocabulary.

A COMPARISON OF CHARLIE PARKER SOLOS ON CHEROKEE

PRESENTER: Russell Haight

This session will compare and contrast several Charlie Parker improvisations over the chord progression to the jazz standard "Cherokee." The solos will range from Parker's earliest recorded work with the Jay McShann Orchestra to his final years.

A SURVEY OF COMPOSITIONAL METHODOLOGIES USED BY CONTEMPORARY JAZZ MUSICIANS

PRESENTER: Joel Linscheid

This presentation will examine the compositional approaches of several contemporary jazz musicians, including Jerry Bergonzi, Dave Holland and Donny McCaslin. Based on interviews and private study with the art-

ists, the presentation will address creative and practical elements of the compositional process, presenting strategies for developing a personal compositional methodology.

AN ANALYSIS OF THE MUSICAL VOCABULARY OF MELISSA ALDANA

PRESENTER: Bennett Wood

This research provides context for Melissa Aldana's musical vocabulary within the canon of jazz saxophonists, tracing a range of influences from Sonny Rollins to Mark Turner and highlighting the elements of Aldana's approach, which cement her position as a unique and essential voice in jazz today.

COMPOSING WITH THE MODES AND CHORDS OF HARMONIC MINOR AND HARMONIC MAJOR

PRESENTER: Greg Weis

This poster session examines the modes of harmonic minor and harmonic ma-

for (Ionian ♭6) and their implementation in modal jazz composition. Topics will include constructing strong voicings for each mode, strategies for modal composition, balancing bright and dark sonorities within a progression and the appropriate nomenclature for each mode.

CONSEQUENTIAL SAINTS: A MORAL ECOLOGICAL UNDERSTANDING OF RELIGION & JAZZ IN NEW ORLEANS

PRESENTER: David Baker

Through the lens of moral ecology, the religious influence on the culture of early jazz in New Orleans can be redefined. Complex identity structures combine with other factors to show that jazz musicians looked to one another for guidance—a trait that can be observed in jazz culture today.

DAVE BRUBECK'S NOMAD: INCORPORATION OF NON-WESTERN ELEMENTS

PRESENTER: Fumi Tomita

This presentation focuses on pianist Dave Brubeck's use of non-Western musical traditions as a means of expanding the improvisational and compositional language of jazz that led to his experiments in odd time signatures. The theme and piano solo on "Nomad" from his album *Jazz Impressions of Eurasia* will be analyzed.

EXPLORING APPLIED JAZZ IMPROVISATION THROUGH A HYBRID CMC LEARNING ENVIRONMENT: AN INSTRUMENTAL CASE STUDY

PRESENTER: Lonnie Easter

This session highlights a qualitative investigation of applied instruction in jazz improvisation within a hybrid of internet-mediated communication in a virtual learning environment. Instructional content for this environment is delineated as both asynchronous and synchronous; incorporating descriptive web-content, podcast/videocast materials and synchronous online lessons—for example, Skype or FaceTime.

FRENCH IMPRESSIONISM IN JAZZ: EXAMINING NELSON RIDDLE'S ARRANGING TECHNIQUES IN FRANK SINATRA'S ONLY THE LONELY

PRESENTER: Zachary Rich

The music of French Impressionist composers such as Claude Debussy and Maurice Ravel continues to impact jazz. Nelson Riddle's arranging and orchestration on Frank Sinatra's *Only The Lonely* are a prime example. This presentation will draw parallels between Riddle's arranging and major Impressionist works.

IMPROVISATION IN TRADITIONAL BRAZILIAN POPULAR MUSIC

PRESENTERS: Janet Grice & Paulo Siquiera

This study addresses performance practice in Brazilian music—choro and samba—through an analytical study of improvisation that examines different types of melodies and bass lines, presenting research on improvisational styles. Participants will develop a deeper understanding of the repertoire, gaining insight to the musical language of Brazilian music.

LITTLE BIRD: AN EXAMPLE OF THE EARLY ALTO SAXOPHONE STYLE OF JIMMY HEATH

PRESENTER: Jeff Rzepiela

Although Jimmy Heath is known primarily as a tenor player, he began as an alto saxophonist, drawing so heavily on Charlie Parker that he earned the nickname Little Bird from musicians. This research examines several transcriptions of Heath's solos and traces the influence of Parker on Heath's early development.

MUSIC EDUCATION: AN OBSERVATION OF THE SOCIOCULTURAL CONTEXT AS IT RELATES TO GENDER ROLES

PRESENTER: Natalie Wallace

This study addresses the vast contrast of gender roles in music educator positions. This collection includes data from North Carolina cities. Qualitative study is managed by participant observation. This will gauge the perception of the individual in connection to the expectations and decisions we make in present day.

SOUNDING THE HUMAN CONDITION: STUDENT PERCEPTIONS OF JAZZ AS A CONDUIT FOR SOCIAL JUSTICE

PRESENTER: David Clark

Because many students go through the American education system without a complete understanding of American history or the systemic structure of American society, there is often miseducation or a lack of knowledge about the context from which social justice issues arise. Jazz may provide a conduit for understanding these issues.

THAT MODERN MALICE: EXPLORING REPRESENTATIONS AND UNDERSTANDINGS OF BEBOP OVER 50 YEARS OF JAZZ HISTORIOGRAPHY

PRESENTER: Brian Casey

This presentation addresses issues in the historiography of modern jazz where three specific periods regarding the origins of bebop will be proposed and codified

in turn. The primary focus will be on the evolution between these periods of modern jazz historiography. Projected visual imagery and text will support the talk.

THE ADAPTATION OF SAXOPHONE-LIKE PHRASING INTO THE IMPROVISATORY VOCABULARY OF JAZZ GUITAR: AN ANALYSIS OF MELODIC DESIGN & ARTICULATION

PRESENTER: Daniel Pinilla

This study investigates how different guitarists introduced saxophone-like phrasing into the improvisatory vocabulary of jazz guitar through their collaborations with saxophonists. Daniel Pinilla will present a comparative analysis of phrasing, articulation and melodic design in solo improvisations to demonstrate how style in jazz flows between different instrument lineages.

THE LIFE AND WORKS OF LATE DAVE MATTHEWS BAND SAXOPHONIST LEROI MOORE

PRESENTER: Bob Fuson

A rarely studied figure, LeRoi Moore (co-founder of Dave Matthews Band) was one of the most influential musicians of the last 30 years. His life and works are presented to highlight his enormous contributions to improvisation and American music.

THE SACRED AND LITURGICAL JAZZ WORKS OF DAVE BRUBECK

PRESENTER: Derick Cordoba

Dave Brubeck has composed some of the most innovative and revered music in the jazz canon. In this paper, Derick Cordoba explores his sacred and liturgical jazz works. From 1968 to 1985 Brubeck composed many sacred works, which range from a jazz cantata to a jazz-infused Mass.

THREE AND ONE: EXPLORING THE STYLE, SOUND AND STRUCTURE OF THAD JONES AS A JAZZ TRUMPETER

PRESENTER: Shawn Williams

Through an analysis of several Thad Jones trumpet solo transcriptions, this lecture will highlight the relationship of Jones' playing style with his big band composition and arranging style. The lecture will be presented verbally and will be accompanied with visual aids and audio examples.

WNWLP—WHAT NOTE WOULD LOUIS ARMSTRONG PLAY

PRESENTER: James Thornton

This poster session will present a math-based analysis of Louis Armstrong's 125 jazz breaks as a basis of learning traditional jazz.

DON VEE PLOGG



Dave Rivello

P PERFORMANCE
Sisters in Jazz Concert

MENTOR/DIRECTOR: Tia Fuller
2-2:50 p.m.
LeJENds Stage/Storyville Hall (Level 3)

F JJF PERFORMANCE/CLINIC
Milton Academy II

DIRECTOR: Bob Sinicrope
2-3 p.m.
Strand 10A (Level 2)

F JJF PERFORMANCE/CLINIC
Fairview HS Excalibur

DIRECTOR: Janice Vlachos
2-3 p.m.
Strand 11 (Level 2)

F JJF PERFORMANCE/CLINIC
Folsom High School Jazz Band 2

DIRECTOR: Curtis Gaesser
2-3 p.m.
Strand 13 (Level 2)

C CLINIC: LIVESTREAMING
You'll Hear It Podcast

CLINICIANS: Adam Maness & Peter Martin
2-3 p.m.
Strand 3 (Level 2)
 Learn about Livestream by Open Studio.

C CLINIC: FLUTE
Intermediate Improvisation
Jazz Flute Masterclass

CLINICIAN: Ali Ryerson with Frank Potenza, guitar
2-2:50 p.m.
Strand 12A (Level 4)
 Ali Ryerson will demonstrate her approach to improvisation, how to use accents to swing harder, voice leading in solos, how to practice changes, jazz articulation and phrasing, vibrato and tone production and more. Please bring your flutes for this interactive session, accompanied by a jazz guitarist. Sponsored by Gemeinhardt Musical Instruments.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL
David Caffey Jazz Orchestra

2-2:50 p.m.
Visions Stage/Empire Ballroom C-D (Level 2)
 The David Caffey Jazz Orchestra, a

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Weds, 4pm,
Imperial 9, L4

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E DEDICATED EXHIBIT HOUR
Meet the Artists and VIPs
 3-4 p.m.
Elite Hall (Level 1)

P PERFORMANCE: SCHOOL/INSTRUMENTAL
San Francisco Conservatory of Music: RJAM Plays Brubeck
DIRECTOR: Jason Hainsworth
 4-4:50 p.m.
Conservatory Stage/Elite Foyer (Level 1)
 Having completed a one-month intensive on the music of Dave Brubeck, students and select Roots, Jazz and American Music (RJAM) faculty present RJAM Plays Brubeck. Faculty include Edward Simon, Carmen Bradford, Matt Wilson, Mike Rodriguez, David Sanchez, Matt Brewer, Julian Lage, Steve Davis, Warren Wolf, Chad Lefkowitz-Brown, Jason Hainsworth and Simon Rowe.

C CLINIC: COMPOSITION/ARRANGING
Finding the Heart of Joe Zawinul
CLINICIAN: John Beasley
 4-4:50 p.m.
Imperial 11 (Level 4)
 John Beasley will compare Joe Zawinul's "Borges Buenos Aires" with Beasley's own arrangement, a chart with no name that Zawinul gave Wayne Shorter and Beasley at a rehearsal. Zawinul passed the chart to Beasley to arrange. But Peter Erskine discovered the "found" song was not "lost," but recorded in 2005 by The Zawinul Syndicate.

C CLINIC: MASTERCLASS
The New Orleans Jazz Professors
CLINICIAN: Matt Lemmier
 4-4:50 p.m.
Imperial 5 (Level 4)
 The New Orleans Jazz Professors consist of a rotating ensemble of local New Orleans jazz greats who also share their gift and expertise of jazz music in the educational world. For this masterclass, the Professors include Matt Lemmier, Steve Masakowski, James Singleton, Jason Marsalis and John Mahoney.

P PERFORMANCE: PROFESSIONAL/VOCAL
Michelle Nicolle Sings Charlie Parker
 4-4:50 p.m.
New Voices Stage/Empire Ballroom A (Level 2)
 Hearing Parker for the first time woke vocalist Michelle Nicolle with a jolt, and helped decide her musical path. His virtuosic technique and sublime artistic conception continue to inspire her today. During this performance, she will be singing Charlie Parker originals and standards that he recorded in a trio setting to honor his legacy.

F JJF PERFORMANCE/CLINIC
Baltimore School for the Arts Dixieland Jazz Band
DIRECTOR: Chris Ford
 4-5 p.m.
Strand 10A (Level 2)

F JJF PERFORMANCE/CLINIC
Downey High School Vocal Jazz Ensemble
DIRECTOR: Corneliu Olariu
 4-5 p.m.
Strand 11 (Level 2)

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F JFJ PERFORMANCE/CLINIC
Folsom High School
Jazz Band I
DIRECTOR: Curtis Gaesser
4-5 p.m.
Strand 13 (Level 2)

M MEETING
Jazz Education Committee
Open Forum
CHAIR: Dan Gregerman
4-4:55 p.m.
Strand 3 (Level 2)

C CLINIC: FUNDING
Accessing Title IV-A
Grants for Your Program
CLINICIANS: David Jewell & Heather Mansell
4-4:50 p.m.
Strand 12A (Level 2)
Learn how you may be eligible for a Title IV-A Grant for Your K-12 public school program. Sponsored by Yamaha.

C CLINIC: RHYTHM SECTION
Just Connect: The Art
of the Rhythm Section in
Group Jazz Performances
CLINICIAN: Peter Malinverni
5-5:50 p.m.
Foster 2 (Level 2)
There are essential “guywires” between members of the performing jazz ensemble. Attention to each of these important connections will result in a group that sounds more together, more collaborative—in short, better. This clinic, featuring a trio led by Pete Malinverni, will demonstrate how those elements are addressed.

C CLINIC: SONGWRITING
Jump Start Your Songwriting
CLINICIAN: Rosana Eckert
5-5:50 p.m.
Imperial 9 (Level 4)
Renowned singer/songwriter and jazz educator Rosana Eckert will present a content-heavy clinic on methods and approaches to songwriting. Addressing lyric-writing concepts and workouts, melodic structure, understanding and exploration of song form and chordal ins and outs, this clinic is appropriate for all levels.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL
Venezuelan Jazz Collective
5-5:50 p.m.
LeJENds Stage/Storyville Hall (Level 3)
Venezuelan Jazz Collective is an innovative jazz ensemble comprised of an outstanding cast of world-class musicians. Their awareness of the jazz tradition, concert music and an upbringing surrounded by Caribbean and South American genres allow these performers to go from one idiom to the other with masterful spontaneity and musicianship.

C CLINIC: CLASSROOM TEACHING
The Process-Based
Jazz Program
CLINICIAN: Maeve Royce
5-5:50 p.m.
Strand 12A (Level 2)
How do we create a culture of inclusion and retain a diverse group of students in school jazz ensembles across divisions? By incorporating non-traditional jazz instrumen-



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tation and keeping the focus on student engagement, we can cultivate a community of jazz students with agency, empowered to lead their own music education.

P PERFORMANCE: SCHOOL/INSTRUMENTAL

Oklahoma State University Jazz Orchestra with Jack Helsley & Howard Potter

DIRECTOR: Tommy Poole
5-5:50 p.m.

Visions Stage/Empire Ballroom C-D (Level 2)

The OSU Jazz Orchestra is the premier performing group of the OSU Jazz Studies program. Averaging eight concerts per year, the OSU Jazz Orchestra regularly premieres arrangements and compositions specifically written for the group for its on- and off-campus concerts and/or CD recordings.

M MEETING College Fair

5:30-6:30 p.m.
Empire Ballroom Foyer (Level 2)

F JFF PERFORMANCE/CLINIC University of Nebraska Omaha Jazz Ensemble

DIRECTOR: Peter Madsen
5:30-6:30 p.m.
Strand 10A (Level 2)

F JFF PERFORMANCE/CLINIC Lakewood High School Jazz Ensemble

DIRECTOR: Michael Kernodle
5:30-6:30 p.m.
Strand 11 (Level 2)

F JFF PERFORMANCE/CLINIC Roosevelt University Large Jazz Ensemble

DIRECTOR: Marshall Vente
5:30-6:30 p.m.
Strand 13 (Level 2)

C CLINIC: INSTRUMENTAL Lessons from the Master: Charlie Parker

CLINICIAN: Mark Watkins
6-6:50 p.m.

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Foster 1 (Level 2)

Charlie Parker is considered a founding father of modern jazz. Twelve Parker solos are used as material for this method in two parts: 1) articulation, subdivision, rhythm; and 2) theory, devices, patterns. Written and aural excerpts are given and practice techniques applied.

C CLINIC: CAREER PATHS**Those Who Teach Also Play**

CLINICIANS: John Raymond & Jeff Coffin
6-6:50 p.m.

Imperial 11 (Level 4)

Jeff Coffin (saxophonist with Dave Matthews Band, Vanderbilt University) and John Raymond (trumpeter with Real Feels, Indiana University) team up to share their passion for being both highly regarded educators as well as world-renown performers. They make the case that every great teacher must also be a great player.

C CLINIC: REHEARSAL TECHNIQUES**How to Build a Superior****Jazz Ensemble**

CLINICIAN: Ray Smith

4-4:50 p.m.

Imperial 5 (Level 4)

Ray Smith will demonstrate successful teaching and rehearsal approaches and techniques based on the fact that jazz teachers must constantly work four areas: 1) The wind instruments—tone production, intonation, section playing and more; 2) The rhythm section—time feel, comping, drum fills and setups; 3) Playing styles—rhythm/time feel, articulation, phrasing, etc.; and, 4) The soloists—improvisation and more.

P PERFORMANCE: SCHOOL/INSTRUMENTAL**The New School Improvisation Ensemble**

DIRECTOR: Keller Coker

6-6:50 p.m.

Conservatory Stage/Elite Foyer (Level 1)

The New School Improvisation Ensemble will perform original and newly arranged works by the members of the group.

P PERFORMANCE: SCHOOL/VOCAL**Cal State Long Beach****Vocal Ensemble: Pacific****Standard Time**

DIRECTOR: Christine Helferich Guter

6-6:50 p.m.

New Voices Stage/Empire Ballroom A (Level 2)

Pacific Standard Time is the top vocal jazz ensemble at California State University Long Beach and has garnered DownBeat Student Music Awards for the past 10 consecutive years. The ensemble has performed at some of the most prestigious educational conferences in the U.S. The group performs a wide variety of jazz literature and styles from many different arrangers.

JEN REGISTRATION OPEN

6:30 p.m.-7:30 p.m.

Elite Foyer (Level 1)**J JAM****Dirty Dozen Brass Band
Second Line Parade**

6:40-7 p.m.

Top of the Escalators (Level 3)

Step up to a Second Line celebration at the top of the Lobby Escalators on Level 3. The Dirty Dozen Brass Band, one of the Crescent City's favorite groups, will lead a true New Orleans-style, second-line parade through the hotel and into to the Celestin Ballroom, stopping at the front of the stage at 7 p.m. for the beginning of the JENeral Session. Bring your horns and join in!



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John Raymond



Kate Skinner

Hyatt Regency to the Celestin Ballroom at 6:40 p.m. to begin the JEN-eral Session at 7 p.m.! Then, *DO NOT* miss the Dirty Dozen kicking off the evening concert on the main stage!

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

The Terell Stafford Sextet, featuring the Temple University Jazz Faculty

9:10-10 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

Terell Stafford Sextet is comprised of celebrated Temple University Boyer College of Music and Dance faculty members Tim Warfield, Dick Oatts, Bruce Barth, Byron Landham and David Wong performing music from their record, *Family Feeling*, released 2018.

JEN-ERAL SESSION Awards Ceremony

7-8:30 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

HOST: Todd Stoll, JEN President

The JEN-eral Session will be headlined by the JEN All-Stars Big Band under the direction of Greg Yasinistky.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

Dirty Dozen Brass Band

8:30-9 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

Join the Dirty Dozen Brass Band in a Second Line parade from the top of the escalators on the 3rd floor of the

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

U.S. Navy Band Commodores with Brad Leili and Jon Faddis

10:10-11 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

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P PERFORMANCE:
PROFESSIONAL/INSTRUMENTAL

Bass Extremes, Featuring Victor Wooten, Steve Bailey and Special Guests!

11:10-11:59 p.m.

Visions Stage/Empire Ballroom C-D (Level 2)

Performing selections from the album *New Bass Extremes* featuring Wooten, Bailey and an all-star cast. This performance includes world-renowned drummer Gregg Bissonette.

SPONSOR: Berklee College of Music.

J JAM SESSION: PRO NETWORK HANG

11:30 p.m.-1:30 a.m.

Vitascope (Level 3)

J JAM SESSION: STUDENT

JENerations JAM (Beginner)

Midnight-1:30 a.m.

Strand 10A (Level 2)

J JAM SESSION: STUDENT

JENerations JAM (Intermediate)

Midnight-1:30 a.m.

Strand 11 (Level 2)

J JAM SESSION: STUDENT

JENerations JAM (Advanced)

Midnight-1:30 a.m.

Strand 13 (Level 2)



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JEN SCHEDULE

FRIDAY, JAN. 10

M MEETING

P PERFORMANCE

C CLINIC

F JJF

R RESEARCH

J JAM SESSION



JERRIS MADISON

Tia Fuller



Chucho Valdés



Stefon Harris



Mark Whitfield

M MEETING
Exhibitor's Advisory Council
 CHAIR: Andrew Surmani
 8:30-9:30 a.m.
Exhibitor's Lounge Elite Hall A (Level 1)

P PERFORMANCE:
SCHOOL/INSTRUMENTAL
University of Nebraska-Omaha Combo I
 DIRECTOR: Darren Pettit
 9-9:50 a.m.
Conservatory Stage/Elite Foyer (Level 1)
 UNO Combo I is a writer's workshop where students craft original material with a live ensemble. Each member writes music for the ensemble. This performance will feature selections of that original music.

R RESEARCH PRESENTATION
Jelly Roll Morton, Inventor of Jazz, as a Focal Point for Jazz Authenticity Discourse in a Post-Truth World
 PRESENTER: Josiah Boornazian
 9-9:25 a.m.
Imperial 12 (Level 4)
 Issues of historical truth, authenticity, race, geography and performativity will be discussed in relation to Jelly Roll Morton's life, career and musical legacy. The emphasis of this presentation will be on Morton's relationship with folklorist Alan Lomax. This research was funded by a Björn Bärnheim Research Fellowship from the Hogan Jazz Archive at Tulane University.

C CLINIC: READING SESSION
Instrumental Reading Session
 PRESIDING: Mike Steinel
 9-10:00 a.m.
Imperial 5 (Level 4)
 The Navy Commodores will read through big band charts newly published with-in the past 12 months from exhibiting publishers. Second endings will be taken in order to facilitate reading through and previewing more music for the attendee.

C CLINIC: NEW ORLEANS MUSIC
An Introduction to Today's New Orleans Music
 CLINICIAN: Brian Seeger
 9-9:50 a.m.
Imperial 9 (Level 4)

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Luke Gillespie	John Raymond	Brent Wallarab
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F JFF PERFORMANCE/CLINIC
Milton Academy III
 DIRECTOR: Sinicrope
 9-10 a.m.
 Strand 10A (Level 2)

F JFF PERFORMANCE/CLINIC
Crescent Super Band
 DIRECTOR: Caleb Chapman
 9-10 a.m.
 Strand 11 (Level 2)

F JFF PERFORMANCE/CLINIC
Long Beach City College Big Band
 DIRECTOR: Patrick Sheng
 9-10 a.m.
 Strand 13 (Level 2)

M MEETING
Open Office Hour with JEN Treasurer Dustin Rohrer
 PRESIDING: Dustin Rohrer
 9-9:55 a.m.
 Strand 3 (Level 2)

R RESEARCH PRESENTATION
An Exploration of Jazz Improvisation Skill Development in Secondary School Jazz Programs
 PRESENTER: Kevin Watson
 9:30-9:55 a.m.
 Imperial 12 (Level 4)

This study investigates the process of instruction in jazz improvisation as practiced by expert teachers within successful high school jazz programs. The sample frame includes directors of jazz ensembles chosen as finalists in Jazz at Lincoln Center's Essentially Ellington competition. Common instructional strategies are discussed.

E DEDICATED EXHIBIT HOUR
Meet the Artists and VIPs
 10-11 a.m.
 Elite Hall (Level 1)
 Exhibits Open 10 a.m.-5 p.m.

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JEN REGISTRATION OPEN

10 a.m.-2 p.m.
Elite Foyer (Level 1)

C CLINIC: Q&A
Q&A with JEN Artist

Ambassadors Tia Fuller & Mark Whitfield

11-11:50 a.m.
Strand 3 (Level 2)

C CLINIC: INTERMEDIATE IMPROVISATION

The Improvisation Workshop Project: Jazz as Improvised Chamber Music

CLINICIAN: Jean Michel Pilc

11-11:50 a.m.
Foster 2 (Level 2)

Based in Montreal, Canada, the Improvisation Workshop Project (IWP) brings together musicians of all backgrounds and experience levels to explore the tradition of jazz as improvised chamber music based on collective improvisation. The IWP is funded by the Fonds De Recherche Du Québec – Société Et Culture (FRQSC). Assisted by Rémi Bolduc, Kevin Dean, Hannah Darroch, Philippe Côté and Annie Dominique.

C CLINIC: TECHNOLOGY
Top Finale Tips for Jazz Educators

CLINICIAN: Ryan Sargeant
11-11:50 a.m.

Imperial 11 (Level 4)

This clinic focuses on ways to improve your productivity with daily tasks and targets specific methods for note entry, jazz arranging techniques, editing and creating SmartMusic files and worksheets—all while avoiding bad habits. We will show you how to find the resources to help you learn on your own.

R RESEARCH PRESENTATION
Moving the Music: Jazz Dance and Duke Ellington

PRESENTER: Allana Radecki

11-11:25 a.m.

Imperial 12 (Level 4)

Jazz and dance manifest the African arts complex, shaped by the tidal forces of the New World. Duke Ellington exalted the African aesthetic tradition, aligning his music and imagination with all forms of jazz dance, especially tap, for more than 50 years. Come step inside Ellington's music with new appreciation.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

Greg Waits Quartet

11-11:50 a.m.

LeJENds Stage/Storyville Hall (Level 3)

Influenced by the mid-'60s Steve Lacy/Roswell Rudd Quartet, this ensemble will perform a set of originals. On one or two selections Waits will be playing the extended technique of multi-phonics inspired by Albert Mangelsdorff. Ensemble members include Larry Spencer, Ed Wise, Jeff Antoniuk, Jim White and David Mooney.

C CLINIC: VOCAL
Vocal Reading Session

CLINICIAN: Paris Rutherford

11 a.m.-Noon

New Voices Stage/Empire Ballroom A (Level 2)

A hand-selected ensemble of outstanding educators will read through vocal charts published within the past 12 months from all publishers. Second endings will be taken in order to facilitate reading through and previewing more music for the attendee. Paris Rutherford, professor emeritus at the University of North Texas, has assembled the charts as submitted by JEN exhibiting publishers and will preside over the session.

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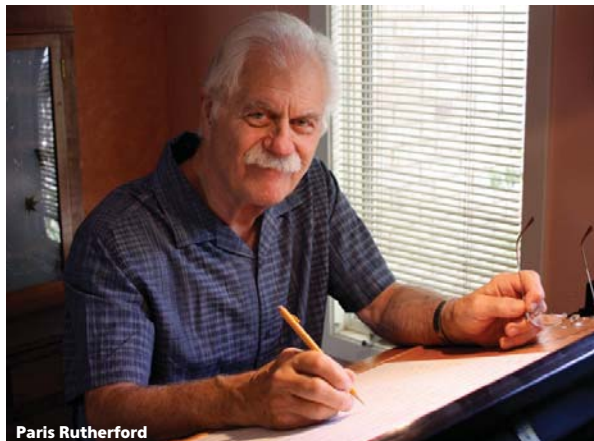
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Greg Walts



Paris Rutherford

DIRECTORS: Maeve Royce & Adele Dinerstein
11 a.m.-Noon
Strand 13 (Level 2)

P PERFORMANCE: PROFESSIONAL/COMMUNITY

The Iron Post Jazz Orchestra
11-11:50 a.m.

DIRECTOR: Robert Brooks
Visions Stage/Empire Ballroom C-D (Level 2)
 The Iron Post Jazz Orchestra is a community band in Urbana, Illinois. The group's mission is to give musicians experience in performing and composing original works. The band has maintained residency at The Iron Post, a club in Urbana, since 2016.

F JFJ PERFORMANCE/CLINIC

Bakersfield College
Jazz Combo A
DIRECTOR: Kris Tiner
11 a.m.-Noon
Strand 10A (Level 2)

F JFJ PERFORMANCE/CLINIC

Illinois Central College
Vocal Ensemble
DIRECTOR: Julie Clemens
11 a.m.-Noon
Strand 11 (Level 2)

C CLINIC: CLASSROOM TEACHING

Love that brass with Tom 'Bones' Malone
CLINICIAN: Tom "Bones" Malone
11-11:50 a.m.
Strand 12A (Level 2)

Tune into a lecture and demonstration of tuba, bass trombone, trombone, trumpet and piccolo trumpet. Bones Malone plays all of these instruments professionally.

F JFJ PERFORMANCE/CLINIC

Park Jazz Collective

R RESEARCH PRESENTATION

Charlie Parker's Influence on Hip-Hop
PRESENTERS: Gabriel Condon & Michael Titlebaum
11:30-11:55 a.m.
Imperial 12 (Level 4)

This study provides an analysis of Charlie Parker's rhythmic vocabulary and of several influential hip-hop artists' rhythmic vocabulary. A comparison shows that hip-hop artists are influenced by Parker's



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Neil Clarke

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Vanderlei Pereira

Visiting Artists

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 Al Foster
 Jon Gordon
 Fred Hersch*
 Sheila Jordan
 René Marie
 Dr. Lonnie Smith
 Marvin Stamm
 Tierney Sutton
 Kenny Werner

*every semester

rhythmic conception and share several key elements of his bebop rhythmic style.

P PERFORMANCE:
SCHOOL/INSTRUMENTAL

**New England Conservatory's
Tribute To Dave Brubeck**

DIRECTOR: Mark Zaleski

Noon-12:50 p.m.

Conservatory Stage/Elite Foyer (Level 1)

Multi-instrumentalist Mark Zaleski was mentored by Dave Brubeck as a student at his Institute. Following Dave's advice to find your own voice, Zaleski dedicated his NEC student ensemble to studying and re-imagining his classic compositions. The ensemble will premiere Zaleski's Brubeck arrangements that will be featured on his upcoming 2020 album.

**C CLINIC: INTERMEDIATE
IMPROVISATION**

**The How of Jazz: Tone,
Time and Expression**

CLINICIAN: Mike Steinel

Noon-12:50 p.m.

Foster 1 (Level 2)

Often jazz instruction places too much emphasis on what to play (chords, scales, licks, etc.) and overlooks how to play

(tone, time and expression). Drawing on 40 years of teaching experience, Mike Steinel will offer strategies that can elevate your improvisation to new levels of artistry.

R RESEARCH PRESENTATION
**Improvisation in Traditional
Brazilian Popular Music**

PRESENTERS: Paulo Siquiera & Glauco Lina

Noon-12:25 p.m.

Imperial 12 (Level 4)

This study addresses performance practice in Brazilian music—choro and samba—through an analytical study of improvisation that examines melodies and bass lines, presenting research on improvisational styles. Participants will develop a deeper understanding of the musical language of Brazilian music.

C CLINIC
Young Composer Showcase

COORDINATOR/PRESIDING: David Fodor

ENSEMBLE: Navy Commodores

Noon-1 p.m.

Imperial 5 (Level 2)

C CLINIC: VOCAL
**Care For the Professional Voice:
What Every Singer Should Know**

CLINICIAN: Holli Ross

Noon-12:50 p.m.

Imperial 9 (Level 2)

Welcome to a lecture and visual presentation about various vocal cord pathologies and their causes, good vocal health practices and how they impact the professional singing voice. A question-and-answer period will follow the presentation.

P PERFORMANCE:
PROFESSIONAL/INSTRUMENTAL

John Mills Times Ten

Noon-12:50 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

John Mills Times Ten is a powerhouse 10-piece ensemble on the renowned Austin, Texas, scene. Rhythmic drive, melodic surprise and harmonic imagination are the band's signature with the leader's innovative compositions putting a contemporary, groove-based spin on the big band tradition, interweaving dynamic ensemble passages with virtuosic improvisation.

C CLINIC: PRESENTING AT JEN
**How to Submit an Application
to Present or Perform
at the Conference**

PRESENTER: Sharon Burch, Managing Director

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Soggy Po Boys



New Light Quartet



Mark Zaleski

Noon-12:50 p.m.

Strand 3 (Level 2)

Are you curious about the process of how to apply to present or perform at the next JEN Conference? Join us for an overview of the conference submission and review process.

R RESEARCH PRESENTATION
Still Image or Full-Motion Video? How Audio With Differing Visual Stimuli of Live Jazz Performances Effect Student's Focus of Attention

PRESENTER: John Coggiola

12:30-12:55 p.m.

Imperial 12 (Level 4)

Discussion of college music students' (N=80) self-reports indicating what elements they attended to while viewing selected live jazz performance audio excerpts accompanied by either a still image or full-motion video. Results will be discussed with implications for instructional practices in jazz improvisation as well as suggestions made for future research.

F JJF PERFORMANCE/CLINIC
University Prep Combo 1

DIRECTOR: Jason Parker

12:30-1:30 p.m.

Strand 10A (Level 2)

F JJF PERFORMANCE/CLINIC
Long Beach City College
Lyrical Workers

DIRECTOR: Andrea Calderwood

12:30-1:30 p.m.

Strand 11 (Level 2)

F JJF PERFORMANCE/CLINIC
Saint Xavier University
Jazz Ensemble

DIRECTOR: Shawn Salmon

12:30-1:30 p.m.

Strand 13 (Level 2)

C CLINIC: TRUMPET
Trumpet 101 With Ashlin Parker & Trumpet Mafia

MODERATOR: Dr. Matt Leder

1-1:50 p.m.

Foster 2 (Level 2)

There is a strong sense of community between musicians that is especially unique to the culture of New Orleans and jazz. From the baddest to the saddest, ALL trumpet players are welcome to hang out and play some music with Ashlin Parker and Trumpet Mafia! Bring your instruments and check your ego at door!

C CLINIC: VOCAL TEACHING
Vocal Jazz Fundamentals Through Accessible Literature

CLINICIAN: Roger Emerson

1-1:50 p.m.

Imperial 11 (Level 4)

Roger Emerson will lead an informative reading session that includes two-part, SAB and Easy SATB literature selected to help teachers introduce swing and Latin styles, harmonic analysis and basic improvisation in a fun, energized setting. This session will be particularly of interest to beginning vocal jazz ensemble directors.

R RESEARCH PRESENTATION
Extra Rhythmic Gears: An Analysis of How Chris Potter & Jerry Bergonzi Use Metric Modulations When Improvising

PRESENTER: Tommy Poole

1-1:25 p.m.

Imperial 12 (Level 4)

Drawing from transcriptions of well-known jazz solos, this research defines and provides pedagogical approaches for some of the more commonly used metric modulations in jazz improvising.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

Dave Potter's Retro Groove

1-1:50 p.m.

LeJENds Stage/Storyville Hall (Level 3)

Retro Groove features sincere jazz that takes on popular hits from the 1980s by artists such as Chaka Khan, Peter Gabriel, The Doobie Brothers, Michael Jackson and more. The group includes Dave Potter on drums, Miguel Alvarado on saxophone, Will Goble on bass and Austin Johnson on piano. Sponsored by Mapex drums, Sabian cymbals and Vic Firth drumsticks.

C CLINIC: INTERMEDIATE IMPROVISATION
Adopting the Charlie Parker Vocabulary to Guitar

CLINICIAN: Roni Ben-Hur

1-1:50 p.m.

Strand 12A (Level 2)

Charlie Parker's brilliant improvisation, arguably the most influential in the jazz

world, can be technically challenging and counterintuitive to the way a guitar is played. Using some of Bird's most iconic phrases, Roni Ben-Hur will show how to adopt and understand the bebop language as it applies to the guitar.

M MEETING
Informal University Director Networking Group

PRESIDING: Dana Landry
1-1:55 p.m.
Strand 3 (Level 2)

P PERFORMANCE: SCHOOL/INSTRUMENTAL

Fontainebleau High School Jazz Ensemble One

DIRECTOR: Ralph Hicks
1-1:50 p.m.

Visions Stage/Empire Ballroom C-D (Level 2)
Fontainebleau High School Jazz Ensemble One with guest artist Doug Stone and others, will be performing standard big band repertoire and contemporary big band charts.

R RESEARCH PRESENTATION
From Gramophone to Grammy: Jazz as Popular Music

in the Boardwalk Empire Compilation Soundtracks

PRESENTER: Gretchen Carlson
1:30-1:55 p.m.

Imperial 12 (Level 4)

This presentation is an examination of the production of HBO's Boardwalk Empire soundtracks, which serve as a fascinating blend of early jazz and contemporary pop that complicates era and genre boundaries and features artists from Vince Giordano to Regina Spektor. Gretchen Carlson investigates the relationships between authenticity, creativity, popularity and labor in period jazz performance on film.

P PERFORMANCE: PROFESSIONAL/ VOCAL & INSTRUMENTAL

Soggy Po Boys: Honoring A Tradition

2-2:50 p.m.

Conservatory Stage/Elite Foyer (Level 1)

The Soggy Po Boys perform traditional New Orleans repertoire as well as original compositions written in the idiom. They are influenced as much by the music of Armstrong, Bechet and Waller as they are by Professor Longhair, Allen Toussaint and the music of the Caribbean.

C CLINIC: COMPOSITION/ ARRANGING

Writing for Strings—Essential Strategies for the Jazz Arranger

CLINICIAN: Rich DeRosa

2-2:50 p.m.

Foster 1 (Level 2)

Today's budgets limit the size of a string orchestra. To compete in more ram-bunctious jazz environments, arrangers must produce a most-effective sound for a smaller orchestra. Strategies include bowing, divisi and double-stops. Rich DeRosa will discuss a sample of arrangements from the *Joey Alexander with Strings* concert at Jazz at Lincoln Center.

R RESEARCH PRESENTATION
Brubeck: Adored by the Public, Rejected by Many Musicians & Historians. Why?

PRESENTER: Lewis Porter

2-2:25 p.m.

Imperial 12 (Level 4)

Dave Brubeck is one of the most famous jazz artists of all time, but he is ignored by many musicians and historians. Do they really know his music? Excerpts from surprising early recordings will illustrate that his method of improvisation

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owed little to precedent, helping to account for this mixed reception.

C CLINIC: CLASSROOM TEACHING
Introducing Harmony Cloud 2.0.

CLINICIANS: Stefon Harris & Clif Swiggett
2-2:50 p.m.

Imperial 5 (Level 4)

Join Stefon Harris, director of Manhattan School of Music's Jazz Arts Program, and entrepreneur and jazz trombonist Clif Swiggett to experience Harmonic Immersion. This workshop is for all musicians (teachers and students) interested in expanding their intuitive ability to recognize chord progressions by ear. Bring your instrument and dive in!

C CLINIC: CLASSROOM TEACHING
The Brazilian 16th-Note Phrasing Through Cabula Rhythm, Samba and Bossa Nova

CLINICIAN: Juan Megna

2-2:50 p.m.

Imperial 9 (Level 4)

This clinic will cover, through the analysis of rhythm elements, Brazilian bossa nova and samba jazz fundamentals, supported by some of its predecessor rhythms: Afro Brazilian cabula and samba batucada. In this way, the clinic will provide musical devices to improve Brazilian genres in jazz performance.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

Ayn Inseto Jazz Orchestra with Sean Jones

2-2:50 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

Performing modern big band compositions

and arrangements, including pieces celebrating Charlie Parker. The featured guest artist is JEN president-elect Sean Jones.

P PERFORMANCE: SCHOOL/VOCAL
University of North Texas Jazz Singers

DIRECTOR: Jennifer Barnes

2-2:50 p.m.

New Voices Stage/Empire Ballroom A (Level 2)

UNT Jazz Singers will perform a variety of musical arrangements written by ensemble members as well as songs written by Dave Brubeck and Charlie Parker.

F JFJ PERFORMANCE/CLINIC
University Prep Combo 2

DIRECTOR: Jason Parker

2-3 p.m.

Strand 10A (Level 2)

F JFJ PERFORMANCE/CLINIC
Oklahoma Christian University Jazz Ensemble

DIRECTOR: Heath Jones

2-3 p.m.

Strand 11 (Level 2)

F JFJ PERFORMANCE/CLINIC
American Leadership Academy Eagles Jazz Blue

DIRECTOR: Cami Mathusek

2-3 p.m.

Strand 13 (Level 2)

M MEETING
AAJC/JEN Mentor Meet-Up

HOST: Dr. Trineice Robinson-Martin

2-2:55 p.m.
Strand 3 (Level 2)

R RESEARCH PRESENTATION
Authenticity in Jazz Outside the United States: Tasmania as a Case Study

PRESENTER: Simon Petty

2:30-2:55 p.m.

Imperial 12 (Level 4)

The research presentation is on Australian historiographical jazz studies. It will explore the authenticity in jazz outside the United States and present the Australian island-state of Tasmania as a case study for doing so. The research positions a framework for constructing a cultural jazz diaspora outside the United States.

E DEDICATED EXHIBIT HOUR
Meet the Artists and VIPs

3-4 p.m.

Elite Hall (Level 1)

C CLINIC: VOCAL
Rigging the Parachute: A Great Singer's Guide to a Good Lead Sheet

CLINICIAN: Alexis Cole

4-4:50 p.m.

Foster 2 (Level 2)

This session aims to empower vocalists through a discussion on how a great lead sheet helps singers get the best performances from their band and create good will. Singers learn a strategy for how to pick their ballpark key. This is also a Sibelius tutorial with handout and checklist for common lead sheet errors.



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PROGRAM DATES: May 21, 2020 – August 8, 2020

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C CLINIC: COMPOSITION/ ARRANGING

Enhancing Combo Performances Through Arranging for Jazz Combo

CLINICIAN: Drew Zaremba

4-4:50 p.m.

Imperial 11 (Level 4)

Ever feel like your combo performances are ordinary and predictable? In this clinic, UNC composition professor Drew Zaremba covers how you can use arranging and make your small group break out of jazz stereotypes to keep your sets fresh and engaging. Recommended for newer jazz musicians.

R RESEARCH PRESENTATION

Jazz Education in Russia: A Historical Overview

PRESENTER: Cyril Moshkow

4-4:25 p.m.

Imperial 12 (Level 4)

This session provides an overview of the history of jazz education in Russia. Dedicated to the 45th anniversary of the introduction of jazz curriculum into the formal music education system in Russia, the research is supported by the Jazz Research Center in Yaroslavl, Russia and The Real Jazz Ambassadors in Nashua, New Hampshire.

J JAM

Women in Jazz Jam Meet & Greet

CHAIR: Roxy Coss

4-5:30 p.m.

Imperial 5 (Level 4)

Open to all! Bring your instrument.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

Rick Margitza & the New Orleans All-Stars

4-4:50 p.m.

LeJENds Stage/Storyville Hall (Level 3)

Living in New Orleans between 1983-

1988, Rick Margitza established life-long connections with master musicians John Vidacovich, Steve Masakowski, James Singleton and Mike Peller. Over the course of 30 years, the group established a band and repertoire called Secondline. Its music is a combination of modern jazz and New Orleans rhythms.

F JJF PERFORMANCE/CLINIC

University Prep Combo 3

DIRECTOR: Jason Parker

4-5 p.m.

Strand 10A (Level 2)

F JJF PERFORMANCE/CLINIC

Virginia Youth Jazz Ensemble

DIRECTOR: Paul Bangser

4-5 p.m.

Strand 11 (Level 2)

C CLINIC: CLASSROOM TEACHING

Cracking the Code: Unlocking the Skill of Transcription

CLINICIANS: Bob Habersat & Paul Levy

4-4:50 p.m.

Strand 12A (Level 2)

Transcription is the most effective way to develop a good ear and to acquire jazz language. This clinic will outline a tiered approach to dictation

that isolates the different elements of transcription and presents them in a fun and interactive environment using resources from shedthemusic.com.

F JJF PERFORMANCE/CLINIC

Capital University Big Band

DIRECTOR: Dr. Lou Fischer

4-5 p.m.

Strand 13 (Level 2)

P PERFORMANCE: SCHOOL/INSTRUMENTAL

Jacksonville State University Big Band with Ashlin Parker

DIRECTOR: Andrew Nevala

4-4:50 p.m.

Visions Stage/Empire Ballroom C-D (Level 2)

Jacksonville State University Jazz Ensemble I, a 2015 Downbeat Student Music Award Winner for Outstanding Performance, presents a concert chronicling the history of Latin big band music from the 1940s to the present. Sponsored by 3-2 Music Publishing (3-2music.com).

R RESEARCH PRESENTATION

The Bass Line Vocabulary of Israel Crosby

PRESENTER: Braun Khan

4:30-4:55 p.m.

Imperial 12 (Level 4)

This study identifies the elements that characterize Israel Crosby's playing style during his time with the Ahmad Jamal Trio. Elements that are idiomatic to Crosby's playing style are identified through transcriptions of his complete recorded bass lines with Ahmad Jamal and Vernel Fournier.

**P PERFORMANCE:
SCHOOL/INSTRUMENTAL****Western Michigan
University Advanced Jazz
Ensemble + Strings****DIRECTOR:** Andrew Rathburn
5-5:50 p.m.**Conservatory Stage/Elite Foyer (Level 1)**

The WMU Advanced Jazz Ensemble is committed to performing original music composed by its members. Our current project adds a string quartet to the group, delivering a new dimension to the ensemble and intermixing disparate styles and colors.

C CLINIC: REHEARSAL TECHNIQUES**Ten Takeaways to Help
Your Student Big Band Pianist,
Even if You're Not a Pianist****CLINICIAN:** Robin Connell
5-5:50 p.m.**Foster 1 (Level 2)**

This session offers methods and helpful hints band directors can use for guiding student big band pianists with piano parts that are fully written out in the grand staff, or only use chord symbols, or employ a combination of both. Sight-reading, comping, voicings, form and prioritizing practice are among the topics addressed.

C CLINIC: OUTREACH**Jazz is Community! Tips for
Making a Deeper Impact in your
Jazz Education Community****CLINICIANS:** Zach Compston
& Miles Bowers
5-5:50 p.m.**Imperial 11 (Level 4)**

What does your jazz community look like? Discover how to take clear steps to create deeper impact with your jazz education efforts by leveraging community opportunities and measuring results. From rural and urban settings to state and national opportunities, you will walk away with ways to better serve your community through jazz.

R RESEARCH PRESENTATION
**Person-Centered
Learning in Jazz****PRESENTER:** Kristen Bromley
5-5:25 p.m.**Imperial 12 (Level 4)**

Through person-centered learning, students grow and develop cognitively, emotionally and experimentally as whole persons. They develop greater self-discipline, and they become more fully functioning persons and musicians. In this presentation, Dr. Kristen Bromley explains the

principles and outcomes of person-centered learning that occurred in a jazz combo during one semester of instruction.

C CLINIC: REHEARSAL TECHNIQUES**Practice Strategies for
Distractable Students (and
Distractable Professionals)****CLINICIAN:** Patrick Cornelius
5-5:50 p.m.**Imperial 9 (Level 4)**

Saxophonist Patrick Cornelius presents considerations for teaching distractible students of all ages. Strategies for structuring lesson plans, practice routines and instrumental techniques will be addressed, along with specific concerns for working with ADD/ADHD students in the context of private instruction and practice time management techniques for distractible professionals.

**P PERFORMANCE:
PROFESSIONAL/VOCAL****For the Love of Nancy: A Tribute
To Nancy Wilson with Carmen
Bradford, Tyrone Jackson, Bran-
don Robertson & Robert Boone**

5-5:50 p.m.

New Voices Stage/Empire Ballroom A (Level 2)

Nancy Wilson, jazz vocalist? "I don't

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Ronnje Ben-Hur



Jacksonville State University Big Band

put labels on it, I just sing. It's all in the ear of the listener. Let them decide." This is a tribute of thanks to the incomparable Ms. Nancy Wilson.

R RESEARCH PRESENTATION Developing the Canon in the Dark Room: Photography's influence on Jazz

PRESENTERS: Ramsey Castandea &
Amanda Quinlan
5:30-5:55 p.m.

Imperial 12 (Level 4)

This is an examination of the under-appreciated role of photography in shaping the jazz canon. Surveying well-known images and album covers through the lens of critical theory and new jazz studies, we argue that jazz photography has helped construct popular notions of what defines authentic jazz.

F JJF PERFORMANCE/CLINIC The Inevitables

DIRECTOR: Caleb Chapman
5:30-6:30 p.m.
Strand 10A (Level 2)

F JJF PERFORMANCE/CLINIC Stetson University Jazz Ensemble

DIRECTOR: Patrick Henessey
5:30-6:30 p.m.
Strand 11 (Level 2)

F JJF PERFORMANCE/CLINIC University Prep Varsity Jazz Ensemble

DIRECTOR: Jason Parker
5:30-6:30 p.m.
Strand 13 (Level 2)

C CLINIC: DRUM TECHNIQUE Joe Morello: Mastery in Motion

CLINICIAN: Dr. Troy Hall

6-6:50 p.m.

Foster 2 (Level 2)

The Dave Brubeck Quartet's classic lineup showcased the innovation, musicality and flawless technique of drummer Joe Morello. This clinic celebrates Morello's artistry by exploring aspects of his highly musical drumming on classic Brubeck recordings, including his comping, soloing and orchestration choices on the drum kit.

C CLINIC: CLASSROOM TEACHING We Got The Beat

CLINICIAN: Kris Berg

6-6:50 p.m.

Imperial 5 (Level 4)

An in-depth look at making your rhythm section better, which in turn will make your large jazz ensemble more dynamic and exciting. Subjects include dynamics, grooves, timekeeping, comping, colors and more. This session features a live rhythm section. Sponsored by Alfred Music.

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL

**New Light with Gene Perla,
Dave Liebman, Adam Niewood
& Adam Nussbaum**

6-6:50 p.m.

LeJENds Stage/Storyville Hall (Level 3)

A classic jazz quartet of two saxophones, double bass and drums dedicated to preserving the music of the Elvin Jones Jazz Machine. Dave Liebman and Gene Perla were two original members of Elvin's Machine. With saxophonist Adam Niewood and drummer Adam Nussbaum, this is a no-nonsense, straight-ahead, burning group.

C CLINIC: EQUITY WORKSHOP Jazz Bias Workshop—

Uncovering Implicit Bias

CLINICIAN: Naomi Siegel

6-6:50 p.m.

Strand 12 (Level 2)

By exploring implicit biases we hold in jazz, participants work to dismantle the power of unconscious bias and, in turn, support creative expression from suppressed voices to make jazz a stronger art form. This workshop is an opportunity in an ongoing journey to disrupt unconscious bias in jazz.

P PERFORMANCE: SCHOOL/INSTRUMENTAL**University of Miami Frost Concert Jazz Band with Charles Pillow**

DIRECTOR: John Daversa

6-6:50 p.m.

Visions Stage/Empire Ballroom C-D (Level 2)

Bitches Brew Revisited with arrangements by Charles Pillow.

JEN REGISTRATION OPEN

7-8 p.m.

Elite Foyer (Level 1)

P PERFORMANCE: PROFESSIONAL JEN Scholarship Concert

(A Ticketed Event, \$25) featuring the Grammy award-winning New Orleans Jazz Orchestra directed by Adonis Rose with Tia Fuller, Victor Adkins, Mark Whitfield and more!

7:30-8:45 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

The New Orleans Jazz Orchestra will honor the legacies of two musical titans—Aretha Franklin and Allen Toussaint. This 19-piece jazz orchestra will reimagine Franklin's vocal prowess and the enduring impact of Toussaint's musicianship and songwriting. The show delivers plenty of guest artists, including Tia Fuller, Victor Adkins, Mark Whitfield and more! Proceeds from this ticketed event go toward JEN Scholarships!

P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL**Preservation Hall Legacy Band**

9:10-10 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

The Preservation Legacy Band is the premiere ensemble of the most tenured artists from the Preservation Hall musical collective. Each performer bears a unique connection to the earliest practitioners of jazz itself, some by bloodline, but all united by the sheer power of tradition.

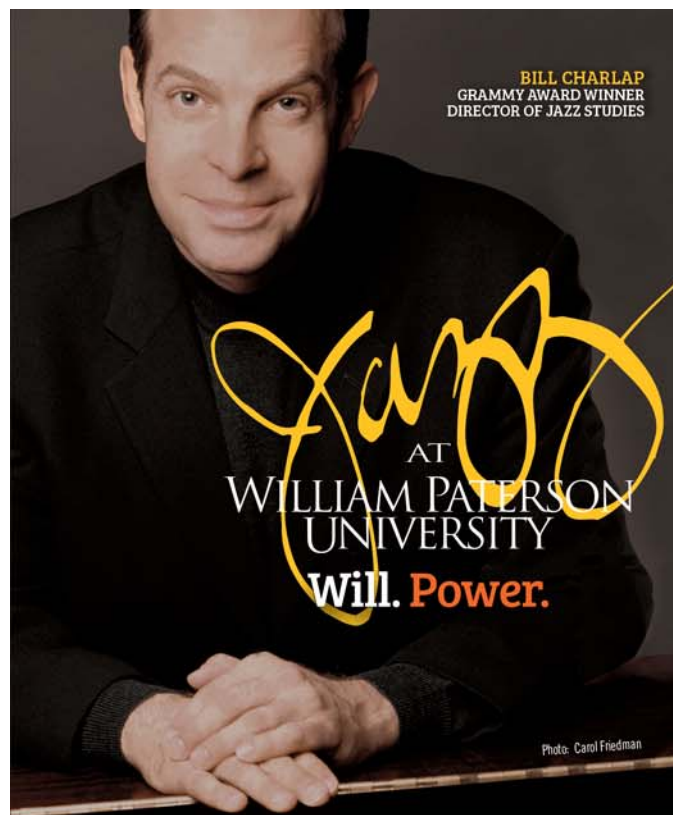
P PERFORMANCE: PROFESSIONAL/INSTRUMENTAL**Caliente with Dr. Jose Valentino & Francisco Torres**

DIRECTOR: Jose Diaz

10:10-11 p.m.

Inspirations Stage/Celestin Ballroom (Level 3)

Caliente—a hot group from the Diaz Music Institute and led by Jose Antonio Diaz, a Grammy Music Educator Award Top 10 finalist—will present an exciting Latin jazz performance featuring traditional to contemporary Afro-Cuban and other Latin American music styles. This set features special guests—Dr. Jose Valentino, an Emmy Award winner and two-time Grammy nominee as well as and Grammy winner Francisco Torres.



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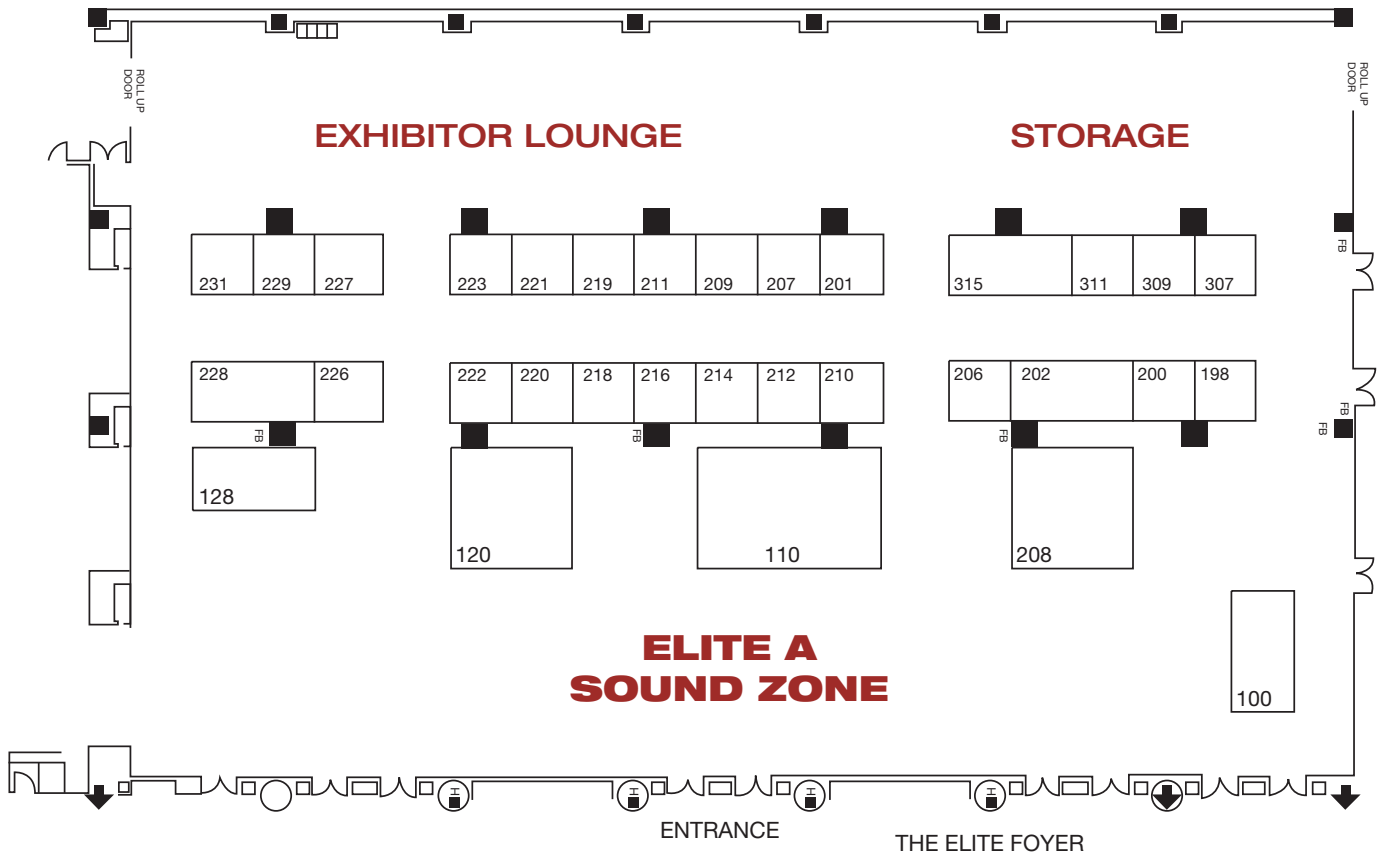
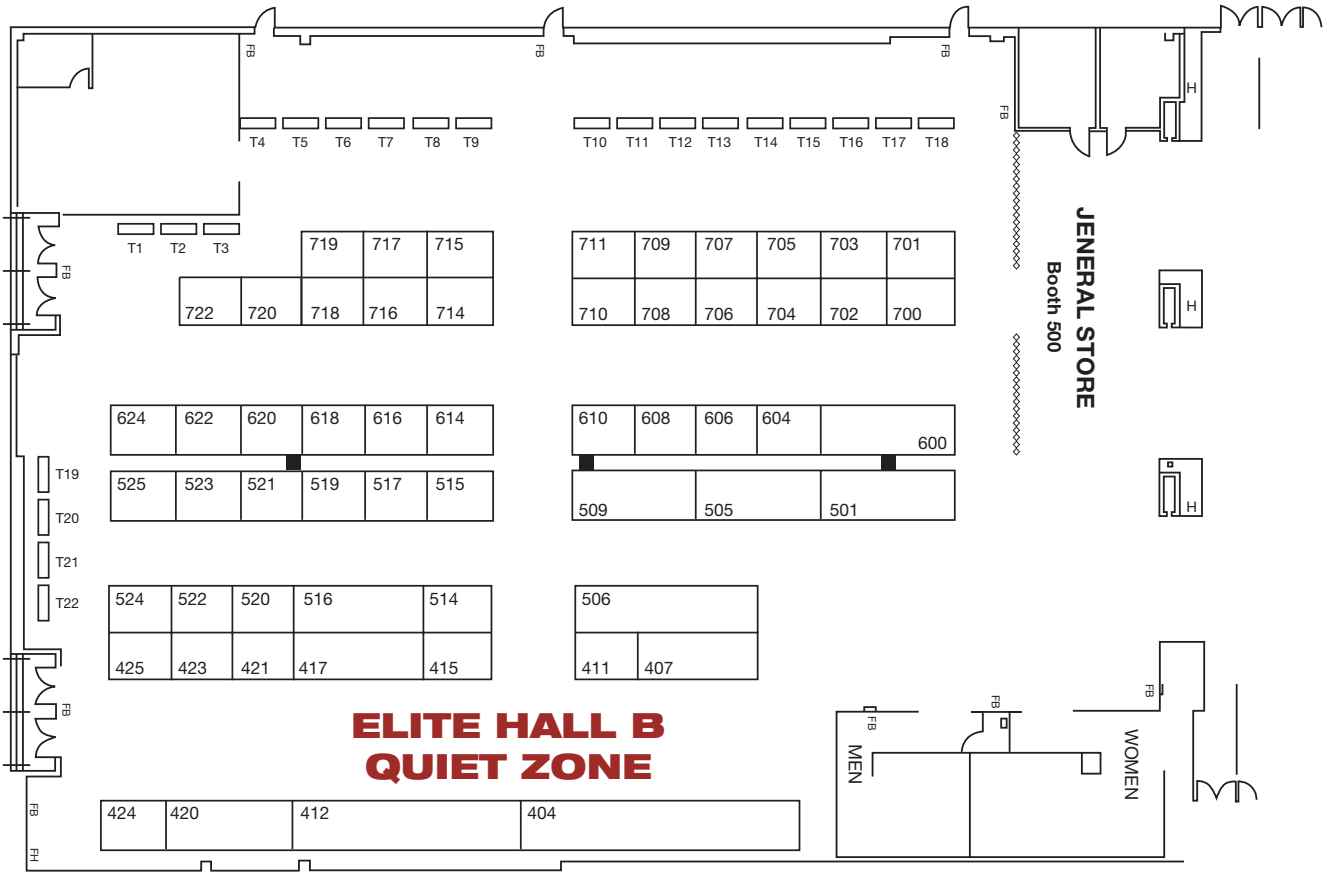
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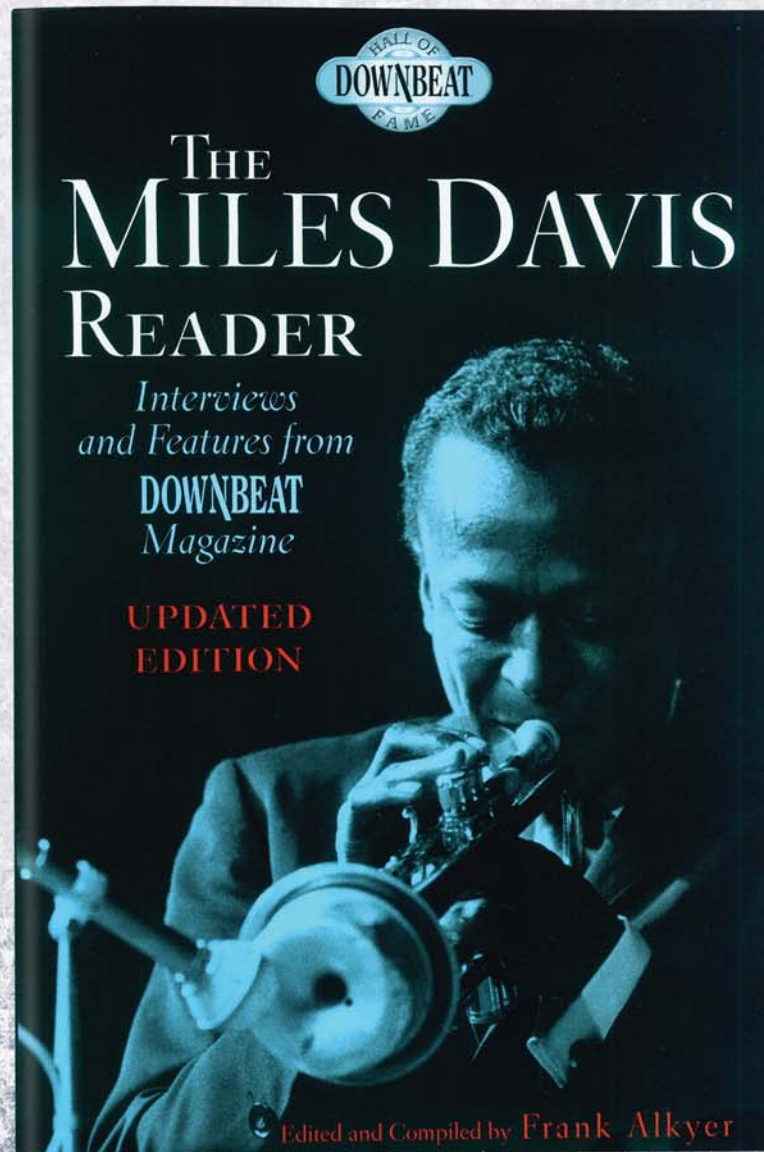


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Production Central Team Asst. Coordinators: Patrick Overturf, Brian Casey

Production Central Team Sponsored Artist Liaison: Jerry Tolson

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Stage Team Audio Engineers: Bryan Farina (Inspirations), Caleb Alexander (LeJENds), Devon Murray (Conservatory), Brennan Bagglio (New Voices), Rick Brunetto (Visions)

Stage Team Managers: John Blane & Arica Pfirsch (Inspirations), Elliot Scozzaro (Visions), Gene Perla (LeJENds), Lars Nefzgar (New Voices), Zakk Jones (Conservatory)

Inspirations Stage Hands: Ernie Dividu, Kendall Baver

Visions Stage Hands: Carlee Kime, Kramer Sell

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On Site Part-Time Volunteer Team Assistant: Eric Diaz

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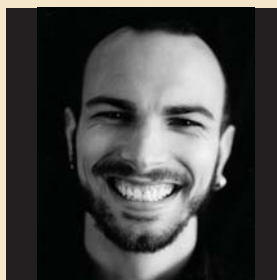
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Beyond the Notes



Roxy Coss

On Creating Equity in Jazz

ROXY COSS IS BEST KNOWN FOR HER WORK on the bandstand as a saxophonist, composer and recording artist. But equally important is her work to help create equity on the bandstand for women.

As the new chair of the JEN Women In Jazz Committee and JEN board member, Coss is committed to giving more women opportunities to shine on the student level by embracing and growing opportunities through programs like the Sisters In Jazz, which currently gives five female jazz students an all-expenses-paid trip to JEN for mentoring, development and performing at the conference.

"We've already seen a huge increase in applicant numbers, which is great," Coss said. "So, we want to continue that trend and make this something that is internationally recognized."

Sisters In Jazz was a program that had gone dormant, but was resurrected at last year's JEN Conference.

"It was around when I was in college, and it

gave me a little glimmer of hope knowing that there were other girls out there doing what I was doing, and other women out there actually professionally doing what I wanted to do," Coss said. "That's super important."

Coss and the committee are also interested in building more of a bridge between women in this music and their male counterparts so they can begin to have real conversations about how to work better with women as students, bandmates and professional colleagues.

"We haven't done much of this work yet, but we've started to talk about how we can bridge that gap," Coss said. "For example, there have been conversations simultaneously in places about creating an educational code of ethics for teaching jazz, because it's something that is really needed."

Coss' views on the subject have grown out of first-hand experience. Her own jazz education and her work as a professional musician led her to become the founder of the Women In Jazz Organization, a group separate from the

JEN committee dedicated to creating equity on the professional level.

Founded in 2017, Coss said WIJO was something she thought about doing for a very long time.

"There are issues that I feel pretty strongly about in my everyday work life and personal life," she said. "I was increasingly doing more research on feminism and sexism in the workplace. There were, of course, many instances in my coming up through music where I experienced harassment, assault, discrimination or just instances that were more challenging for me being a woman. Over time these things wear on you.

"But I also was becoming more aware of them. I started to look toward books and articles and tried to equip myself with skills of how to handle it better. So, in my research, I really started to realize how much it was not only a part of my musical life, but also that it was actually impacting my entire experience in life."

With that in mind, WIJO was created as a group that could meet regularly to share stories and provide tools for female artists as well as offer a de facto support group so they didn't feel isolated. Even though there are more women in jazz today than at any time in history, Coss points out that they are still a tiny percentage.

"I would say that 98% of my encounters in teaching, or in any type of professional experience I've had, it was always with men," she said. "I was the only woman. And so the idea that there are more now, it's still, 'compared to what?'"

Coss said there was a time when she questioned her feelings, thinking it might just be her, until she went on a road trip with members of DIVA, the all-women big band, and spent time with other female saxophonists like Alexa Tarantino and Lauren Sevian.

"We started to share more personal stories about things that had happened to us over the years or our feelings about being isolated, and it was like, 'Wow, we all have the same exact experience, and it's not getting better.'"

Coss said connecting women is one of the key goals because there is strength in numbers and strength in supporting each other.

"Part of the problem I see is that the women in jazz who do exist are always separated," she said. "They're alone and even pitted against each other in competition. There's this idea that there's only room for one woman in a group. You're only trying to be that one."

"I can't be contributing to this problem. So how can I help? The best way I can help is doing this in my industry, in my field, in my community, which is jazz."

WIJO will be hosting a panel discussion on Wednesday, Jan. 8, at 1 p.m. in Strand 12A (Level 2). Attendees can meet Coss and the Women In Jazz Organization at booth 709 in the Elite Exhibition Hall (Level 1).

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MM: Jazz Studies

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Tuesday, December 10

Saturday, January 18

Monday, January 20

Sunday, February 16

Saturday, February 29

Sunday, March 1

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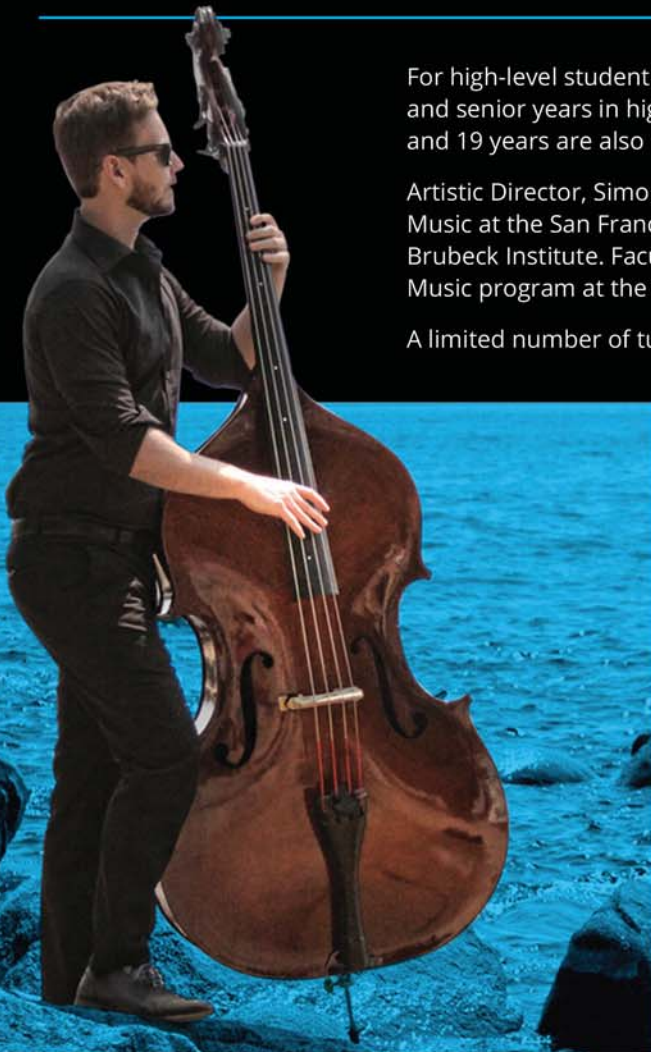
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