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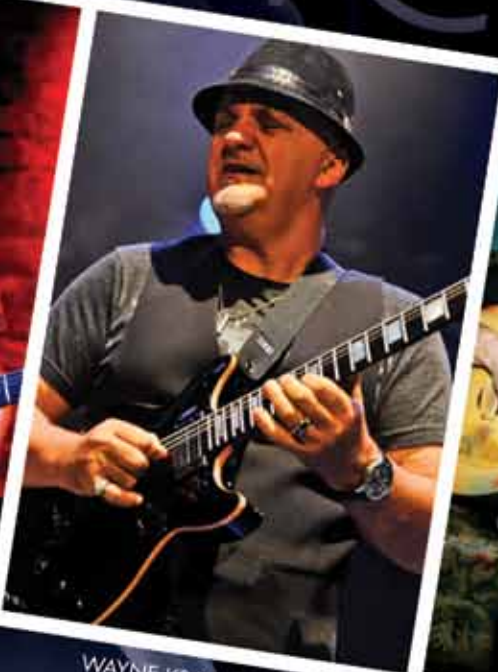
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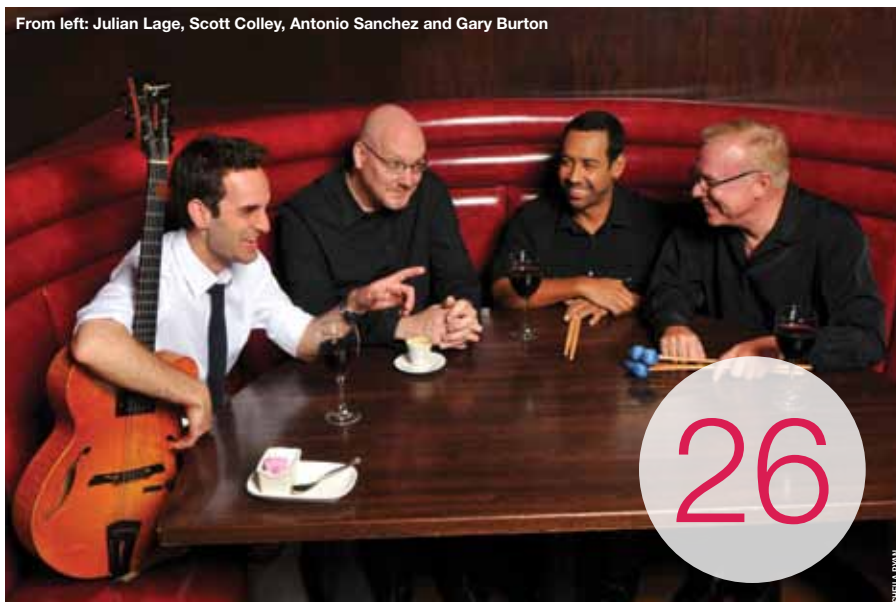
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26 **The New Gary Burton Quartet** *Four Voices, One Vision*

BY JOHN EPHLAND

A mentor for multiple generations of musicians, vibraphonist Gary Burton is following his muse once again with a new ensemble that includes bassist Scott Colley, guitarist Julian Lage and drummer Antonio Sanchez—each significantly younger than the former Berklee educator but well established in his own right. DownBeat caught up with the entire quartet prior to their mesmerizing set at this summer's 13th Annual Twin Cities Jazz Festival.

From left: Julian Lage, Scott Colley, Antonio Sanchez and Gary Burton



Cover photo by Sheila Ryan. Image above and photo of The New Gary Burton Quartet on pages 26–27 shot by Sheila Ryan at Barrio Tequila Bar in St. Paul, Minn. Photos of Burton (page 30) and band (page 32) by Andrea Canter.

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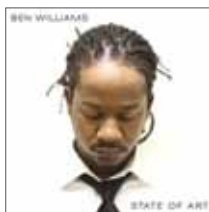
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Creativity and Coincidences

Jazz is all about time and timing. Skilled musicians intuitively know when to jump in, when to harmonize, when to hold back, and when to allow for precious silence in music. But when a player is improvising in an ensemble, unforeseen things can happen. Sometimes those things are terrible, but sometimes they're fantastic. That's the risk and the reward of living in the moment.

Life away from the bandstand can also be unpredictable. We've all experienced (or read about) coincidences that are so unlikely that it seems they must have some cosmic meaning. These events provoke the head-scratching moments when we ask ourselves, "Was that just a coincidence? Synchronicity? A happy accident? A random event? Is there a logical explanation?"

In this issue of DownBeat, we've got a feature on Steve Coleman (page 34) that has made me ponder the metaphysical dimensions of life on this big blue marble that's drifting through the galaxy. I was editing the feature on Coleman the same day I learned that the saxophonist would be returning to his hometown of Chicago to play a tribute to Von Freeman. Also on the bill that evening was Julian Priester, who is the subject of a feature in this issue (page 146). There's quite a bit of interconnectedness in the jazz world.

On the afternoon of July 30, I was editing this issue's feature on The New Gary Burton Quartet (page 26). While doing research on Burton, I discovered that during his stint as a sideman for legendary saxophonist Stan Getz, they appeared in the 1964 film *Get Yourself A College Girl*. I had never heard of this film before. A couple of hours later, I was at a concert by one of my favorite pop groups, The Flat Five (Kelly Hogan, Nora O'Connor, Scott Ligon, Casey McDonough and Alex Hall). The opening act for this show at the Old Town School of Folk Music was *Chris & Heather's 16mm Film Jamboree*—a selection of vintage clips assembled by Chris Ligon and Heather McAdams. Among the footage they screened was a trailer for *Get Yourself A College Girl*. In one snippet of the trailer, Astrud Gilberto is lip-synching to "The Girl From Ipanema" while Getz plays the saxophone behind her, and standing behind him is Burton, playing the vibes, using his four-mallet technique. When I saw that scene, I felt like screaming, "Wow, I was just reading about this for the first time two hours ago!"

The next morning, while moving a stack of Eliane Elias CDs in my office, an older disc slipped off the stack and tumbled onto my desk. (I'd been listening intently to Elias' music while editing our feature on her, which begins on page 38.) The CD jewel case landed face down. My eyes immediately fell on the first title

Stan Getz (far left) and Gary Burton (far right)



in the track listing: "The Girl From Ipanema." Whoa. Was the universe trying to tell me something? The CD fell beside the manuscript for our feature on jazz vocalists (page 42), in which Gretchen Parlato talks about recording works by Antonio Carlos Jobim (one of the composers of "The Girl From Ipanema"). Hmmm.

When I experienced these kinds of events as a college student, I became obsessed with the concept of the cosmic coincidence. Thanks to some brilliant college professors, and a course on probability, I came to realize that just because something feels like a bizarre coincidence doesn't mean that it cannot be logically explained. It's a lesson I carry with me. Many things that I learned during my '80s collegiate days (both in the classroom and outside it) continue to influence my work and my life today.

Somewhere, a teenager is sitting at home, studiously reading the school listings that begin on page 74 in the Student Music Guide. She will see a school that interests her. She will apply to the program and be accepted. Then she will receive training from some of the world's finest musicians. She will excel in school, graduate with honors and become a famous jazz musician. Years later, she'll remember the day she read the Student Music Guide in the October 2011 issue of DownBeat. Her professional success will be the result of inherent ability, careful research, a great education and many hours of laborious practice. Eventually, she will be the subject of a feature in DownBeat. And that won't be a coincidence at all. **DB**



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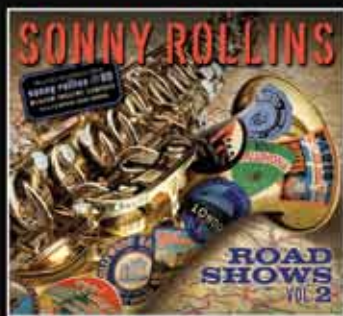
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"He's not just playing this music. He invented it and is still chasing a sound just out of reach."

— John Shand, Sydney Morning Herald



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Wide, Wide World

As a DownBeat subscriber for 20 years, I have been watching the magazine's annual polls with mixed feelings for many years now. This year is no exception. It is great to see the recognition of the new generation of players: well-deserved No. 1 spots for players like Jason Moran, Craig Taborn and Rudresh Mahanthappa. However, it seems to me that the polls are focusing almost exclusively on U.S.-born or U.S.-based players.

I have mixed feelings about Polish trumpeter Tomasz Stańko's 11th spot. But at least he made it. So did Belgian Toots Thielemans and Frenchman Richard Galliano. However, many other leading European jazzmen are inexplicably absent from the lists. Let's just take the guitar category, for example. John McLaughlin, apparently, has made the list (just barely...), but where are his compatriots Allan Holdsworth and Martin Taylor? Or Biréli Lagrène and Sylvain Luc from France? Philip Catherine from Belgium? Terje Rypdal and Eivind Aarset from Norway? Wolfgang Muthspiel from Austria? Kazumi Watanabe from Japan?

It is also paradoxical that German producer Manfred Eicher and his label ECM are recognized at the No. 2 spots, while most of the musicians who actually record for the label are absent from the polls. Where is Jan Garbarek, Ketil Bjørnstad, Arild Andersen, Manu Katché, Stefano Bollani or Tord Gustavsen? Perhaps it is time to cast a wider net: It's a wide, wide world out there.

CSABA SZABO
SEATTLE, WASH.

Editor's note: Thanks for the informed, constructive criticism. The Critics Poll results reflect the opinions of our 82 voting critics, most of whom are attuned to the international scene.

Review Inaccuracies

Thank you for the review of my latest release, *Underground* ("Reviews," August). I love to give credit where it's due, so it should be noted that in your review, there were a few inaccuracies.

I consider it quite a compliment to be considered the composer of "B Minor Waltz." [Reviewer Kirk Silsbee referred to the CD as a "program of originals."] It was, of course, composed by jazz icon Bill Evans, and the arrangement is very close to the original Evans wrote for his ex-girlfriend, Elaine. It has been written that Evans had the reputation for not being able to play the blues, yet "B Minor Waltz" has a couple of small bluesy lines in it that show he could use the blues when he wanted to.



I love Beethoven's Pathétique Sonata, but the musical quote I used in "Boston+Blues" is the even more familiar "Für Elise" by Beethoven. Your reviewer missed the other musical quote, "Take Me Out To The Ball Game." Both quotes were in reference to Boston's heritage as a musical center and their famous baseball team. Neither were the "basis" for the blues track—it's pretty straight blues. As for the reviewer's comment about "Lonnie Liston Smith's early '70s modal macramé" being an influence? That's a fun one, too!

Thanks, as always, for putting out a great magazine (overall) that so many of us enjoy.

LISA HILTON
MALIBU, CALIF.

The Two Pauls

I was very pleased to see DownBeat recognize Paul Chambers (Hall of Fame inductee) and Paul Motian (Critics Poll Drummer of the Year) in the August issue. The recognition was a little long in coming, but the years have not diminished these two artists' immense contributions to America's classical music. If anything, time has only served to strengthen it.

VINCE L. MENDOZA
VANCOUVER, BC, CANADA

Correction

■ On page 53 of the August issue, José Duarte should have been listed as one of the voting critics ("59th Annual Critics Poll").

DOWNBEAT REGRETS THE ERROR.

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Beat



A gathering of NEA Jazz Masters, 2011

New Hope for NEA Jazz Masters

The jazz community's recent bereavement over the death of the National Endowment for the Arts' Jazz Masters program may have been a bit premature—at least if the U.S. House of Representatives Committee on Appropriations gets its way. On July 12, the committee approved a 2012 appropriations bill submitted by the Department of the Interior, Environment, and Related Agencies stipulating that the NEA Jazz Masters program continue.

On Feb. 15, the NEA published its Fiscal Year 2012 budget appropriation request, which proposed eliminating the 29-year-old Jazz Masters fellowship—the highest award given to jazz musicians in the United States. The agency instead proposed broader “American Artists of the Year” awards, for which “a fuller spectrum of American art forms and artists”—including folk and opera artists—would compete annually. The announcement was met with horror by those in the jazz world, who saw an important national recognition and financial support being

yanked from underneath them.

In addition to sustaining the Jazz Masters prize, the committee also rejected the creation of the American Artist of the Year award on the grounds that it “is not warranted and could be perceived as an attempt to circumvent clear, long-established congressional guidelines prohibiting direct grant funding to individual artists.”

The Jazz Masters' salvation, however, is not yet a *fait accompli*. So far the Appropriations Committee's bill has been approved only by the committee itself. The bill awaits a full floor vote from the House of Representatives, review and approval by the Senate Appropriations Committee and the full Senate, and final enactment by President Obama.

In either the House or the Senate, the bill is also subject to amendment. Historically, appropriations bills receive widespread bipartisan support in both committee and full floor votes. However, in a political climate where government spending (especially such discretionary

spending as NEA funding) is increasingly under attack, traditionally bipartisan matters have been scrutinized more severely.

Should the Jazz Masters program continue, there are potential hazards awaiting the NEA. The current directive for its maintenance comes attached to a severe reduction in appropriations because the proposed elimination was largely a budget-cutting measure. Even if the program gets a reprieve, concerns arise as to whether or not it will survive future budget cuts. There are also concerns as to how the agency will implement fellowships and honoraria within the new constraints. An NEA spokesperson declined to comment, since the legislation is still pending. Moreover, if the award does survive, many wonder to what extent it will be tarnished by the NEA's attempt to gut its own program.

Ironically, the very fact that these questions are up for consideration bodes well for both the Jazz Masters program and the American jazz community.

—Michael West



Herbie Hancock

Peace Player: Herbie Hancock was designated as a UNESCO Goodwill Ambassador for his “dedication to the promotion of peace through dialogue, culture and the arts,” said UNESCO Director-General Irina Bokova. Bokova honored Hancock and his new distinction during a July 22 ceremony at UNESCO’s headquarters in Paris.

Radio Star: Cheryl Bentyne of The Manhattan Transfer began hosting a weekly radio program on The Jazz Groove. Bentyne’s music-intensive, three-hour program, which airs Sundays from 7–10 p.m. includes jazz commentary and exclusive interviews with artists.

Game Player: Hound Dog Taylor’s song “Sitting At Home Alone” was featured as part of the soundtrack to the new video game *Driver: San Francisco*. Alligator Records President Bruce Iglauer said that Taylor, who died in 1975, would have “loved being part of a video game,” which was released on Aug. 30.

Underground Miles: Sony Music Entertainment celebrated the second coming of the Miles Davis Quintet with the release of *Live In Europe 1967: The Bootleg Series Vol. 1*. The three-CD plus DVD set includes previously unreleased audio and video footage of the quintet’s concerts throughout five northern European festivals from 1965–1968.

Write Stuff: McCoy Tyner, Trombone Shorty, James Cotton and Mose Allison have signed on to judge the 2011 International Songwriting Competition. The panel, which also includes other distinguished artists and label executives, will award a \$25,000 grand prize to the winner of the contest. The ISC also awards \$20,000 in prizes to songwriters in 22 categories, which include all genres of popular music.

Alan Broadbent Relocates to East Coast

In what might not exactly be a full-circle experience, pianist Alan Broadbent will move from Santa Monica, Calif., to New York this fall. Off the road, he’s been settled in Los Angeles since 1972.

Without Broadbent’s talents as a composer, arranger and orchestrator, many Los Angeles recording studios have been left with a difficult hole to fill.

Bassist Putter Smith said he’s had a wonderful alliance with Broadbent in Los Angeles. “I’ll probably see him as much because I’ve been going to New York lately,” Smith said. “Playing with Alan is always marvelous. He makes me work harder, and I’m very grateful to have associated with him all these years.”

Broadbent first came to New York from New Zealand at the age of 19, when he eventually enrolled at Berklee College of Music in Boston. While at Berklee, he regularly took the train to New York to study linear improvisation with Lennie Tristano.

Now 64, Broadbent—who spent two years on the road with the Woody Herman Orchestra—is not without a track record in the Big Apple. His Grammy-winning work as a composer includes New York recordings with Sheila Jordan, Natalie Cole and Hilary Kole. Broadbent also conducted at Carnegie Hall for Michael Feinstein and Diana Krall. But despite his extensive New York resume, Broadbent said he’s heading to the city “with the utmost humility.”

“It’s not as though New York needs another pianist,” he said. “With Brad Mehldau, Geoff Keezer, Kenny Werner, Fred Hersch and all of those other great players [in New York], I’m not looking to crash the scene. That would be utterly ridiculous.”



Alan Broadbent

YINBIE FROVIER

Broadbent said he’ll be looking in towns like Nyack and Croton, N.Y., because of their affordability and close proximity—about 30 or 40 minutes—to the city. “I want my family to know the country,” he said, “And I want to be a train ride away from New York City.”

Pianist Rhonda Giannelli, who presented Broadbent for the past four years at her L.A. Tarzana recital space, said the musician will be missed on the West Coast. “

It was special every time that Alan played at Giannelli Square,” Giannelli said. “I listen to [Alan Broadbent Trio: *Live At Giannelli Square Volume 1*] all the time. It’s so inspiring.”

Broadbent will arrive in New York with the same anticipation he had when he was young.

“You couldn’t see anything, but as we got into the harbor, I could make out the Statue of Liberty and her torch,” Broadbent said. “That was a spectacular moment for me. After all—this city is the birthplace of the music that I love.”

—Kirk Silsbee

DownBeat Expands Editorial Staff

Hilary Brown has joined the DownBeat staff as news and special sections editor. In this newly created position, Brown will oversee the magazine’s news and concert reviews, both online and in print, and strengthen social media outreach.

Brown previously served as an editorial assistant for DownBeat and its sister publication *Music Inc.* magazine. She comes to DownBeat with a wealth of music and journalism experience. While earning her bachelor’s degree from Northwestern University’s Medill School of Journalism, Brown worked as an assistant entertainment editor at *The Northwestern Chronicle* and wrote for *The Daily Northwestern*. She interned in both the record label and radio world, and with *Elle*,



Hilary Brown

DAN YANO PHOTOGRAPHY

San Francisco and *Time Out Chicago* magazines.

“Hilary Brown is bright, driven and focused,” said DownBeat Publisher Frank Alkyer. “She will play a key role in our plan to deliver the world’s best music magazine as well as the world’s best online music journalism experience. In an era where many publications are cutting back, DownBeat is adding

key staff positions. We see nothing but an opportunity to bring quality music journalism to our readers the way they want it—email, iPad or smartphone. Hilary will help us deliver on that promise.”

Brown, who plays bass and trombone, is a seasoned musician and vocalist, and can be seen performing in the Chicago area.

Christian Lillinger: Berlin's Changing Face of Jazz

Berlin has long been one of Europe's most cosmopolitan cities. Over the last 15 years so, its jazz and improvised music scene have strongly reflected that international diversity. The city is a magnet that attracts players from across Europe, Australia and the United States. But one of the most ascendant and exciting players to emerge in recent years didn't have to travel very far to get there.

Drummer Christian Lillinger, 27, was born in nearby Lübben and grew up in a tiny village called Kuschkow. Under the tutelage of the legendary German drummer Günter "Baby" Sommer, he was able to attend university in Dresden at 16.

Since settling in Berlin in 2003, Lillinger quickly became a first-call percussionist. In the last couple of years, he's popped up on everyone's recordings, including saxophonist Henrik Walsdorff, trombonist Gerhard Gschlobl, pianist Marc Schmolling and veteran reedist Rolf Kühn. His numerous collective endeavors feature such players as bass clarinetist Rudi Mahall, trumpeter Axel Dörner, pianist Håvard Wiik, saxophonists Ernst-Ludwig Petrowsky, Urs Leimgruber, and pianist Achim Kaufmann. From full improvisation

to hard-swinging post-bop, Lillinger easily fits into each context, improving almost every situation he faces. Citing influences like Elvin Jones, Tony Williams, Roy Haynes, Han Bennink, Tony Oxley and Paul Lovens, Lillinger said he's learned "to have a big sound and swing with the intention to set everything in motion, regardless of the materials, and to make it flow."

No group displays Lillinger's full diapason of talent like Hyperactive Kid, the trio he formed upon first moving to Berlin. Along with saxophonist Philipp Gropper and seven-string guitarist Ronny Graupe, the band boldly rips through post-bop and knotty free improvisation with a heavy dose of rock and funk influences. On the group's second album, *Mit Dir Sind Wir 4* (Jazzwerkstatt, 2010), each composition bursts with ideas, shifts episodes and exerts an almost centrifugal force—and personalities shoot all over.

"I learn a lot from the bands where I play and need the different tools to play free or written pieces," Lillinger said. "In my own band I try to find the perfect way between pieces or shapes and improvisation."

Perhaps Lillinger's most



Christian Lillinger

impressive work thus far is *First Reason* (Clean Feed, 2009) by his Grund quintet. The twin-reed frontline of Tobias Delius and Wanja Slavin counters bassist pair Jonas Westergaard and Robert Landfermann. Lillinger's dense tunes collide post-bop themes with multilinear improvisation. On three of the 11 tracks, the band is joined by veteran pianist Joachim Kühn, who Lillinger cites as a major influence. He was introduced to Kühn, who lives on the Spanish island of Ibiza, by fellow pianist Carsten Daerr.

"We played together in his home for several days and immediately understood each other perfectly," Lillinger said. "It was a lucky experience for me. There is so much that I

love about working with him on stage or in Ibiza, just to play or discuss music and aesthetics."

More recently, Lillinger has been dabbling in contemporary classical music, performing with the Munich Chamber Orchestra under the direction of the groundbreaking composer Beat Furrer. He's also a featured soloist with the prestigious new music group Zeitkratzer.

"I would love to do more of these kinds of projects in the future," Lillinger said. "It just opens up different worlds."

He still remains busy with jazz projects and will release an improvised quartet session with Dörner, Leimgruber and Landfermann on Creative Sources in the fall. Next year, he'll release a debut album with new quartet Die Anreicherung, featuring Dörner, Wiik and bassist Jan Roder, along with a second album by Grund—with an expanded lineup. Through these endeavors, Lillinger sees improvisation as a crucial, common thread.

"I find improvisation the real future in the music," he said. "Not only in music, but in life communication, communication between humans." **DB**

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The Insider | BY JOEL HARRISON

10 Days with the Art Ensemble of Chicago

In 1979, I attended a 10-day workshop with the Art Ensemble of Chicago at Karl and Ingrid Berger's Creative Music Studio in Woodstock, N.Y. It was one of the most remarkable experiences of my life.

There has never been a school quite like CMS. Situated in a rustic hunting lodge, it was home to some of the most renegade music-making in jazz history. At the time, jazz education was fairly conservative and almost exclusively bebop-centric, but anything was possible at CMS. Learning world music, collaborating with classical musicians, contemplating music as mysticism—all of this is common now, but it certainly wasn't then.

Roscoe Mitchell, Joseph Jarman, Lester Bowie, Malachi Favors and Don Moye were huge personalities with advanced degrees from "the street." Don created ebullient, layered percussion pieces, Malachi spoke gently and seriously about the many-hued roles of the rhythm section and Lester led a brass and woodwind ensemble that we all composed for. But it was Joseph and Roscoe who remained center stage in my memory.

Joseph had us create mélanges of theater, poetry, and music. Masks—literal and figurative—were created and torn away through humor and gravitas, as each student was charged with creating a multi-genre piece. All manner of costume drama, wild improvising, and deranged text erupted forth. Joseph was a world-class provocateur who seemed to enjoy getting under my skin. When my performance came, I became the provocateur. At the apex of my presentation I grabbed the skullcap he always wore and put it on my head, in a sort of "kill-the-Buddha" moment. For a second he looked like he might reach out and strangle me, but instead he thanked me!

"What we do takes courage," Joseph said. "Remain brave, calm and centered."

Roscoe sat all 25 of us in a circle under the premise of a single rule—play only when you have to. He'd snap his fingers the moment someone disturbed the group's energy. Despite our attempts at graceful connection, we never made it past a minute. On many occasions, he'd stop us after a few notes. A resonant silence began to permeate the room after a few days, as we were forced into deeper realms of listening. Then, toward the last day, we made it to about three minutes. Like a benediction, a broad smile appeared on Roscoe's face. We finally connected and realized that jazz, at its core, is a truly collective experience.

Far more prosaic lessons emerged when Lester drafted me as the band's driver, and I went out to dinner with them a couple of times. I expected to discuss weighty matters of crucial philosophical and musical import, but the main topic was the latest Superman movie. I gathered that certain band members were in the NRA, at least a couple of them registered Republicans. The way Lester disarmed a hero-worshipping acolyte and brought laughter to the table was remarkable.

Where today does music education focus on self-revelation rather than historical orthodoxy? The Art Ensemble was part of a wave of AACM-based musicians whose incalculable influence was curiously underappreciated. To have been taught by musicians of such fearless devotion and righteous invention was an honor.



Joel Harrison

DB

Bellarmino Commemorates 25 Years of Jazz Guitar

On June 6–7, Bellarmine University commemorated its quarter-centennial anniversary of summer jazz guitar clinics with lectures and performances by Professor Jeff Sherman and invited guests Jack Wilkins and Gene Bertoncini.

Historically, the Louisville, Ky., institution has offered opportunities to learn from such masters as Louisville native Jimmy Raney, Jim Hall and Tal Farlow. On the first evening of the event, Sherman, Wilkins and Bertoncini performed a tribute concert in honor of this star-studded faculty. The opening song, “Minor,” was the first of several Raney compositions played that night. The guitarists played solo, duo and trio sets accompanied by bassist Mark

Sherman emphasized that bringing Wilkins, Bertoncini and other artists “who can play and teach” was critical to the success of the Bellarmine clinics. Sherman also stressed that students should learn “on a close-up basis.”

“It’s not only the technical aspects of playing the instrument and the theoretical knowledge you need,” Sherman said. “It’s also to find out about people, who their influences were, what they liked in music, their styles.”

For student Rick Edwards, the educational

opportunities extended beyond the classroom and concert hall.

“Once, I picked up Jack from a gig in Dayton, so I got a free three-hour lesson while driving to Louisville,” Edwards said.

First-time clinic attendee and former Berklee College of Music student Ken Lundberg said he would return next year. “A guitarist can always benefit from observing other players, especially at close range, and more so in an environment that fosters Q&A,” Lundberg said. —*Martin Kasdan*



McCulloch and drummer Terry O’Mahoney.

Audience members also learned about Raney’s significance through the musicians’ onstage commentary. Sherman commented that the guitarist wrote “81st Street Waltz” for a New York rehearsal band and subsequently arranged it for guitar quintet, signifying his prominence as a composer.

Sherman, Wilkins and Bertoncini later discussed their different teaching approaches.

“Teaching gets you out of yourself,” Bertoncini said. “It’s nice to have this feeling of giving. Students are better nowadays and have a greater willingness to learn.”

Wilkins, who was originally recommended to Sherman by Raney, echoed that sentiment.

“We’re lucky we were able to make a living out of this,” he said.



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Copenhagen Recognizes Local Talent

Held the first week of July in hundreds of venues—including countless clubs, record stores and the covert Christiania hippie commune—the 33rd Annual Copenhagen Jazz Festival included nearly every style of jazz, as well as Afrobeat and indie/electronic pop. Festival banners adorned the city's charming thoroughfares, a visible reminder of Denmark's long-standing love affair with the art form.

The revelation of the festival wasn't American headliners Sonny Rollins, the Keith Jarrett Trio, Brad Mehldau and Joshua Redman, or the Charles Lloyd Quartet, but the exceptional quality of local talent. Whereas the Danes' respect for American jazz began in the late 1950s and early '60s, today they may be leading the charge. Many of the most interesting propositions of the festival were the Danish/American collaborations: Anderskov Accident with drummer Tom Rainey, White Trash with drummer Andrew Cyrille, Mats Vinding Trio with drummer Billy Hart. The rhythmic pulse of jazz may forever be exclusively American, but otherwise, outsourcing's benefits are nowhere more apparent than in Denmark.

On the sixth day of the festival, concerts at club 5E contrasted with the capitalism taking place in the nearby red light district. As the turbulent sounds of the Anderskov Accident sextet collided in the night air, pianist/Wurlitzer play-

From left: Jacob Anderskov, Bunky Green and Nils Davidsen



er Jacob Anderskov etched brass-fueled ensemble sections with memorable melodies and free improvisation, abetted by Tom Rainey's dizzying drumming.

The Copenhagen Jazzhouse's "21st Century Jazz" night showcased the Gustaf Ljunggren Band featuring Andrew D'Angelo. Ljunggren played guitar, banjo, baritone saxophone and mandolin, and his music reflected his diverse instrumentation without being totally derivative.

Smaller venues and lesser-known artists revealed the depth of the Danish jazz scene. The Magnus Thuelund Trio played a contemporary version of Blue Note-era Jackie McLean at Huset Gardscenen. The trio of twentysomethings performed with zeal and great skill, firing up the cave-like venue with their telepathic interplay.

Back at Copenhagen Jazzhouse, Norwegian vocalist Sidsel Endresen opened for Lotte Anker and What River Ensemble, which included drummer Chris Cutler, laptop manipulator/

percussionist Ikue Mori, spoken-word artist/trumpeter Phil Minton and guitarist Fred Frith. Performing solo vocal, Endresen channeled the continents, from scating cotton pickers in the Deep South to Australian aborigines to L.A. Stepford Wives to cooing, wild creatures.

Anker's music was equally devastating. Performing a commissioned, largely through-composed piece but with space wherein Cutler improvised balletic movements alongside Minton's shocking enunciations and Anker's fervent tenor saxophone belches and burps, the music bristled the hairs on your neck. Fantastically performed, Anker's music challenged the senses, and rewarded them.

Other highlights included Blood Sweat Drum'n'Bass Big Band, Emil De Waal/Gustaf Ljunggren/Søren Kjærgaard and the exotically funky Ibrahim Electric, who all held promise for Copenhagen Jazz Festival 2012.

—Ken Micallef

Vancouver Stays True To Its Roots

Canada's sprawling summer jazz festivals are elaborate balancing acts of genre, popular appeal and geography. However, few of them reflect the devotion to their titular tradition like the Vancouver International Jazz Festival. From June 24–July 3, this year's installment included high-profile concerts by such groups as the Jazz at Lincoln Center Orchestra with Wynton Marsalis, Robert Glasper Trio and Gonzalo Rubalcaba, as well as non-jazz acts like Paco de Lucia, Steve Earle and Lucinda Williams. With around 200 shows, the Vancouver fest is judged inevitably by the core of its programming, and artistic director Ken Pickering has put high-grade jazz first since he started the event back in 1985.

There's always a premium placed on cutting-edge sound, and many of the concerts in Yaletown's Roundhouse alternated between the ferocious, pensive and revelatory. The Thing—the long-running Scandinavian trio of reedist Mats Gustafsson, bassist Ingebrigt Håker Flaten

and drummer Paal Nilssen-Love—veered their fiery brand of free improvisation headlong into readings of free-jazz and punk rock obscurities. The improvisational edge in the music created by saxophonist Ingrid Laubrock, pianist Kris Davis and drummer Tyshawn Sorey also shined through in the trio's building intensity, fine-tuned melodic elucidation and jarring dynamics.

Saxophonist Colin Stetson, who gained acclaim with heady contributions to the repertoires of Arcade Fire and Bon Iver, delivered a knockout solo set. He exploited his mastery of circular breathing, multiphonics and vocalization to better serve his moodier pop tunes. Stetson became a real-time orchestra, juggling fixed rhythms, gauzy harmonies, floor-rumbling bass lines and vocalizations. A day earlier, he embarked on a first-time duet performance with Gustafsson—a musical yet muscular battle of low-end fire breathers.

The festival also found plenty of room for younger players revisiting familiar traditions,



such as the superb post-Coltrane explications of Swedish reedist Jonas Kullhammar's quartet. During the set by Scandinavian quintet Atomic, the '60s post-bop influence remained intact, trusting increasingly in structurally adventurous writing and heavily improvised interaction.

The Bad Plus played an exclusively original set—most of it from 2010's *Never Stop* (eOne Music)—that energized the packed house at the Vogue. The deadpan banter of pianist Ethan Iverson belied the trio's jaw-dropping precision and improvisational vigor. —Peter Margasak

Montreal Transforms and Trancends

During this year's Montreal Jazz Festival, the city's main thoroughfare, Rue Sainte-Catherine, underwent a major transformation into a seasonal pedestrian precinct, marring proceedings for venue-hoppers. The fact that the fine acoustics of Théâtre Maisonneuve and the outstanding Salle Wilfrid-Pelletier didn't cut it said something about Montreal's cultural cache. It was clear, however, that the city's ambitions broke few bounds.

Cuban pianist Gonzalo Rubalcaba and remarkable French accordionist Richard Galliano held Théâtre Maisonneuve in pindrop rapture during a superb duo set. Galliano humanized his instrument with occasional gasps of air after fully extended bellows. Their finesse while gliding over the keyboard and the buttons of the accordion barely seemed mortally attainable.

The Dave Holland Quintet was also lock-tight yet intrepid as usual. I missed what reports suggested was the most inspired gig during Holland's Invitation series run: his trio with



Dave Holland Quintet

reedist John Surman and Anouar Brahem, who reprised their collaboration on *Thimar* (ECM). These sets would have favored a more intimate environment than Théâtre Jean Duceppe, with its steep bank of uninterrupted seats.

Other highlights included the predictably explosive Himalayan summit of alto sax originals Rudresh Mahanthappa and Bunky Green. The chamberish Fly—Larry Grenadier, Mark Turner and Jeff Ballard—let music do the talking, and Grace Kelly enjoyed her first indoor gig at the festival with a her quintet featuring trumpeter Jason Palmer augmented by Phil Woods.

Surprises included Regina Carter's salutary African folk project Reverse Thread and thunderous Sonic Codex, led by Norwegian guitarist Eivind Aarset. —Michael Jackson

Twin Cities Jazz Festival Thrives

The headliners at the 13th annual Twin Cities Jazz Festival (June 23–25) included Danilo Pérez, Deodato and Gary Burton, who led his quartet through a blazing set. Veering in and out of material from its new CD, *Common Ground* (Mack Avenue), the band also tackled surprise choices like Thelonious Monk's quirky, lovely "Light Blue" and, for an encore, Milt Jackson's "Bags' Groove." Called The New Gary Burton Quartet, the group includes guitarist Julian Lage, bassist Scott Colley and drummer Antonio Sanchez, who composed the tune that was the high point of the gig, the uptempo blues "Did You Get It?"

Brazilian composer/instrumentalist Eumir Deodato—with the help of flamboyant percussionist/front man Gerardo Velez, a four-piece horn section and rhythm section—rocked through two versions of his famous rendition of Richard Strauss' "Also Sprach Zarathustra," Gershwin's "Rhapsody In Blue" (made sense, somehow) and an off-the-wall take on Led Zeppelin's "Black Dog." It was a touch of Las



Danilo Pérez

ANDREA CARTER

Vegas visiting St. Paul, Minn.

The fest-closing set from Pérez's trio with bassist John Patitucci and drummer Adam Cruz was both challenging and exhilarating. Blending a folk-music aesthetic with Latin, blues and jazz elements, the playing was loose but deeply arranged, three voices speaking as one, each musician soloing in a very conversational way. Pérez would talk to the audience, getting laughs, and, at one point, went over to join Cruz in a spirited drum jam (playing alongside and around his floor tom). Performing material from the pianist's 2010 album *Providencia* (Mack Avenue), the band also dissembled standards like "Everything Happens To Me" and "You Don't Know What Love Is," the reharmonized music occasionally funky, swinging, full of stories, consistently virtuosic.

The free, mainstage shows took place in the heavily wooded Mears Park. Additionally, Burton and Pérez each conducted a clinic at McNally Smith College of Music. Overall, this was a fest with heart. —John Ephland

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Jacob Fred Jazz Odyssey *Meditation On A Riot*

On Aug. 30, the Jacob Fred Jazz Odyssey released its 21st album—and it's a real race record.

The Race Riot Suite (Kinnara/Royal Potato Family), as daring a project as the ambitious band has undertaken, uses a carefully constructed baroque suite to tell the story of one of America's largest racial conflicts.

This sweeping new music was written by one of the group's newest members, lap steel guitar player Chris Combs.

"Chris always had this crazy focus when it came to *The Race Riot Suite*," said JFJO's founder, pianist Brian Haas, phoning from the band's native Tulsa, Okla., during a rare break from touring. "I knew from the first sketches this had the potential to be the best record we'd ever make."

But *The Race Riot Suite* was born out of another bold, extensive project. It was born out of Beethoven.

"The OK Mozart Festival [in Bartlesville, Okla.] approached us about doing some Beethoven with a 50-piece orchestra. We couldn't say no to that," Combs recalled in a separate conversation. "It was an insane opportunity, and it became a pretty insane project."

The project served as a source of future inspiration for JFJO, a jazz band founded by college chums in a classical composition program at the University of Tulsa.

In June 2010, with the current lineup of Haas, Combs, upright bassist Jeff Harshbarger and drummer Joshua Raymer, JFJO performed "Ludwig," a newly arranged and partially improvised take on the composer's Third and Sixth symphonies.

"Getting that deep into Beethoven's brain reprograms the way you think," Combs said. "The project was so big and demanding, we had to step up and do things whether we thought we could do them or not. It was a powerful forging of the four of us. When we later started talking about a project with a larger ensemble, I was still thinking about the baroque form."

He was also thinking about a particular blemish on his hometown's history. In 1921, sparked by a disputed incident between a black teenage male and a white teenage female, fighting between the races broke out around Tulsa's Greenwood Avenue—a thriving, bustling community then known as "the black Wall Street." For two days, black homes and businesses in the area were attacked, burned and even bombed. More than 800 people were injured. The exact number of deaths has been debated, but at least 39 people were killed. The events were covered up, and only in recent years have detailed accounts been attempted.

"If any subject was going to bubble up and become a full-fledged suite, this was it," Combs said. "When you first hear about it, you go, 'What?! That happened in Tulsa?!' I started researching the riot. I started writing pieces based on emotional responses to my research, just meditating on it as I wrote."

The Race Riot Suite tells the story of the event in four movements over 12 tracks. It opens with a joyous "Prelude" and the late-night party of "Black Wall Street" before catching fire in "The Burning" (the horns flutter, then become a real conflagration), taking aim with "Grandfather's Gun" and mourning losses in "Mt. Zion" and a series of transitional, improvised prayers. No vocals, just the quartet and a drafted horn section.



From left: Chris Combs, Brian Haas, Jeff Harshbarger and Josh Raymer

"The hard thing would have been for me to tell the story *with* words," Combs explained. "Writing instrumental music in this way allows me to communicate everything I feel without telling someone what they should believe, which is far too easy to do with a subject like this."

The horn players are saxophonists Peter Apfelbaum, Jeff Coffin (Dave Matthews Band, Béla Fleck) and Mark Southerland, trumpeter Steven Bernstein (Lounge Lizards, Sex Mob) and founding JFJO trombone player Matt Leland.

The musicians came into the project one or two at a time, and Combs said much of the material was tailored for their individual personalities.

"It's not a Basie-style horn section where one lush voice is making a distinct tone," Combs noted. "I wanted to write specifically to the strong personalities of each player, like Mingus or Ellington did. The suite is really American music, in the vein of both, and it also developed a Southern, sort of New Orleans flavor. At the time, historically, musicians from New Orleans were moving north and west, and many of those guys played in the territory bands around Oklahoma, like the Oklahoma City Blue Devils. They gave the music that flavor, and we're trying to capture the taste of that time."

Brought into the band as a guitarist in 2008, Combs turned to the steel guitar as an innovative means of recreating for the stage the electronic sounds on the band's experimental album *Lil' Tae Rides Again*. After that, he stuck with his Asher Electro Hawaiian lap steel.

"That's about as Okie as it gets, huh?" he said with a laugh. "Bob Wills, you know—in Oklahoma, we consider that jazz, for sure—he was inspired by Ellington and Basie. It's been pretty fun kind of redefining this thing as we tour around. There's not a lot of history for the instrument being used the way we use it, which is more as a vocalist or a horn, especially the way it sits in the quartet. It's a lot less of the pretty country instrument. Those elements are always there, though, and I feel it connects me to the landscape or the homeland or whatever. The *Suite* is a tragic story, but it's an Oklahoma story, so I've got to use the voice I feel comfortable telling it through."

—Thomas Conner



Chris West

Trilogy Of Diversity

For his second album, Nashville-based tenor saxophonist Chris West decided to go big. Very big.

West's *Trilogy*, available from CenturyMusicGroup.net, is actually more than an album. "It's my second, third and fourth albums," said West, who holds a bachelor's in commercial music composition/performance from Belmont University and a master's in jazz studies from Middle Tennessee State University. "For my first album, *Jazzmatic* [2006], my biggest dilemma was what direction I wanted to go. I had written a lot in the funkier acid-jazz side of things, so to speak, and I'd written some material that could be considered more traditional. But I went more toward the funkier side with the intention of going back and doing another album with my straightahead stuff. The more I went into the studio to record two or three tunes, the more I found out I had a lot more tunes than I'd realized. So where's the line? I came to the conclusion it should be representative of me and the diversity of what I do."

That concept and the number of tracks proved too big to be confined on one disc, so *Trilogy* became that rarest of sophomore albums—a three-disc panorama. The ambitious project captures West tackling New Orleans strut ("Where I Got My Groove"), hybrid bossa-swing ("Time's Up"), Tower of Power high-energy r&b ("To B. Rich"), a James Brown-like "funky-drummer" workout with a 7/8 bridge ("That's All There Is To It"), a deep blue treatment of "Summertime" and even chamber pieces for four saxes ("Rude Awakening" and "Roundabout"), all sequenced loosely to suggest a sweep across the chronological spectrum.

In addition to mapping out the breadth of West's range, *Trilogy* showcases some of the top jazz players in Music City, including trumpeter Rod McGaha, the progressive second-line band Halfbrass and two of West's most important teachers, Don Aliquo and Jeff Coffin (Dave Matthews Band, Béla Fleck).

West knows his way around Nashville's vaunted country scene, too, in part from an ongoing gig he had with the legendary Brenda Lee. "Chris would always ask, 'Do you want me to play it just like the record? Do you want me to improvise a little bit?'" Lee said. "I always like the players to feel free to play. I don't want to restrict them to one lick here and one lick there. He was very disciplined about learning the show and learning the tunes. I'm sure he went back and studied Boots Randolph and those old records, because Chris is that way. But what I loved is that instead of copying exactly how the old stuff was played, he put his slant on it, which gave it more of a jazzy feel." —Bob Doerschuk

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Trio Elf *Triple Essence*

Trio Elf drummer Gerwin Eisenhauer remembers it vividly: "When the kids realized they were actually dancing to a live band, they freaked out!" Eisenhauer had been asked to play along with DJs at drum'n'bass raves in Germany. He had developed a way, as he noted, "to translate programmed and sampled rhythms to the drumset." At one point, he brought along his musical cohorts, pianist Walter Lang and bassist Sven Faller. And that was the beginning of Trio Elf. With a name derived by combining the first letter of the surname of each member, the group extends and expands the notion of the traditional jazz piano trio.

The players have made their way in the jazz world and honed their chops by working in a variety of settings. Lang has studied at Berklee College of Music, collaborated with Lee Konitz and James Moody and made six albums as a leader. Faller graduated from Mannes College in New York and has worked with Jane Monheit, Charlie Mariano, Bobby Watson and the New York Philharmonic. Eisenhauer graduated from the Drummers' Collective, has published a drum'n'bass workbook and was part of a Frank Sinatra tribute band.

Based in Germany's Bavaria region, Trio Elf combines melodic lyricism, deft rhythmic expression and electronic technology. "Jazz musicians have always used known melodies to improvise on," said Lang. "In that respect we are in the tradition. To get our individual sound, we modify the material greatly without sacrificing the essence of the music."

Another vital part of the group's dynamic comes from their sound engineer, Mario Sütel. "Mario surprises us with a different drum sound for every piece, which makes Gerwin alter his beats all the time," said Faller. "We have these three layers: Gerwin's virtuoso beats with a lot of turns and stops, Walter's wide melodic and lyrical phrases, which open a lot of space, and my melodic counterpoint to his melodies and connection to Gerwin's beats on the bottom." Sütel also often spontaneously cuts loops out of the flow of improvisation, thus offering the band what they think of as a "sampled doppelgänger."

The group came to the attention of Enja Records' Matthias Winkelmann in 2006. "I thought this was something truly new," said Winkelmann. "I've always loved the piano trio as a format, and I thought these guys really changed it around and managed to sound both



Walter Lang (left), Sven Faller and Gerwin Eisenhauer

old and new at the same time."

Elf's first album for the label was simply called *Elf* and was released in 2006. What a mix of source material it was—Richard James (or his pseudonym Aphex Twin), Thelonious Monk's "Off Minor," Paul Desmond's iconic "Take Five" (done here in 10), two by Milton Nascimento (a favorite of all three members) and originals by Lang and Faller. Additionally, the album included Lang's arrangement of a traditional Korean song.

Trio Elf uses the repertoire of jazz history but also finds bases for inspired improvisation in varied popular material. All the instruments are altered in their sounds at times but never for wacky effects. Their second Enja album, *746*, has a hypnotic and engaging version of a tune by the band that Faller calls "our favorite German cultural export." That would be Kraftwerk, and the tune is "The Man-Machine." Everyone wins here—the original tune is recognizable and powerfully revealed, the drumming is deft and enthralling, yet the trio functions like an experienced, well-oiled jazz combo.

Trio Elf tours regularly, and their sonic colors work just as well on stage as in the recording studio. They played at New York's Zinc Bar in May to promote their latest Enja release, *Elfland*, which features their old friend Nascimento on two of his classics, "Ponta de Areia" and "Anima." At the Zinc Bar, the band's compadre Beat Kaestli took the Portuguese-lyric vocal on "Ponta" and offered a shimmering complement to the textured arrangement. The CD also features an impressionistic tribute to Antonio Carlos Jobim and a guest performance from Brazilian percussionist Marco Lobo. Trio Elf continues its signature exploration of the best of what's out there in the world of sound.

—Donald Elfman

Ulysses Owens Jr. *Versatile Timekeeper*

In late April, drummer Ulysses Owens Jr. was back home in New York for 36 hours after a hectic touring schedule that had put him on the road for gigs with Kurt Elling, Nicholas Payton's Big Band in New York and with Payton's quartet in Europe. Owens was preparing to fly to Europe with Christian McBride's Inside Straight before rejoining Elling at the end of May for a six-cities-in-eight-nights run from Istanbul to Budapest.

"They are three completely different personalities," Owens said of the aforementioned leaders. "Kurt's band is a very colorful context, a show, where I'm often playing textures. Christian's band is hard-hitting swing; I think about playing the ride cymbal, getting into that bop bag. With Nicholas, it's more exploratory, an organic vibe like Miles from the '60s. He just starts playing, and you go along for the ride. I feel I'm being blessed to work because I have an ability to tap into where an artist wants to be and where they want to go."

Owens' employers concurred. "He's super-flexible," Elling enthused. "He's a great reader, and he wants to get off the page as fast as he can. He gives you a super-solid second line and a solid funk thing, he swings like a gate, and he's inventive in odd meters. Plus, he's so attentive on the stand to the slightest nuance of volume, of interactivity—I give him the littlest sign, and he's right on it."

McBride noted Owens' assimilation of old-school drum aesthetics. "He drives the band with the ride cymbal and hi-hat, as opposed to a lot of hits and punctuations from the snare and bass drum," McBride said.

Born and raised in Jacksonville, Fla., Owens, 28, learned early on to balance his creative aesthetics with a pragmatic approach to his professional obligations. He recalls the admonitions of his mother, who rose through the ranks to become a senior vice president at Merrill Lynch. "She preached that to be successful, you can't just be in the clouds," he said. "You've got to be able to pay your bills on time."

Owens began playing drums in his parents' Pentecostal church at age 2. He learned orchestral percussion in middle school, and started playing jazz in ninth grade. By 17, he was running a jam session in Jacksonville, interacting with local elders and musicians from Bunky Green's jazz program at the University of North Florida.

He attended The Juilliard School, where he studied with Carl Allen, Lewis Nash and Kenny Washington, and emulated "the touch and finesse" of such younger mainstem avatars



tars as Greg Hutchinson, Willie Jones III and Kareem Riggins. He soon attracted attention—and gig opportunities—from such leaders as Russell Malone, Mulgrew Miller, Vanessa Rubin and Dr. Lonnie Smith. "During the '90s, everybody's focus was still on swinging, and you could trace what they were doing to the history of the drums," Owens said. "Being taken seriously was about your hands and having it together on the ride cymbal."

Owens noted that his playing "is growing and becoming more diverse," and that he hopes to expand his circle as he enters his thirties. But he will continue to draw on lessons learned during his formative years.

"To me, the Pentecostal church is jazz," he said. "It's all improvisation. At 5 or 6, I'm sitting on the drums, and this little 70-year-old lady would get up and do what we call testimony services. She would tell the goodness of what God had done for her that week, and strike out into a song—no time signature, no anything. The organist has to have ears to say, 'OK, she's in C-sharp,' and I've got to be, 'Is she in 3/4 or is she in 4?' There's no difference between Miss Ruthie-Mae doing that and when Nicholas starts off noodling or when Kurt revs up, and I respond. No difference between deviating from the church program and doing some song for 30 minutes, and Christian saying, 'Keep doing the turnaround on an out-chorus' and pulling off the most magical stuff."
—Ted Panken

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JS10013 out 9.13

The Revelation EP 10" vinyl Chico's very first recording as a leader, Chico Hamilton Trio in 1955 on Pacific Jazz with Howard Roberts & George Duvivier, was pressed up on 10" vinyl. So it seemed a fitting tribute to Chico's longevity as a leader for a selection of Chico originals, two tracks of which are exclusive to this format, 58 years later to be presented in the same format.



JS10014 out 9.13

The Euphoric EP CD Chico's very proud of each member of his Euphoria group, both in how they have matured as players and in how they have developed as composers. A testament to both the prowess of each group member as a composer, and to Chico's strength as a leader, this release is a tip of the hat from Chico to his Euphoria group gathering the group members original compositions together, half of which are exclusive to this format.



JS10015 out 9.27

The Revelation CD With 11 tracks exclusive to this format, Revelation opens and closes with a focus on Chico @ his drum kit, and in-between takes us on a different journey from both the melodic and rhythmic points of view. From the up-tempo Latin groove of "Evaaly" with it's vocal out chorus; the mid tempo swing of "No Way LA" & "Ten Minutes To Twelve"; the Luciford-like band vocals on "Stompin' @ The Savoy" & "It Don't Mean a Thing (If It Ain't Got that Swing)"; to Chico's vocalising on "Every Time I Smile"; the pastoral melodic beauty of "You're Not Alone"; the up-tempo funk of "Black Eyed Peas"; and the bossa funkiness of "Foot Prints in the Sand" with its starkly beautiful vocal out chorus- every track is like turning a page in a book that's holding you on the edge of your seat, your rapt attention dying to know what's next to be revealed. And indeed what a revelation are these 22 tracks!!



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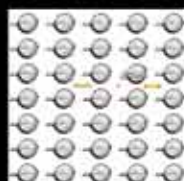


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THE NEW GARY BURTON QUARTET FOUR VOICES, ONE VISION

By John Ephland : Photo by Sheila Ryan





**GARY BURTON, THE MAN WHO WOULD BE KING
AT BERKLEE COLLEGE OF MUSIC, WAS GONE.
REALLY GONE.**

Having retired in 2004 from the school where he was a prominent jazz educator for more than 33 years, on the verge of taking the presidency without even having earned a music degree, the self-taught vibraphonist was now a free man. Again.

Not since 1971, four years after starting his own band at age 23, had this four-mallet master been totally free to follow his muse, to allow himself to be the outlandish musical self he's always been.

Consider, for example, these auspicious beginnings: While in his twenties, Burton was a sideman for pianist George Shearing, as well as for Stan Getz during the saxophonist's pivotal bossa nova period of the mid-1960s. Burton was named DownBeat's "Jazzman of the Year" in 1968. (At age 25, he was the youngest player ever to receive the title.) He won the first of his six Grammy awards for 1971's *Alone At Last*. In 1972, he recorded the iconic duo album *Crystal Silence* with pianist Chick Corea, an artist Burton has periodically collaborated with throughout his career.

Burton has also enjoyed a long association with guitarist Pat Metheny, who was in the vibraphonist's band for three years in the 1970s. Today, Burton's website lists 68 albums in his oeuvre, and that number doesn't include his extensive recording credits as a sideman.

New Vibe Man In Town, the title of Burton's 1961 debut, could also describe his life in 2011.

One wonders what motivated Burton, 68, to veer off from such a comfortable "parachute" of full-time education work even as he had somehow continued to maintain his stellar life as a professional musician.

Not surprisingly, it may have had something to do with what he learned as an educator. Something about listening, paying attention, always learning. And, of course, teaching. Just take a look at the cover of The New Gary Burton Quartet's new CD, *Common Ground* (Mack Avenue). Burton is standing, leaning slightly forward, one hand holding what appear to be files, the other on the verge of making a spirited gesture, his face full of life, the living room filled out with his surrounding, seated team, everyone rapt.

The other three members of that team—guitarist Julian Lage, bassist Scott Colley and drummer Antonio Sanchez—are significantly younger than the leader, but each has established his own identity. Lage, who graduated from Berklee, tours with his own band and has released two albums, including the Grammy-nominated *Sounding Point* (Emarcy). Colley has made a name for himself as a top-drawer sideman, working with, among many others, Jim Hall, Herbie Hancock and Chris Potter, as well as releasing seven albums under his own name. Grammy winner Sanchez also has performed extensively as a sideman, including stints with Corea, Metheny and Charlie Haden. Sanchez's well-received debut, *Migration* (CAM Jazz), was released in 2007, and he played alongside Metheny and bassist Steve Swallow on Burton's 2009 album *Quartet Live* (Concord).

All three of Burton's current bandmates contributed compositions to *Common Ground*. It seems irrelevant that Burton has been a mentor for more than one generation of players with this new embarrassment of riches. Indeed, with Burton, age has once again been redefined as being forever young.

Prior to their mesmerizing June 24 set at the 13th annual Twin Cities Jazz Festival in St. Paul, Minn., the band gathered in Burton's hotel room for an interview. Similar to the way they were on the cover of *Common Ground*, the band sat in a kind of semi-circle, Lage and Sanchez sharing the couch, Colley nearby in an adjoining chair. Burton sat off to the side, facing them all, in a spot where he could observe his entire band, holding court like a professor leading a classroom of attentive pupils.

DownBeat: *Common Ground* is the first studio album from a Gary Burton-led group since 2005's *Next Generation*, an album recorded with another young band that included Lage. Why form a new group now?

Gary Burton: The last few years I'd been touring a lot with Chick [Corea] and Pat [Metheny]. So, I didn't need a group during that time period. Antonio and I had finished touring with Pat with our Quartet Revisited band, and Chick and I had made a record [*The New Crystal*

Silence (Concord)]. So, my manager, Ted [Kurland], said, "What do you want to do next? Do you want to put a band together again?" And I said, "Well, maybe. Who would I get?" My first thought was that I wanted to get reunited with Julian. We had played together earlier in the decade, when he was in high school. And then we'd taken a break, and he'd gone off to college, which he just graduated last year. So, I said that to Ted, and he said, "Who else do you want?" And I immediately thought of Antonio.

I have heard that drummers are key for you.

Burton: Yes. I have a thing I always do, no offense to Scott: I always hire the drummer first. And then I ask the drummer which bass player they think would be the best choice. And Antonio said [*turns to Colley*] absolutely you were the guy. I'd been doing that for years. That way the two players are compatible. I'm more dependent on the drummer controlling what happens in the music. The minute I finish counting off the song, I'm no longer in charge—the drums are. The drummer controls the volume level, the feel, the time feel, the interpretation of the music. So if we're not on the same wavelength, then I'm not gonna get the interpretations that I want out of the song, and there's not much I can do about it once it's under way from my perch in the melody area. So, the drummer choice is a paramount thing. I became aware of that the first time I ever played with Roy Haynes. I learned from that experience what a drummer was supposed to do. And that's been my guide ever since.

What about documenting the band?

Burton: At first, I wasn't thinking of recording the band. We put it together for some touring. But halfway through the tour, I was so excited about what was happening musically, how it was clicking, that I thought, "While

we're still fresh, I want to get a recording scheduled as soon as we go back to New York from Europe." We'd already been playing for two months. [The New Quartet's world premiere was at the Red Sea Jazz Festival in August 2010.]

A constant thread in all your bands has been that key vibes/guitar hookup, of course influenced by those early years in Nashville with guitarist Hank Garland [first heard on Burton's recording debut as a 17-year-old, *After The Riot At Newport*, 1960]. It's been pretty constant ever since.

Burton: Almost. I've had some groups with piano, with Makoto Ozone, some with horns, but I started with guitar because I wanted to mix in rock elements with jazz elements when I started my first quartet. I ran into Larry Coryell at the time I was trying to pull this together. He was at a jam session in New York, having recently arrived from Seattle. He had this weird combination of rock licks and strange sounds for a jazz guitar player. So I thought, "This is just what I'm looking for. It's the perfect balance with the vibes." The guitar and vibes blend so well together.

Consequently, as it turns out, your bands have been launching pads for guitarists.

Burton: It does seem to be that way. Kurt Rosenwinkel before Julian, [John] Scofield and Pat and Mick [Goodrick] and Larry. I get a lot of credit for finding guitar players, and launching their careers. I don't have a sense when it's happening that I've discovered gold or anything. It just seems like, hey, this guy's a good guitar player. And then they all go off, they all quit [*laughs*].

Julian Lage: Gary said it best, that the guitar and vibes are very compatible. I first played with Gary when I was about 12. We played periodically





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HEADS UP

Jessy J spotlights her collaborations with some of today's most prominent contemporary jazz musicians, including guitarists Paul Brown and Ray Parker Jr, keyboardists Joe Sample and Gregg Karukas, and drummer Harvey Mason. **Hot Sauce** showcases eight hot originals along with cool new arrangements of Francis Anthony 'Eg' White's pop hit "Leave Right Now" and Duke Ellington's jazz classic "In a Sentimental Mood."



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HEADS UP

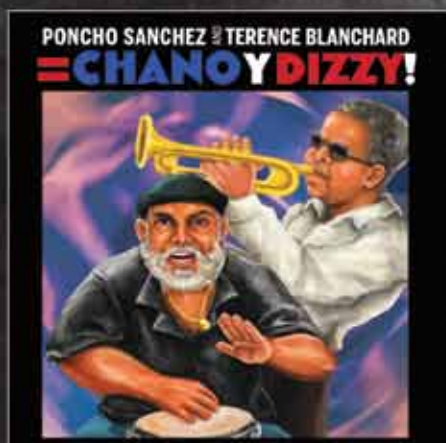
While retaining the Acoustic Alchemy "signature guitar sound," **Roseland** pushes the group's musical boundary by incorporating rock, reggae, folk, and jazz influences. Aside from the core touring band, special guests include Ricky Peterson (Bonnie Raitt), Snake Davis, and Fayyaz Virji (Art Blakey/Basia/Incognito.)



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Italian/Austrian international phenom, Patrizio Buanne, features his own contemporary and timeless interpretations of Italian and American standards, alongside some stunning original compositions on his eponymously titled new release, **Patrizio**.



CJA-33095-02



The collaboration of **Poncho Sanchez and Terence Blanchard = Chano y Dizzy** pays tribute to the legendary and genre transforming relationship between Cuban percussionist Chano Pozo and Dizzy Gillespie. The album also marks more than one milestone for GRAMMY award winning percussionist/bandleader Poncho Sanchez. It celebrates his 60th birthday and 25th recording as a bandleader with the Concord Music Group.



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until I was about 15. Then we did a recording [*Generations* (Concord), 2003]. What I've discovered about the guitar-and-vibes thing is that the vibes has this agility to it, because it comes from the percussion family. People like Hank Garland have this kind of steadfast rhythmic propulsion. Gary's approach to merging styles has been a beacon—especially for me. What I'm doing with my own group comes from what I've seen that Gary's been doing. You pick the things you love, you get the drummer you like, guitar player you like and the bass player you like, and it's gonna sound like a fusion of something kind of fresh. Yeah, the guitar and vibes, it's killin'. I don't know why it works, but I'm glad it does.

Listening to the band's music, it's obvious there's a great connection, empathy and communication, a dance that goes on.

Burton: It doesn't happen with everybody you play with. With some people, it's at a very high level. When you find it, it's the most fun imaginable that you can have standing up [laughs].

Antonio Sanchez: I am immediately aware of when the dialog is lost, of what I'm doing in relation to the drums and the rest of the instru-

ments. And so, from the very beginning, I could hear a connection, that there's always a dialog. It performs different functions at different times on different tunes. There'll be a moment, you're really laying down the foundation for the song, and other times when you're exploring other areas. For me, I was immediately aware that Gary, Julian and Scott were all listening, and that there's always a conversation.

Have you found you've communicated less verbally, finding each other more through your instruments?

Burton: Yeah. When we were rehearsing in New York, we didn't have to say much—the details of the arrangements, a minimum amount of conversation about the interpretation. It was almost obvious, the minute we started playing, everybody seemed to sense how the tune should go. I can remember situations where I had to spend a lot of time describing the mood and what the song is all about, and somebody is going, "What? All right, I'll try." [addressing the band] With you guys, it was very quick.

Antonio, Gary talked earlier about taking his cues from you. Maybe he trusts you because of the way you're working to

THREE DECADES OF JAZZ SCHOOL

Gary Burton has witnessed a lot of changes in jazz education.

It's the evening before his quartet's performance at the 2011 Twin Cities Jazz Festival, and the vibraphone virtuoso and pioneering jazz educator is in a reflective, talkative mood.

"When I was looking for a school to go to in 1960, there was a grand total of two colleges that welcomed jazz students: North Texas and Berklee. And Berklee wasn't even accredited," Burton recalls.

He chose Berklee College of Music, and the rest, as they say, is history.

Like a vast stretch of northern Texas with only a few tumbling tumbleweeds, the landscape was barren for jazz music education back then. "Over the next 20 years, there was a huge renaissance," Burton says. "The Association of Jazz Educators got started, and within 10 to 20 years, there were then 5,000 schools, high schools, colleges. And so there was a golden era of music education as far as jazz was concerned.

"In a way, rock helped," he adds. "Rock came along and took the 'bad boy' image away from the jazz world. We were the pot-smoking, alcoholic, drug addicts in people's minds. So they didn't want it in the college campuses. After rock came along, we looked tame.

"I didn't graduate," confesses Burton, who left Berklee in 1962. "In the days that I was there, Berklee had not yet become an actual degree-granting college. So, you came and you would get a certificate if you made it all the way through four years of the program. I was 17 years old."

Burton's long career at Berklee could be broken down roughly into three decades. First,



Burton teaching a master class at McNally Smith College of Music

ANDREW CARTER

there was the teacher. As Burton recalls, "One of my missions for the first few years was to bring a lot of new music in.

"When I was a student," he says, "there were 150 kids. And when I came back to start teaching, it was 1,000, and within 10 years of coming back it was [more than] 2,000.

"After teaching, we decided it was time to reorganize the structure, and we were looking for a dean, called the dean of curriculum. One day, [President] Lee Berk called me up and said, 'I'm getting tired of looking for somebody; you do it.' So, I said, 'Wow. I can't imagine doing that kind of work. But I'll make you a deal: I'll do it for a year, and then we can decide.'"

That was the beginning of decade two.

"By the end of the first year, I was doing pretty well at it. We had started offering a smattering of rock music. It was primarily a jazz and commercial music curriculum up to that point. This is the late '70s and early '80s.

"My decade as a dean was wrapping up, and, at that point, Lee once again came along and said, 'I want to reorganize again, and I want

to hand over most of what I've been doing. That position is called executive vice president, and you would run the day-to-day operations of the school.' So, suddenly I was now responsible for the finances and the budgeting, and all the other departments of the school would be reporting to me."

So begins decade three.

"During my 10 years as the vice president, besides just running the day-to-day operations, my main contributions became future-planning. When I left, we had 22 build-

ings in use, 4,000 students, 1,000 employees. But we hadn't thought in terms of longer-term planning. So, we started doing five-year plans. In the last plan, before I left, my big project was to start an online school, which nobody had done in music before. We figured out how to teach a large number of courses online, and it's now a raging success, at berkleemusic.com.

"So, finally," Burton continues, "we get to 2004, and Lee announces that he's ready to retire. He's a year older than me. And I realized that I couldn't see myself staying at the school too much longer because of age; next thing you know, I'd be seventy-something."

Throughout his Berklee experience, it was Burton's love for teaching that kept him motivated. "My favorite class was Advanced Improvisation, which was near and dear to my heart. I felt like that was something that I could uniquely offer to the students, because I was an active professional and what I was teaching them was, for me, the real thing. That course was my biggest connection to what the school was all about."

—John Ephland

trust everyone around you. By listening to others, you end up leading from the drums.

Sanchez: The drums is an instrument that basically has to interpret what everybody else is playing, and make it sound good. I'm not reading actual notes; I'm just listening to their notes and making it sound as a whole.

Burton: There's a saying, "If a horn player has a bad night, it's just him. If the drummer has a bad night, we all have a bad night." Which is, again, describing the fact that the drummer has so much control over what happens in the way a band plays.

Sanchez: And Gary isn't the only one who feels that way. When I auditioned for Pat 10 years ago, one of the first things he said was, "Everybody can have a bad night, except for you." So, the pressure was on. But coming into this band was really, really easy, because I'd been playing with Gary for a while. And I don't think I've played with a bass player as much as I've played with Scott. I can't seem to be able to shake him off [laughs]. With Julian, we hadn't played together, but it was the same thing. We share a lot of the same language; the time-feel was there right from the beginning.

There aren't a lot of leaders who actively bring in young players.

Burton: I used to be the youngest guy in the band. Now, I'm the oldest guy. It just happened. I got a lot of the idea of doing it this way from Stan [Getz]. Stan was famous for finding young players, and bringing them into the band. The list of people who started their careers in his bands, you wouldn't believe it. Horace Silver, Mose Allison, horn players and rhythm players before me, and Chick and [Steve] Swallow came through his bands. He discovered the same thing that I get out of it, which is it keeps me more youthful as a player. Older musicians can get cynical. They have their way of doing everything, and you've got to let them do it. And so, I had more fun with the younger players because they were more open to trying things, and they pushed me more to do different things. I had gotten used to that with Stan, and I think I just carried it on for myself. You make a choice as a bandleader: You are either into younger players or you want the older, polished guys who know all the tunes and will do exactly what they do every night and you don't have to worry about them or show them the ropes or whatever.

Scott Colley: Younger or older players, it doesn't matter. I wanna play with somebody who has a foundation, so that you can explore different ideas and still come out on your feet. And that's something that everybody in this band has—a real strong foundation in the music, in the form and the content of the music.

Burton: I think some people are just more comfortable playing with their peers, and they don't have time to mess with somebody new who's still sorting their playing out. But that, to me, inspires me. When I see somebody who is changing, almost night to night with their playing, that makes me feel like, "Wow, I'm really getting something here, too."

Lage: It's funny, because people have asked me a lot, "What is the biggest thing you've learned from Gary as a player?" There's a consistency to the way Gary understands the social aspect of putting on a show. People come, and they pay money to see you, and there's a certain kind of incredible obligation that you have to really just commit, to go for broke, basically. And I've witnessed Gary do that, set after set, night after night, since I was 12 years old. It's pretty unreal.

Burton: It's totally mutual. I saw an interview once with Kurt Rosenwinkel. And they asked him, "What have you learned from Gary?" He paused, and said, "He taught me how to do my income taxes" [laughs].

On *Common Ground*, nothing sticks out; the whole album, regardless of composer, is cohesive.

Burton: You want to find 10 pieces that, although each one is unique, somehow they fit together in a reasonable program. In this case, I was very



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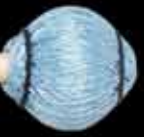
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happy, particularly with the original stuff that we did and the two tunes of Vadim's [former sideman Vadim Neselovskyi]. They really fit together, compositionally, even though they're all distinctly gathered. And that's where the group identity is the glue that holds it together—the fact that we found a way of playing together that is sort of our group sound. That's what makes the songs seem connected, as you go from 7/4 for Scott's piece "Never The Same Way" to the guitar studies for Julian ["Etude," "Banksy"] to my tango ["Was It So Long Ago?"] to the fast waltz of Antonio's and the title track, as well as the other tunes.

Antonio, tell us about your contributions, "Common Ground" and "Did You Get It?"

Sanchez: "Did You Get It?" is an old tune of mine, been around for a while. I wrote it with Pat in mind because he has a song called "Go Get It." Scott and I have been playing it for many, many years. But thinking of Gary and Julian, we didn't have a burning tune on the record. And that's a blues, but it's a blues with two extra bars at the end of the second time around, so it makes you think—'cause you know with the blues, you can go into automatic pilot. This one, it kind of keeps you on your toes, which is what I like. With "Common Ground," I really wanted to write something for Gary. When I was in Croatia with my girlfriend at the Zagreb airport, all of a sudden I started getting this little melody in my head. And I didn't want to forget it, so I grabbed my iPhone, and I had just one section, but I was confident that the melody was strong enough that it could develop into something. So, when I got back to New York, I started working on it. And I was really hearing Gary the whole time. And, actually, Julian, too. In the band with Gary and Pat and [Steve] Swallow, we played one of Pat's fast tunes, "Question And Answer," which is a 3/4 waltz kind of thing. And Gary always sounds amazing on that. So I said, "I really want to write something that will have that same kind of vibe." At the end, I added this extra section for the drum solo, just because it's my tune [laughs].

Scott, your composition "Never The Same Way" is the one in 7.

Colley: We played it a little bit in rehearsal, and I was very surprised. I think it was the first night at the Blue Note [in New York], and there was a lot of press there. And then when Gary mentioned "Never The Same Way," I was like, really? And you said, "Yeah, let's do it." And from then on, the more we play it, the more it reveals.

What about the rest of the material on the new album?

Burton: When I was thinking of music for this group and the record, and I needed more tunes, I was putting the word out to a few people, to ask people to send me things to see. And I thought of Vadim, because I've always liked his writing. So well, in fact, that the leadoff tune is one of his ["Late Night Sunrise"]. And the [Keith] Jarrett tune ["In Your Quiet Place"], recorded 41 years ago, is unbelievable. I've played it as a solo piece off and on through the years, and, when I was thinking about tunes for this group to play, somehow that one came to mind. I hadn't played it in a band setting since that record, in 1970 [*Gary Burton & Keith Jarrett*]. So I figured, "Well, let's try this, because it needed one more ballad." And there's a little bit of history as to why we put "My Funny Valentine" in the lineup. Because on the live gig, Julian was really breaking it up with the



audiences with his introductions. I thought, "If this record is going to represent what we've been doing as a group, that's one of the highlights of the set, and we should record it."

How long does this band plan to stay together?

Burton: We'll be touring the record the rest of the year. We haven't made any plans after that. This is the first band I've had that is made up of people who are actually individual stars, have their own bands, their own projects and things that they do. So it's always a little bit of a challenge to carve out time periods when everybody's available. We've managed to do it this year and last year, but I haven't gotten to thinking about 2012. I guess it'll depend on how things go over the next few months of touring and whether we do another record, or my next record is something else. But we're certainly having a lot of fun, so I know it's not something we're gonna let go of real quickly.

Lage: Whatever happens down the road, I hope we make another record. Having heard the way we play these compositions, and the elements with Antonio's songs, and Scott's and Gary's and my tunes, and what works, I have a lot of ideas for what I'd like to contribute to something else—more extended compositions.

Is there now a group mindset?

Lage: Yeah, and every show is so different. It's pretty amazing. Every show has its own personality. There's a lot to be mined.

Colley: The more you play together, the easier it becomes to write. It's so much easier to hear how each individual will react and play, so you can write to someone's strengths.

Sanchez: The other cool thing is that we got to record the record after actually having played the tunes, which is pretty rare.

Burton: The usual thing is you make the record and then you wait six months, and it comes out and then you tour.

Sanchez: And after the tour it sounds so good, everybody wishes they'd recorded later.

Burton: Chick and I, we've always done a pre-tour. We book six, eight weeks of touring, then make the record, and then we come back and tour again. The music goes through so much of a maturation process when you get in front of audiences. So, although I wasn't even thinking of recording when we started, it was just, "Hey guys, I got some touring to do. Wanna give it a shot?" It then became obvious that we should record. And that was nice, because we had a good warmup to get ready. You get a much stronger record that way.

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Steve Coleman

THE MOTIVATOR

By Ted Panken ; Photo by Larry Fink

On the final day of spring, Steve Coleman sat in his Prius, parked a few steps from the Jazz Gallery in New York, where he'd soon conduct a master class. It would be the penultimate installment of his seventh season of Monday night master classes at the venue. Dressed down in a red T-shirt, baseball cap worn backward, baggy jeans and high-tops, the 54-year-old saxophonist was relaxed and focused after a 90-mile drive from Allentown, Pa., his home since 1992. Rather than adjourn to a restaurant for a sit-down conversation, Coleman, a road warrior par excellence, decided to stay put and take advantage of the unmetered space.

Later that evening (and at the two other Coleman workshops I attended in June), attendance was decent. It was odd that more aspirants hadn't paid \$15 for a hands-on encounter with one of the most influential jazz musicians of the past quarter century. Pianist Vijay Iyer has said, "Of all the musicians who followed Coltrane, Ornette and the AACM, [Coleman] has done the most work and sustained the highest level of innovation and creativity, of output and impact."

Coleman's itinerary over the past two decades has included lengthy fieldwork sabbaticals in Ghana, Cuba, Egypt, Brazil, south India and Indonesia. It is his signal achievement to have dissected rhythmic, tuning and harmonic systems from various non-Western and ancient Mediterranean cultures and integrated them into a cohesive weave that refracts his own experience and cultural roots. Operating via the ritualistic practices that contextualized these sounds in their original iteration, he frames his own dry alto saxophone voice within a matrix of interlocking, layered beat cycles, sometimes whirling, sometimes stately, sustaining continuity with a self-devised harmonic logic.

He's been remarkably effective at communicating his principles. During the '80s, Coleman imparted fresh ideas about working with pulse and uneven meters to like-minded Brooklyn-based contemporaries such as Cassandra Wilson, Greg Osby, Terri Lyne Carrington, Robin Eubanks and Marvin "Smitty" Smith in the loosely grouped collective known as M-BASE, an acronym for Macro-Basic Array of Structured Extemporizations.

In the late '90s, Osby, who referenced Coleman in a piece called "Concepticus," described him as "my main motivator," adding, "if I ever reach an impasse, he'll say something that will transport me to another area." A few years ago, Wilson described Coleman's influence on her: "Steve told me that if I could hold my own in his context, I'd have something else

to bring to standards. He was right. When you learn to improvise over odd time signatures, you develop an elasticity when you work with 4/4, because you're always certain about your time."

It would be inaccurate to describe Coleman as a guru-like figure for all his M-BASE collaborators, many of whom are currently major figures in the jazz landscape. But the term fits when assessing his impact on consequential post-boomers like Iyer, Ravi Coltrane, Rudresh Mahanthappa, Miguel Zenón and Dafnis Prieto, who have drawn upon Coleman's subsequent investigations—documented on nearly 30 recordings and elaborated upon in numerous workshops and residencies—in constructing their own hybrid tonal identities. "This idea of conceptually dealing with stuff from a different culture and from the roots of one's culture was an amazing template," Mahanthappa said recently. "It seemed like the real deal. It was modern American improvised music."

Distilled over three decades of intense research, Coleman's vision is not easily accessible, but he works hard to convey his ideas to interested parties. Anyone with an Internet connection can find interviews and essays in which Coleman postulates and analyzes his intellectual first principles, which are complex and audacious. He believes strongly that music symbolically represents universal truths and, therefore, human experience on the most fundamental level. Freedom emerges via contingent pathways—rigorously elaborated structures that he actualizes with non-traditional notation—through which creative expression manifests. Numerological I Ching trigrams denote rhythmic values, each part cycled in thick harmonic layers among the various horns, or, as drummer Marcus Gilmore notes, within the trapset itself, "intertwining and interweaving until they meet up at some point." A chart representing lunar or solar phases might involve pitch values and voice leading. Another, mapping a celestial moment,

can gestate an entire composition, as in "060706-2319 (Middle Of Water)" and "Vernal Equinox 040320-0149 (Initiation)" on the 2010 release *Harvesting Semblances And Affinities* (Pi) and "Jan 18" and "Noctiluca (Jan 11)" on this year's *The Mancy Of Sound* (Pi), both by Coleman's Five Elements ensemble. Patterns of dots on the cover of the latter CD symbolize the Yoruba philosophical and divination system called Ifá; transcribed, the dots comprise the rhythmic, harmonic and melodic form of a four-piece suite.

With this backdrop in mind, I asked Coleman whether the impending summer solstice (which was only 19 hours away) would affect the evening's proceedings. "In an intangible way, it does all the time," he replied. "I believe there's a specific energy happening at any moment, in any place, and that we have the ability to tap that energy consciously." He mentioned core influences—John Coltrane, Muhal Richard Abrams, the Danish composer Per Nørgård—whose musical production incorporates such metaphysics. "Each person has to figure out their relationship to it. A lot of people who think about these things won't talk about them publicly. My view is that we're in a new kind of information age, and there's less need to be secretive."

Coleman then reached into his bag and pulled out Stephen J. Puetz's book *The Unified Cycle Theory: How Cycles Dominate the Structure of the Universe and Influence Life on Earth*. "I spend a lot of time studying cyclical thought," he continued. "I always pay attention to eclipses and equinoxes, symmetrical nodes where energy intersects. I was well aware of the event tomorrow, or any time we get near these points. Then I focus to see if I can pick up something that I ordinarily wouldn't. Am I deluding myself or imagining things? You could say that about almost anything that you do. Definitely, if you're tuned into it, you can feel something special that doesn't happen in other moments. After a while, you start noticing patterns and start trying



to see how you can use these things, how they can work out, what the differences are.”

On the two recent CDs, Coleman seems to be consolidating, loosening forms, transmuting cross-cultural correspondences gleaned from his travels into musical shapes and inserting them into an increasingly epic narrative. Tyshawn Sorey, who plays drums on both recordings (by himself on *Harvesting* and in tandem with Gilmore on *Mancy*), pinpointed the interweaving quality to which Gilmore referred when describing the evolution in Coleman’s rhythmic language from his “much more sonically dense” music of the ’90s. Sorey traced the transition to “Ascending Numeration,” from the 2002 CD *Alternate Dimension Series I*, on which “it takes at least a minute” for all the different meters—he calls them “time spans”—to align. “The structures are much more elaborate now,” Sorey said. “The music breathes more. Vibrationally, it feels different. I remember thinking in the ’90s that the music was cold, that it was hyper-technical but lacked emotional content. I played some of that music when I first joined the group. In the music he’s written since then, there’s a lot going on, but it hits you emotionally in some way.”

The Pi sessions, recorded in 2006–07, represent an early stage of this development. Lately, Coleman said he’s been addressing “pre-composed material ever more spontaneously, using compositions almost like cells of information and recombining them in different ways,” trying to give his musicians “greater responsibility for their part.” Toward this end, he toured Europe last fall and this spring with no drums or bass, presenting consequential challenges for trumpeter Jonathan Finlayson, guitarist Miles Okazaki, pianist David Bryant and vocalist Jen Shyu.

“The music was written with bass and drums in mind,” said Shyu, a Coleman regular since

2003. “It’s not that hard to play each single part, and it’s difficult but achievable to be able to clap one part and sing another. The hardest thing is to improvise and be free over that, and not be locked into, ‘OK, I have to keep my place with this line.’ Steve wants you to hear it as a gestalt—all the parts together, internalizing how they fit, and never lose your place. The compositions are getting more difficult. They’re based on extra-musical things, I think a cycle of Mercury, so the progressions are unusual and harder to hear.”

Coleman described the effect of this drum-

“Almost everything I do starts with some vague interior, intuitive, spiritual feeling, which I then try to figure out how to technically work with.”

merless experiment as akin to a colonic. “There was stuff encrusted inside me for years, and when that layer was stripped away, things became crystal clear,” he explained. The logical next step, he continued, is to jettison the pre-composed fragments and move toward “creating spontaneous forms on the spot for the first time.” He added: “It’s not like free improvisation, where whatever sound you make and whatever sound I make, it’s cool. It’s having an intelligent conversation with somebody on the street where you don’t know what you’re going to say, but it makes linguistic sense. It has to be as sophisticated as something you might create if you composed it with pencil and paper, and you have to be able to retain it so that you can repeat it, not verbatim, but as you would a written compositional form. I never

write out set lists. We come out, and I blank out my mind and feel what’s coming from the audience and what’s happening on stage. From that comes my first impulse, and I make a sound. Then I start developing and weave a thread.

“The temporal moment has a character, and it imposes on us a certain vibe which we then deal with. Place has something to do with it. The land has an energy that affects us. When I’m in central Java for three months, I create different shit than I would if I stayed here. I get different ideas in south India or Brazil. Usually the effect on you is unconscious. I study all this esoteric stuff to try to figure out what it is. Almost everything I do starts with some vague interior, intuitive, spiritual feeling, which I then try to figure out how to technically work with. In the end, I’m dealing with a craft. I’m dealing with music, and something’s got to be developed out of that music.”

Coleman traces this predisposition to investigate such feelings to his childhood. He grew up near 68th Street and Cregier Avenue on Chicago’s South Side, where a local gang dominated street life. “They were recruiting cats my age, but I didn’t want to run with that kind of element,” he says. “They preyed on people with maybe weaker minds. I was the kind of kid that if a cat called me a chicken, I’d be like, ‘Well, that’s your opinion.’ I wouldn’t get mad, just indifferent. Before he died, my father told me, ‘What you’re doing musically and the way you are, I saw it in you early. You were a hard-headed baby who wanted to go your own way, and could sit in the corner by yourself and play your own game for hours.’”

Initially attracted to Charlie Parker through his father’s record collection, Coleman received subsequent hands-on mentoring from saxophonists Von Freeman, Bunky Green and Sonny Stitt, each a regular presence in neighborhood clubs like the Apartment Lounge and Cadillac Bob’s. He traced the origin of his rhythmic explorations to a realization that the quality he most appreciated in Parker and his teachers was “their identity, a strong vibe that told you this was their thing.”

“The main element of their rhythmic base stemmed from the dance music of the time, and I realized that I’d have to look for something different,” Coleman said. “I started to think about Motown, James Brown, the Meters—which I heard as a folk music—and how to do something more sophisticated with it. It wasn’t an intellectual exercise. I feel soul and funk more than what Charlie Parker and Max Roach and those cats did, because it’s what I grew up on. In blues, you have the sophisticated line, the less sophisticated line and the stuff in the middle, a breadth of feelings, everything from Ma Rainey to Coltrane and in between. I didn’t feel that breadth existed with this music. I thought it could be wide-open. I felt you could take it as far as what Trane was doing with ‘Expression’ and ‘Transition,’ and I was determined to do it.”

After relocating to New York in 1978, Coleman took gigs with the Thad Jones/Mel Lewis Orchestra, drummer Doug Hammond’s



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band and Sam Rivers' Winds of Manhattan ensemble, and often played on the street with cornetist Graham Haynes (Roy Haynes' son). He studied recordings of tribal and rural folk music from Nigeria, Ghana and the Ivory Coast. "I was shocked, because in the singing and drumming I heard rhythms that I heard in Charlie Parker," he recalled. Coleman absorbed their phrasing of the rhythms, "the sensibility they did it with and the looseness with which they expressed it. Graham and I were trying to work our way into feeling these things, like groping in the dark." He cited a eureka moment—"Armageddon" from 1990's *Rhythm People*. "I had a dream about how the music was going to sound, and something on the bridge of that song was the closest it got. I began to analyze that and go deeper. When I went to Ghana, I saw similarities between what they were doing and what I was doing—and differences, too—and realized that what really attracted me was the cyclic element."

Coleman described the '80s as "complete experimentation." Back then he needed bull-headed resolve to stay on course and withstand the slings and arrows hurled his way. "Von Freeman warned me that if I was going to go the route of developing my own music, it would take me twice as long." Coleman said. "I could easily have been one of the Young Lions crowd. All I had to do was play the game and put on a three-piece suit. Instead, I was in this underground direction, wearing overalls. Stanley Crouch called me 'the Jim Jones of Brooklyn'—leading everybody to their musical suicide. That was a good one; if you're going to signify, you might as well be clever." Nor was approbation unanimous within the M-BASE community: "I was aggressive in pursuing ideas; let's put it that way. Some people liked that, some people didn't. My response was always, 'Hey, nobody's got to follow me; I'm not starting no school.' Fortunately, I talked to cats like Max Roach, and played with cats like Thad, who had no idea what I was trying to do, but told me, 'You have to find your own way, whatever it is.' Von and Bunky told me the same thing. When things got hard, I'd remind myself that Charlie Parker hoboed on a train. Motherfuckers couldn't come through the same door or drink from the same fountain. They were on drugs. Coltrane took a deluge of negative criticism. What am I bitching about? I was like, 'You did what you wanted to do. You didn't let anybody alter your thing.'"

It was now 17 hours before the solstice, time to order takeout Thai and prepare for class. "You've got to eat healthy, and stay in shape," Coleman said. He recalled the cover of Freeman's 1972 LP, *Have No Fear*, on which the tenor master, then 50, stands in an alley wearing a sleeveless T-shirt. "In '79, I saw Von pick up some cat and shove him through the door with one arm. I was kind of scrawny as a kid. I thought, 'OK, you need to take care of yourself.' You want to be able to still move around. If you like young girls and all that, too, then you really have to do it. If anything kills me, it will be that—or an accident."

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ELIANE ELIAS

BEYOND BOSSA NOVA

By Jim Macnie ∴ Photo by Bob Wolfenson

When a Manhattan jazz club is packed, and the staffers are swept up in their duties, you expect most of the frolic to come from the stage. Harried waitstaff workers who are delivering entrees and cocktails don't have time to mess around. But strong music has a way of tilting such norms. Eliane Elias was about halfway through her set at Dizzy's Club Coca-Cola on June 2 when the grooves of her feisty ensemble became more than some waitresses could handle.

En route to the bar in the back of the room, three tray-laden workers fell into an impromptu conga line, each grabbing the next's waist and shaking their rumps in unison. Patrons closest to them erupted with grins. Elias, at the piano performing the tune "What About The Heart (Bate Bate)," missed the revelry. Fueling the action commanded all of her attention at that moment.

"I wish I had seen that," exudes the pianist when she hears about the ad hoc dance party three weeks later. "I love it. That kind of thing happens in Japan, too. The audiences over there are *so* ready to let loose. Actually, lots of people have been coming up to us and pouring out their hearts about the way this music makes them feel."

Waitresses aren't the only ones enjoying Elias' latest tunes. Check the EPK footage (posted on YouTube) for her new album, *Light My Fire* (Concord Picante), and you'll not only see her band members getting on the good foot, but the leader herself twirling and prancing during studio playbacks.

Elias' bossa nova lilt has long had a persuasive zest, but the new album reaches a level of subtle intensity unmatched by its predecessors. It's not a party album per se—the verve stops just short of true exclamation—but its rhythmic tug creates a vibe that incorporates both jazz thoughtfulness and pop catchiness. The Brazilian-born pianist has made over 20 albums in the last two decades. With its '60s title track, string of luminous bossa novas and an irresistible Motown nugget, *Light My Fire* feels naturally effervescent and is among the strongest work in her oeuvre.

Evidently, customers concur as well. After an inspired spin on "They Can't Take That Away From Me" at Dizzy's, a rendition that found her working the keys with enough oomph to be considered the ensemble's second drummer, Elias offered a bit of good news to her appreciative crowd: "I just heard that the record is number 3 on iTunes and number 4 on Amazon, and this is

just the first week. Fantastic."

Light My Fire is one of those discs that finds all of its elements in balance, so we shouldn't be too shocked by its success. Elias, 51, has been refining her studio approach for years. The alignment of tunes, the variety within the song mix, the esprit that marks the performances—it all adds up. Plus, from her duets with Gilberto Gil to her Eno-esque rendering of the Doors' title track, it's rich with hooks. The head-solo-head dynamic of trad jazz blowing discs has been pushed aside.

"This record goes beyond bossa nova," says the pianist with a bit of understatement in her voice. "And happily, there have been no 'buts' in the reviews. Like 'It's good, but....' All sorts of different journalists—jazz writers, regular newspaper writers—are liking it. I don't know how to say this so it comes out right, but we actually felt that it was going to be like this as we were making it."

We're sitting in Elias' New York apartment, in a midtown building that towers over the East River. Bassist Marc Johnson, her husband and bandmate, joins in from time to time. They're prepping for a gig at the annual Freihofer's Saratoga Jazz Festival, to be followed by a getaway to their home in the Hamptons. The living room isn't palatial, but there's a baby grand inches away. This is the cozy place where the pair often sort out ideas for tunes. ("Sometimes it feels like Bradley's in here," says Johnson, referring to New York's now-shuttered piano bar.) Indeed, the new album's design began here. As we discuss it, the trajectory of Elias' "vocal" career increasingly seeps into the conversation. Long celebrated for her piano chops, she has sung more and more with each of her releases. But—and this is the positive kind of "but"—she has never been as engaging in front of the mic as she is this time around.

"I never would have guessed I'd sing this much," she explains with a smile. "It just happened. But learning has been wonderful and I now feel comfortable. I don't have a huge voice,

but I like the way it feels. It's something personal, intimate."

Elias recorded a vocal track for a 1985 album she made with her ex-husband, Randy Brecker. The trumpeter says that back then she had to be coaxed into it. The piece was a valentine to their daughter, and according to Brecker, was sung in a "waifish but lovely voice that fit perfectly with Brazilian music."

Jack DeJohnette and Eddie Gomez also nudged Elias into singing along the way. Both enjoyed her voice and wouldn't relent until she added one vocal cut to an otherwise instrumental tribute to Antonio Carlos Jobim that she released in 1990. From then on, slowly but surely, the process became more natural.

"We had a funny thing we used to say when we'd want Eliane to sing on stage," recalls Brecker. "One of the first tours we did together was with Eddie and Adam Nussbaum. When she sang, she'd get real nervous and open her eyes really wide. So we nicknamed her Bug Eyes. We'd say, 'C'mon, we want to see Bug Eyes. Please sing another.'"

"Was I scared? Yes, of course," says Elias. "I had confidence on the piano. There, it didn't matter what you threw at me, I'd bounce back. But singing is much more delicate. I didn't know a lot about the voice. Like, 'What will actually come out?'"

Luciana Souza, another Brazilian native who has made a mark as an improvising vocalist, is a fan of Elias' vocals. "I think her piano playing informs her singing, too," she says. "Eliane accompanies herself and that provides lots of options. The epitome of this would be Carmen McRae or Shirley Horn. You have a chance to be more economic, not afraid of silence so much. But, really, for a singer, every song is a challenge. The melody, the key, is it in the pocket, can you float, should you float? On top of that you're always telling a story! The lyrics that accompany a Jobim song are quite sophisticated, and often as sublime as a Jobim melody. To me, 'Waters Of March' and 'Dindi' may sound a bit corny in

English, but in Portuguese they're pretty darn gorgeous and purely poetic."

Elias has frequently interpreted the work of Jobim (1927-'94), a member of the DownBeat Hall of Fame. During her stint on Blue Note, the pianist released *Eliane Elias Plays Jobim* (1990) and *Eliane Elias Sings Jobim* (1998), as well as *Bossa Nova Stories* (2003), which included three Jobim compositions.

She knows many Brazilian classics from firsthand experience. As a prodigy growing up in São Paulo in the '60s, Elias gained enough of a grip on classical and jazz approaches to land

on a television show or two. By the age of 12 she was writing her own pieces. At 15 she was teaching improvisation and theory in a music school. Hitting the beach wasn't on her mind; she wanted to transcribe tunes from her record player rather than go to parties. Her outsized rep opened the door for work with some of the era's top talent, including stars such as Toquinho and Vinicius de Moraes.

"I was just with my mother a week ago," Elias recalls, "and she said, 'You were prejudiced,' but that's not the right word. She meant that my tastes were formed early on. I was relat-

ing to people much older than I was. Marc says I skipped a bit of adolescence, but I had all this art and music around me. My mother's mother played guitar beautifully. My great-grandfather sang along to operas. You couldn't import records back then, but my father would take business trips to the U.S. and sneak them back into the country: Art Tatum, Bud Powell, Wynton Kelly, Nat 'King' Cole, Red Garland, Erroll Garner and Oscar Peterson. Then I started with Miles, Bill, Herbie and Keith."

As a child she'd told a radio interviewer that her dream was to move to New York and become a jazz pianist. In 1981, after a tour through Europe where she was encouraged by bassist Gomez, she hit Manhattan and slipped into the scene. Back then, no one in New York had ever heard of her. Johnson, who was playing with Stan Getz at the time, recalls that her name got around quite quickly. She started to show up at jams and impress people.

"At first some guys would go, 'Ohhhh, really...'" Elias explains, "but I postponed coming to New York until I was truly sure of myself, and I felt genuinely at ease with jazz trio language. A few sessions and I started to take off."

In a snap she fell in with the beehive of musicians who worked such clubs as Seventh Avenue South and Lush Life. Soon enough, lots of people were hip to her piano prowess, including the members of Steps Ahead, who asked her to join the group. Brecker believes that Elias' scope set her apart: "The fact that she was both a jazz player in the traditional sense, but also had the Brazilian thing going, was a big help. There weren't many people with that kind of agility back then."

When Steps Ahead toured with the famed VSOP group, Herbie Hancock would sit at the side of the stage and check Elias' moves. In 1994 they connected for a two-piano romp on Blue Note titled *Solos And Duets*. (Hancock very rarely duets with other pianists, but he also has collaborated with Chick Corea.) On "The Way You Look Tonight," Elias and Hancock swoop through a wealth of dynamics, coordinating their efforts to double the thrust while dodging the bumps that might arise when 176 keys are flying. The track was nominated for a Grammy.

"There aren't many people who can go head to head with Herbie," exudes pianist Jon Regen, "but on that album, they really egg each other on. You literally can't tell who is playing sometimes. That's how good she is."

Regen, who was at the Dizzy's gig in June, continues: "No matter what she goes into, she makes it fit. That night, on 'I Get A Kick Out Of You,' she took a pop tune and hit you with something unexpected every eight bars. I was listening just to the piano, and she's got a deep enough command of the instrument to go basically anywhere. A fierce musician."

Indeed, momentary shards of dissonance cropped up during the Dizzy's set, but the pianist couched them in grooves reminiscent of Cecil Taylor's "Excursion On A Wobbly Rail." Her work with Johnson for the ECM label is a bit

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more open than her own records. Her playing on Johnson's *Shades Of Jade* (2005) was revealing, and the pair is almost done working on its follow-up, due in 2012. Looking around corners is what it's all about.

"There's a structure," says Johnson, "but we go outside the boundary lines. We're always trying to stretch this stuff, and we have the trust and the skill to do that."

Saxophonist Joe Lovano concurs. "From the first time I heard and played with Eliane I was touched by her poetic approach," he wrote via email while touring in Italy. "She speaks the truth in her music and captures you along the way. I feel we create a clear dialogue when we improvise together, especially on these ECM recordings with Marc."

Samba and bossa might not be thought of as piano music, per se. The Brazilian style is based on the plucking of strings, not the pounding of keys. Elias tried guitar as a teen, but it never felt right. So she carried on with her main instrument.

"IF YOU GET A GOOD IDEA, DO NOT FLUSH IT DOWN THE TOILET."

"Piano players hold chords, and that doesn't work well with Brazilian tunes," she explains. "I developed something on the piano that I haven't heard anyone else do yet. It goes to a place where I play rhythm and solo at the same time—it's hard to describe. A drummer [friend] from Bahia says if you take everything away from my playing, it's drums. He's right."

One element of *Light My Fire* that resounds with the essence of Brazil is the inclusion of Gilberto Gil on three tracks. The playful "Aquele Abraço" finds the pair exchanging animated vocal lines. "Toda Menina Baiana" is a chant that turns into a summery dalliance. Both are Gil compositions. Elias grew up hearing about her elder's escapades (he was well known for his political stances) and listening to his music. For the new disc, they could have done their duets by simply sending digital audio files back and forth between the United States and Brazil. But Elias adores real-time interaction, and she managed to share the studio with Gil while he was on a few North American tour dates. "You can hear the difference," she says with a wink, and she's right.

A drummer is on his way to the apartment to rehearse with Elias and Johnson, so our conversation starts to wind down. But asking about the genesis of the record's title tune seems key. Tempo-wise, the Doors' 1967 hit has been slowed to a crawl, but what a sensual crawl it is. Elias had been playing it that way for a while, and when her vocal coach heard it, he was adamant about keeping it at a pace where languor turns luminous.

But Elias is an improviser—she needs room to stretch. So it makes sense when Johnson reveals that his partner "has since

come up with a blowing form for the song that's killing. It plays off those two chords, modulates a bit, and goes out to other places. It's a way of opening the song."

What are they actually talking about? A stroll into the nearby music room finds both taking up their instruments and offering a little show-and-tell. Johnson's got lots of liftoff; Elias is graceful, and her coo is charming. Did someone mention Bradley's a few minutes ago?

And the "blowing form" works: They take a turn, and all of the sudden each has a fresh batch of elbow room. The pithy chord progres-

sion came to Elias when she was sleeping on an airplane.

"I woke up and transcribed it on the piece of paper nearest to me," she says with a grin. "You're going to laugh, but here it is." On the piano shelf is an air-sickness bag with some pen jottings. "For motion discomfort," reads the pianist in a stentorian voice. "Do not place in seat-back pocket after use. Not for toilet disposal."

"Yep, that saved the day," says Johnson, smiling at his wife.

"Absolutely," she agrees. "If you get a good idea, *do not* flush it down the toilet." **DB**

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TODAY'S JAZZ VOCALISTS Don't Fence Them In

By John Murph

Midway through Sachal Vasandani's performance at the famed Bohemian Caverns in Washington, D.C., the debonair singer teased the audience with a quiz. Before he went on to the next tune, he challenged the crowd to guess the name of the composer afterwards. The first audience member to guess correctly would be awarded with an autographed copy of his new disc, *Hi-Fly* (Mack Avenue), which hit the streets on June 21, only three days prior to this concert.

The song's melody was articulated by bassist David Wong, before Jeb Patton and Kendrick Scott joined him with graceful piano accompaniment and crisp, hip-hop-flavored drumming. Soon Vasandani approached the microphone to showcase his velvety baritone as he crooned Amy Winehouse's bittersweet "Love Is A Losing Game." Vasandani and his bandmates burnished the tune's Motown-derived edginess, transforming it into an elegant 21st century jazz ballad that could conceivably inch its way onto a late-night R&B set. Very few patrons could guess the songwriter once Vasandani had finished.

His first set at Bohemian Caverns would prove somewhat challenging for Vasandani. Dressed in a stylish black suit, he definitely looked like a young jazz singer—one that exudes a polished, boy-next-door charisma. Vocally, it's no dispute about his bona fides. Yet it seemed that Vasandani was surveying a wealth of music from many eras and stylistic idioms to win over the small yet attentive audience. He performed music from his previous two discs, *Eyes Wide Open* (2007) and *We Move* (2009), as well as his new one, all of which resulted in a concert that shifted between yesteryear swing and modern-day groove. He showed his rhythmic agility best on renditions of Thelonious Monk's "Monk's Dream" and Keith Jarrett's "The Windup." Other tunes included the standard "September In The Rain" and his original composition "Please Mr. Ogilvy."

For the most part, the audience awarded each song with quaint applause. Vasandani didn't really hit full stride until near the end, with a sterling version of "I Could Have Told You," a song closely associated with the late Shirley Horn, an NEA Jazz Master who grew up in Washington. With his stars aligned, Vasandani segued into the soulful vamp of his original tune "Hourglass Sea," on which he had the house snapping its fingers.

Vasandani was most persuasive when he shook off some of the stylistic mannerisms long associated with jazz singing while simultaneously avoiding too-obvious attempts at hipsterism. Striking a balance between historical reverence and modernity is a feat that jazz artists of many eras have faced; it's certainly something with which many jazz vocalists of Vasandani's generation are grappling. As much as some in the jazz community yearn for a return to the halcyon period in which the Great American Songbook reigned supreme and giants such as Ella Fitzgerald, Sarah Vaughan and Frank Sinatra walked the earth, it is increasingly obvious that merely singing classics and mimicking the jazz icons isn't yielding the same amount of excitement as it did, say, 25 years ago for young singers. Perhaps it's a law of diminishing returns.

Three hours prior to the performance, Vasandani conveyed no inner conflict between vintage swinging and contemporary grooving. "One of the things that I'm still trying to say with my music is that swing is also important, as well as all forms of modernity," says the singer, whose new CD features a diverse set of material, including three original compositions, two Gershwin classics ("Here Comes The Honey Man" and "There's A Boat That's Leaving Soon For New York") and a guest appearance by jazz vocal legend Jon Hendricks on "One Mint Julep" and the title track. "It's an exciting time to be considering swing as a fresh thing—not as a bridge—but as a part of that same lineup of things that is innovative and new," Vasandani asserts. "I don't think of swing as traditional in that sort of turkey-dinner way. I think of it as having a backbone, rather than new music that's light as a feather and will float away tomorrow. A lot of stuff comes through. Some of it is tender, meaningful stuff and some of it is silly hype and gimmicks—some of it is dishonest; we're all party to it."

Regarding the way he juggles standards and contemporary non-jazz



Gretchen Parlato

ELL BOUTINART



Sachal Vasandani

RAJIVK



José James



Gregory Porter



Nicole Henry



MATTHEW MURPHY

material, Vasandani says, "What I think about putting on a record is respect for myself and respect for the standards."

Although there isn't a singular sound to tie all his contemporaries together, Vasandani is nevertheless part of a new burgeoning vanguard of jazz vocalists who seem less concerned with carrying the torch of narrowly defined tradition while at the same time not wholeheartedly discarding it. "I'm open to anything that good music has to offer," Vasandani states. "I've already made a lot of music that has no swing in it. But I come from a place of swing, and I'm not afraid or ashamed of that. Swing is a part of what makes this music great. It's not corny. It can be fresh. I just don't want anything dogmatic to be associated with my music either way, like, 'You must swing' or 'You must not swing.'"

Commenting on his contemporaries, such as Gretchen Parlato, Gregory Porter, Nicole Henry and José James, who keenly veer away from the Great American Songbook while remaining steeped in modern jazz, Vasandani says: "I think we live in an open time now. I see a crest of a dialogue in which it actually doesn't become about what are you rejecting and what are you accepting; it just becomes about what's in your soul right now."

However one defines the new generation of jazz vocalists, a changing of the guard is clearly in progress. Part of that discussion involves the new generation's choice of material. They might view a composition by Donny Hathaway or Prince with the same reverence they hold for a Cole Porter or George Gershwin song. Plus, they might be as informed by Radiohead or hip-hop as they are traditional swing.

This is evidenced by a trend of genuflection giving way to genuine statements. But even before the arrival of the likes of Parlato and Vasandani, haven't there always been marquee jazz singers who've challenged the status quo? Sure, standard-bearers such as Diana Krall, Jane Monheit, Dee Dee Bridgewater, Tierney Sutton, Kurt Elling and Dianne Reeves may have come to epitomize what many think of as true jazz singers during the previous decade because of their brilliance in interpreting

the classics. But we also saw singers like Lizz Wright, Luciana Souza, Rebecca Martin, Jamie Cullum and Norah Jones become top modern jazz acts without relying excessively on the Great American Songbook. And even those we consider the standard-bearers have ventured into other genres at various points in their respective careers. Reeves formerly sang with the Brazilian jazz-funk fusion group Caldera, and Bridgewater recorded disco-R&B earlier in her career and later reached a critical high with explorations of African music on 2007's *Red Earth*. And don't forget Cassandra Wilson, the grand diva who changed the game with her prophetic 1993 disc, *Blue Light Til Dawn*, on which she assembled a new template for jazz standards by interpreting the music of U2, Joni Mitchell, Van Morrison and other singer-songwriters.

Yet, there is a debate nowadays about what, exactly, constitutes jazz singing. What is the current generation doing that's so different from, say, a decade or two ago? When attempting to identify the shift, perhaps the conversation should consider the altered landscape of the record business and significant changes in consumer perception and behavior. Major labels such as Verve, Blue Note and Columbia don't control the jazz market as they did 20 years ago. After the arrival of the '80s Young Lions, those labels and others forged a dominant mainstream aesthetic that harkened back to the 1950s. This nearly defined straightahead jazz singing, with smaller labels such as Telarc, HighNote and MaxJazz following suit. Now that many major labels have reduced or completely jettisoned their jazz departments, jazz musicians—singers and instrumentalists alike—are devising new strategies of recording and distributing their music, often without the pressure of having to follow a corporate-minded template.


"The old major labels were like Hollywood making the same movies over and over again until nobody wanted to see them," comments Theo Bleckmann, whose solo career began in the '90s. Considering how he willfully eschewed the mainstream, it's not surprising that he's just now receiving wider recognition, in part because of the new business climate. His forthcoming disc, *Hello Earth!* (Winter & Winter), pays homage to British pop singer Kate Bush. "I think more and more singers are irreverent to what the jazz business people want," Bleckmann adds. "They are presenting what they want. We're less concerned about how we're going to fit into this jazz world. Let me just do what I want and see how people are going to fit into my world."

Peter Eldridge, one of Bleckmann's collaborators in Moss and a founding member of New York Voices, is also a vocalist who emerged slightly prior to the new generation of jazz singers yet is reaping some of the benefits of the new business model. "Things are feeling a little bit more modern again," Eldridge says. "It doesn't feel as much like a tribute to past glories of jazz. That kind of stigma—that jazz [singing] has to kind of sound like 1958—is really over. The modern stuff feels harmonically and rhythmically challenging in the way that jazz can feel, unapologetically."

"Maybe it's an issue about artistic control," Parlato says, regarding the role of the record industry on the current sound of jazz singing. "Maybe it's not so much a statement about the art as it is about the business—just the fact that it's now possible to release a more personal-sounding album more than it was 10 years ago."

Indeed, Parlato's arrival on the scene came during a time of upheaval in the record industry. She demonstrated a left-of-center approach to jazz singing when she won the Thelonious Monk International Jazz Vocals Competition in 2004, but she wisely resisted the temptation to sign to a major label immediately afterward. Before 2005, when Parlato self-released her eponymous debut—which featured intriguing makeovers of compositions by Hoagy Carmichael, Wayne Shorter and Antonio Carlos Jobim—she had been encouraged by others to record a conventional standards disc. "All through my twenties, I had people urge me to release a standards album or a Jobim album," Parlato says. "For some reason, I always resisted it. I would say, 'Yeah, but what do I have to say by singing those standards?' I was still figuring out what my voice was. I discovered that it was more effective for me to figure out what my story was and what I had to say through jazz and through songwriting. Some singers are great interpreters; they don't need to write anything new. There's room for all types of singers in this business. I wasn't





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interested in doing a bunch of standards because that was not my calling.”

Some of Parlato's collaborators concur. “Now, since there's less need of approval from major label A&R departments, records are sounding more personal,” says bassist and singer Alan Hampton, who is currently touring with Parlato and whose own singer-songwriter disc, *The Moving Sidewalk* (Megaforce), leans more toward indie-pop than jazz. “I know there's going to be some gripes about that in terms of jazz authenticity and perhaps limiting the audience, but maybe it'll extend the audience as well. A lot of great producers have brought the best out of some young artists, and there's now a lot of opportunities to hear fresher voices.”

Sticking to her guns certainly paid off when Parlato released her 2009 breakthrough, *In A Dream* (ObliqSound), and its followup, this year's *The Lost And Found* (ObliqSound). Both discs find her reconciling tradition and modernity in a highly personalized manner in terms of song choices. Parlato included covers of compositions by Stevie Wonder, Lauryn Hill and Herbie Hancock, as well as her own dazzling originals, some co-written with contemporaries such as Hampton, Taylor Eigsti, Robert Glasper and Dayna Stephens. Two months prior to Vasandani's performance at Bohemian Caverns, Parlato proved just how artistically potent and winning her unique approach to jazz singing can be as she transfixed the crowd during a sold-out performance at the same club.

Veteran producer Matt Pierson, who helmed recent vocal albums by Becca Stevens, Nicole Henry and Sophie Milman, says, “When the labels are financing the record, the artists and managers are more flexi-

ble in the direction of the label in a way for the label to market the project. Hopefully, the artist won't have to compromise too much with the label.” Pierson adds, “I think now that you have fewer labels financing the record, there's less tendencies to make records that sound like they had a premeditated commercial decision in mind. However, if you're a smart artist and producer, [you'll] realize that ultimately everything is a commercial decision.”

“There's room for all types of singers in this business. I wasn't interested in doing a bunch of standards because that was not my calling.”

—Gretchen Parlato

later, he followed up with two distinctly different discs: the electronica-enhanced *Blackmagic* (Brownswood) and *For All We Know* (Impulse!), a standards-only duo project with Belgian pianist Jef Neve.

For All We Know was designed to introduce James to a wider U.S. audience. Instead, the album received only a lukewarm reception, while the riskier *Blackmagic* garnered critical accolades. As a result, James even distanced himself from the term *jazz*. “Everyone looked at *For All We Know* as a step backwards. And the label just didn't support it worldwide,” James asserts. “I did my first tour in the U.S. and people even walked out of the show at Yoshi's because they wanted *Blackmagic*. Three guys with their caps on and wearing Adidas left because they saw



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me up there wearing a suit, singing 'Lush Life.' That showed me a lot. I can go to Europe and do whatever kind of project I want and it's considered jazz. But here in the U.S., if I say that I'm jazz, it automatically puts me in the smallest box that you can imagine. I've just stopped calling myself a jazz singer, because I realize I can't call myself a jazz singer in the United States." James' next disc, *No Beginning, No End*, will be more aligned with *Blackmagic*, he says. During the recording sessions he collaborated with Glasper, Chris Dave and Pino Palladino.

Like James, the singer Gregory Porter drew from vintage soul, gospel and R&B on his Grammy-nominated debut, *Water* (Motéma). "I like to dig deeper vocally and do something traditional, but the lyrics may be new," Porter says. "There are a whole bunch of ways to bring in the old and the new—through the lyrics, through the song, through the vocal approach."

Porter shares some of James' frustrations surrounding the ways an R&B-laden jazz singer gets categorized. Depending upon the audience and venue, it can be equally detrimental to be billed as a soul singer as it is to be labeled a jazz singer. "I [can] go from an Earth, Wind & Fire song to an Abbey Lincoln song to a Horace Silver song, then back to a Jill Scott song," Porter says. "[But delving into R&B] can be dismissive for an African-American jazz singer. I had a very prominent singer come to one of my gigs. He stayed two sets. After the first set, he said to somebody, 'That's the best R&B I've heard in a while'—not noticing that I was standing there. So I bought him a drink, then started my next set early. Then I went down my list—gave him a straight-up jazz ballad and a standard; he couldn't leave [my second gig] saying that I'm just an R&B singer, which is a way of dismissing an African-American singer who's throwing soul, gospel and R&B influences into jazz music."

Nicole Henry's fifth disc, *Embraceable* (ArtistShare), finds the singer inching away from the standards canon with smart nods to R&B and pop. "Personally, I'm too worried about introducing new material to my audience," Henry says. "But when I do it, people love it. It's just a fear inside of my mind. With this album, my challenge was finding tunes that I could easily work in my show without sounding like a completely different artist. Also, keeping in mind my audience and if they're ready to be introduced to certain songs. In the past, I've done jazz standards, so they know me as a jazz standards singer. I know that I have to be particular about which new songs creep into my repertoire."

Without a doubt, sometimes throwing in too many other ingredients can edge an artist out of the jazz bag, regardless of one's jazz pedigree. Such is the case with Becca Stevens' sophomore disc, *Weightless* (Sunnyside), which wholeheartedly takes on more of the characteristics of singer-songwriter indie-pop than jazz. Stevens, however, doesn't make any claims of *Weightless* being a jazz album: "I can't deny my roots and the jazz influences," she says. "Even more than that, the connections that I've made in the jazz world that have created this nice little niche around my music—denying that would be a big mistake because jazz has brought me to a place that's unique and exciting. When I'm collaborating with people like Taylor Eigsti and Brad Mehldau and other jazz composers, I always considered myself more of a jazz singer in those settings. But in the realm of my own music, I don't like to consider myself a jazz singer because that feels limiting."

Still, with all the chatter today about expanding repertoire, not all of today's young artists are inclined to take on pop, R&B, folk and hip-hop. Consider 24-year-old Champion Fulton, whose new disc, *The Breeze And I* (Gut String Records), showcases her considerable vocal and piano prowess on a batch of swinging chestnuts. "To me, jazz, whether it's singing or instrumental, has to be swinging. Beyond the rhythmic aspect of it, it has to connect with people and it has to make people feel good or better," Fulton says. "I don't feel any pressure to not sing jazz standards. I see how not doing it is very popular. I really love what I do. I want my music to swing and make people happy."

Vasandani argues that people who discard swing outright might suffer from the same shortsightedness as people who discard pop music without a second thought. "When I came out with *Eyes Wide Open*, I felt a need to hyphenate myself and say, 'Well, I'm also into pop, soul and folk,'" he notes. "Now, I just say, 'I'm a jazz singer.' No more hyphens." **DB**

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Sonny Rollins
Road Shows, Vol. 2

DOXY/EMARCY 15949

★★★★½

Those who have been privileged to hear Sonny Rollins play live during the past few years know the tenor titan has relaxed into an exuberant, triumphant period, having shed the knotty peregrinations that sometimes threatened to turn earlier concerts into tiresome heroic marathons. That's not to say the esthetic tension has vanished: Rollins still doubles back with brilliant, often humorous self-commentary and bottomless wells of rhythmic invention and is incapable of playing a cliché. In these live recordings taken from a September 2010 concert at the Beacon Theatre in New York, and two shows in Japan the following month, the grand old man projects a kind of joy we can all wish we'll feel at 80.

Generally, live albums with fulsome stage introductions and wild cheering don't invite repeat listening, but this one feels like a documentary tribute one will want to revisit, particularly because it features the historic moment when Ornette Coleman shared the stage with Rollins for the first time, to wish him a happy 80th birthday. And it's not just a perfunctory star turn. Though there's a pretty long holding pattern in their nearly 22-minute version of "Sonnymoon For Two," as Rollins waits for Coleman to emerge from backstage, the alto saxophonist really plays when he arrives, chirping and sighing with tenderness. Significantly, the transition back to Rollins is seamless, bridging a gap between "outside" and "inside" that always seemed rather arbitrary to begin with.

Generous guest shots are, in fact, one of the album's signatures. Guitarist Russell Malone sparkles on "They Say It's Wonderful," highlighting Rollins' swing roots with a quote from Lester Young's "Tickle Toe." Rollins entirely gives over "In A Sentimental Mood" to another guitarist—Jim Hall—who abstracts the tune with his usual brilliance. Roy Hargrove's flugelhorn soars with such lush eloquence on "I Can't Get Started" that one wishes Bunny Berigan could have been listening. Hargrove shines again on trumpet on the Billy Strayhorn classic "Raincheck," hitting the high notes like a brave Roy Eldridge, as a relaxed yet driving Jazz-at-the-Philharmonic-style jam ensues, with Rollins blasting fours back and forth with Roy Haynes, who makes the saxophonist's choppy skipping sound perfectly normal.

When Rollins bids the Tokyo crowd adieu with some well-turned Japanese during a send-off "St. Thomas," he says, "Thank you ladies and gentleman. That's our show for tonight." A profoundly old-fashioned turn of phrase, it recalls a time when jazz was a people's music and truly part of the world of show business.

—Paul de Barros

Road Shows, Vol. 2: They Say It's Wonderful; In A Sentimental Mood; Sonnymoon For Two; I Can't Get Started; Raincheck; St. Thomas. (66:14)

Personnel: Sonny Rollins, tenor saxophone; Russell Malone, guitar (1, 4-6), Jim Hall, guitar (1, 2, 6); Ornette Coleman, alto saxophone (3); Roy Hargrove, trumpet (4, 5); Bob Cranshaw, bass (1, 2, 4-6) Christian McBride, bass (3); Kobie Watkins, drums (1, 2, 4-6), Roy Haynes, drums (3); Sammy Figueroa, percussion (1, 2, 4-6).

Ordering info: doxyrecords.com

Freddie Hubbard *Pinnacle*

RESONANCE 2007

★★★★½

Ten years after Freddie Hubbard aligned himself with a team of all-star improvisers and cut “The Intrepid Fox” as a moody yet feisty blues for the CTI label, he hit the stage of a San Francisco club in 1980,

flanked by journeymen, and proceeded to kick the holy hell out of the tune. Jazz buffs know the version on *Red Clay* is nothing to sniff at. But the “Fox” that shows up on this new set of tracks from Keystone Korner is raging, as is most every performance here. From the rhythm section simultaneously imploding and exploding, to the master himself dropping bravura science as a matter of course, *Pinnacle* renders moot the old “studio vs. bandstand” question.

Of course, the trumpeter is known for aggression. But the level of articulation found in the bulk of the solos here serves as a great reminder that Hubbard’s eloquence was equal to his energy. His lines on “One Of Another Kind” are builders and burners, the kind of mix that pulls an audience into an artist’s psyche. All sorts of lyrical bursts shoot from his horn:



electrifying salvos that stress machismo, gliding flurries that swoop through the storm and, at one point, a tight funnel of sound that smears notes à la Lester Bowie while pile-driving like Fats Navarro.

If *Pinnacle* lives up to its name, it’s because Hubbard wasn’t doing all the heavy lifting himself. Each member of the

two bands that drive these tracks (recorded in separate sessions in June and October), boosts the vim and vigor quotient. A lot of it has to do with the aggression of Bay Area trap demon Eddie Marshall (who splashes “Giant Steps” with as much ardor as the boss), but drummer Sinclair Lott is kicking mucho butt, too. Bassist Larry Klein is responsible for jab after jab, and pianist Billy Childs is relentless in his quest to bolster the group’s tension. The fidelity isn’t fantastic; there’s a mild bootleg vibe to the sound quality. But the album’s animation more than makes up for it.

—Jim Macnie

Pinnacle: The Intrepid Fox; First Light; One Of Another Kind; Happiness Is Now; The Summer Knows; Blues For Duane; Giant Steps. (64:23)
Personnel: Freddie Hubbard, trumpet; Billy Childs, piano, Rhodes; Larry Klein, bass; Phil Ranelin, trombone (1–4, 6, 7); Hadley Caliman, tenor saxophone (3, 6, 7); David Schmitter, tenor saxophone (1, 2, 4); Eddie Marshall, drums (3, 5, 6, 7); Sinclair Lott, drums (1, 2, 4).
Ordering info: resonancerecords.org



Dee Dee Bridgewater *Midnight Sun*

DECCA 551102

★★★★½

Here is the sort of CD an artist normally would die for. Or at least retire to see. *Midnight Sun* is a thematic collection of previously issued romantic moments. It’s the sort of repackaging we typically expect from artists no longer active or simply dead, neither of which applies to Bridgewater, thankfully. While it’s odd that she didn’t see fit to add new material, its intent may be to help boost the Bridgewater brand and perhaps aim the focus of her upcoming performances on classic American ballads.

Although the performances are skimmed from different times and contexts with different musicians, they fall together into a lovely and comfortably coherent songbook of love and its misanthropic companion, loss. The strings on “Midnight Sun” merge unobtrusively with the guitar and accordion accompaniment of “I Wish You Love” without any clashing speed bumps. The parts are bound up in the overarching aura cast by Bridgewater herself and the thematic focus of the lyrics. The only anomaly simmers in “Good Morning Heartache,” where James Carter’s bass clarinet splashes in a sour and vinegary dissonance.

While Bridgewater sometimes has a tendency to squeeze a lyric a little more than I would like, here her diction and intonation glow and glisten with a consummate perfection. “Midnight Sun” comes from her 1997 *Dear Ella* collection, and one can easily hear the contrast between the relaxed insouciance of Fitzgerald’s reading and the more sensual intensity Bridgewater stirs. Her inspiration is a more natural fit with the dramatic palette of Sarah Vaughan, especially in her deeper and darker reserves.

—John McDonough

Midnight Sun: Midnight Sun; Angel Eyes; My Ship; Que Reste-t-il (I Wish You Love); Lonely Woman; Speak Low; I’m A Fool To Want You/I Fall In Love Too Easily; L’Hymne a L’Amour (If You Love Me, Really Love Me); The Island; Good Morning Heartache; Here I’ll Stay. (56:54)

Personnel: Dee Dee Bridgewater, vocals; James Carter (10), bass clarinet; Marc Berthoumieux (4, 8), accordion; Thierry Eliez (2, 5, 7, 9), Edsel Gomez (10), Lou Levy (1), piano; Louis Winsberg (3, 4, 6, 8, 11); Hein Van De Geyn (2, 5, 7, 9), Ray Brown (1), bass; Andre Ceccarelli (3, 2, 5–7, 9, 11), Minino Garay (4, 8), Grady Tate (1), drums; strings.
Ordering info: deccarecords-us.com

Jane Bunnett & Hilario Duran *Cuban Rhapsody*

ALMA 67112

★★★★½

In the mid-1990s, when Jane Bunnett began to devote her attention to Cuban music with groups like Spirits of Havana, I remember my attention waning. That’s not for lack of interest in the source material, but somehow the results she and trumpeter Larry Cramer obtained seemed far from the exciting early music Bunnett made with Don Pullen. I always respected her, but rarely found myself reaching for the CDs.

Over the long haul, the Toronto saxophonist and flautist has proved the depth of her involvement, and this project with the wonderful Cuban pianist Hilario Duran shows another facet. While there are passages of Cuban-jazz hybrid—Duran’s lively original “New Danzón” being the most sustained example—much of the program is immersed in a straighter investigation of Cuban classical and traditional music. A beautiful suite of five pieces by the 19th century composer Manuel Saumell, “Contradanzas” has an endearing formali-



ty, not stiff, but certainly fit for a chamber recital. In this context, Bunnett’s flute recalls Jean Pierre Rampal, but with more emotional latitude and a breathier delivery.

Flute and piano make the most winning combination here. Other flute tracks include “Almendra,” on which Bunnett and Duran take the ingenious rhythms

for a hairpin spin, and “Son De La Loma,” which features Duran’s original harmonies. Bunnett’s restrained soprano on “Lágrimas Negras” works some of the same terrain, cutting loose for jazz flourishes and exchanges with the bright, focused pianist, but I’m less enamored by the way the reed works. Also, the sudden vocals appear too canned on “Sherezada.” That said, Bunnett’s floating soprano on “Danza Lucumi” is perfectly tart and dry. Emblematic of the whole set, it’s got a folkloric sensibility with a modern twist, and it’s sent me to reconsider Bunnett’s music from 15 years ago.

—John Corbett

Cuban Rhapsody: Lágrimas Negras; Son De La Loma; Longina; Quirino Con Su Tres; Contradanzas; Maria La O; Almendra; New Danzón; Sherezada; Danza Lucumi. (51:10)
Personnel: Jane Bunnett, flute, soprano saxophone; Hilario Duran, piano.
Ordering info: almarecords.com

The Hot Box

CD ▾ Critics ▶ John McDonough John Corbett Jim Macnie Paul de Barros

Sonny Rollins <i>Road Shows, Vol. 2</i>	★★★★★	★★★★	★★★	★★★★½
Freddie Hubbard <i>Pinnacle</i>	★★★★	★★★★	★★★★½	★★★★
Jane Bunnett & Hilario Duran <i>Cuban Rhapsody</i>	★★★★½	★★★★½	★★★	★★★
Dee Dee Bridgewater <i>Midnight Sun</i>	★★★★½	★★★★½	★★★	★★½

Critics' Comments

Sonny Rollins, *Road Shows, Vol. 2*

More ceremony than connection as the two grand sovereigns of modernity trade mellow rants at a diplomatic distance, then converge. Rollins' stem-winding passion vs. Coleman's penchant for pinched nerves. One for the books, never disappoints. Hargrove anchors and agitates. —John McDonough

Rollins and Coleman. Together with the Haynes/McBride rhythm section. Hello! That's the big ticket here, interactions with Hall and Hargrove as lovely as they are. But Rollins and Coleman, 45 years after the former toured with the latter's band, playing the tune they play here. Yes. —John Corbett

We knew Rollins and Coleman weren't connecting too deeply during last year's 80th birthday bash at the Beacon, but at the time I thought it was more than their performance here illustrates. Otherwise, this sampler is an animated string of tracks that clock the master's verve as much as his invention. —Jim Macnie

Freddie Hubbard, *Pinnacle*

A newcomer to the cluster of 1980-'81 Hubbards on Pablo, Prestige, etc. that seemed like apologies for his brief Columbia fling. Can be a bit mannered with the trills, tremolos and rips. But the depth and density of his sound and crisp punch of his diction are incapable of an ambivalent note. Parallels and supplements his 1980 release *Live At The North Sea Jazz Festival*. —John McDonough

Reminds one of the ways that the '80s were a continuation of the '70s. In a good way. Skillet-hot hard-bop, more thickly arranged funk, heavy Miles Davis atmosphere and Hubbard's aggressive trumpet make for a pleasing trip to the vault. —John Corbett

Wow, what a treat to hear Freddie at the top of his game in this live 1980 sound grab from San Francisco's late and lamented Keystone Korner. The sound's nothing to write home about (mostly off the board?) but it's a gas to hear Freddie burn up "The Intrepid Fox" and poignantly stab "The Summer Knows." The presence of the late tenor saxophonist Hadley Caliman is an added bonus. —Paul de Barros

Jane Bunnett & Hilario Duran, *Cuban Rhapsody*

Celebrates the Cuban songbook with the same sense of mission and authority that Dick Hyman and Michael Feinstein bring to Scott Joplin and George Gershwin. Music has a crisp, gentle intensity, more suggestive of a chamber recital. Moves invisibly between structure and improvisation. No need to know the material to be charmed by these melodic duets. —John McDonough

Really like the esprit that comes through on these duets. Even though the music is marked by precision for the most part, there's an aura of anything-goes that's usually simmering below the action. A dance-oriented recital, to be sure. —Jim Macnie

Hooray for Jane Bunnett's gorgeous soprano tone and big, buoyant flute sound, and double hooray for letting us luxuriate in a repertoire of Cuban parlor standards. If these piano-horn duets don't always have the fire one would have hoped for, the stately "Contradanzas" sequence and the jazz intensity of "Almendra" almost make up for it on this pleasant, somewhat polite album. —Paul de Barros

Dee Dee Bridgewater, *Midnight Sun*

If you're going old-school, romantically, you have to have everything dead-on, otherwise you risk losing the nostalgic kick. On this best-of-lovers' comp, Bridgewater seeks out evocative settings, and in most cases she impresses (especially when she holds back—the heavily emotive passages put me off). —John Corbett

The fur coat she sports on the CD cover parallels the plush nature of the arrangements on this romantic program. It's pretty...and impressive, but it's lacking in vitality, and the gossamer esthetic could be toned down a bit for a deeper effect. Really dig "Here I'll Stay." —Jim Macnie

In keeping with the apparent nostalgia for lush, '50s-style pop/jazz romance, one of our finest singers has assembled a collection of her own favorite (previously released) ballad tracks. Oddly, an album that should focus feeling instead highlights a sense of emotional impersonation, as Bridgewater roams through the stylistic ticks of Ella Fitzgerald, Billie Holiday and Sarah Vaughan and seems to evaporate herself. —Paul de Barros

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Ben Williams
State Of Art

CONCORD JAZZ 32341

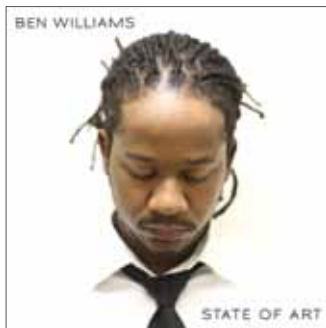
★★★★½

Bassist Ben Williams delighted a hometown crowd in 2009 when, at age 24, he took first prize in the Thelonious Monk International Bass Competition at the Kennedy Center in Washington, D.C.

Williams impressed judges not with the hip-hop-tinged compositions he played as a member of Stefon Harris' Blackout, but by displaying impressive musicality on combo arrangements of standards.

This virtuosity and a familiarity with jazz history is the backbone of *State Of Art*, Williams' debut. On the disc, he leads a band of solid up-and-comers and well-established young players through some more traditional originals, mixed with the bassist's attempt to keep jazz fresh. One of these tunes, "The Lee Morgan Story," features emcee John Robinson rapping over Christian Scott's trumpet interjections. For all the experimentation—regardless of whether it works—these musicians understand how to lay in the groove of each piece, soloing to further the tune and not their egos.

If a rapped biography of Morgan isn't exactly appealing, there are many other plac-



es to look on *State Of Art* for signs that Williams is an emerging force in jazz. The bass chops that competition judges witnessed is front and center on the introduction to Michael Jackson's "Little Susie." The piece, as a whole, transforms Jackson's maudlin pop ballad into a turbulent, shifting piece.

Williams likewise performs surgery on Stevie Wonder's "Part-Time Lover"—not to make a bad song better, but to re-envision it as an after-hours slow jam. The original compositions "Home" and "November" are combo arrangements taken to another level, propelled by move-to-the-music bass lines and busy percussion.

State Of Art celebrates Williams' musical background, paying tribute to jazz greats but also moving through pop music. With rich, interlocking percussion and a steady swing beat, *State Of Art* isn't in the sit-and-listen school of modern jazz. If anything, it should make listeners get up and dance. —Jon Ross

State Of Art: Home; Moontrane; The Lee Morgan Story; Dawn Of A New Day; Little Susie; November; Part-Time Lover; Things Don't Exist; Mr. Dynamite; Moonlight In Vermont. (61:48)
Personnel: Ben Williams, bass; Jaleel Shaw, Marcus Strickland, saxophones; Matthew Stevens, guitar; Gerald Clayton, piano and Fender Rhodes; Jamire Williams, drums; Etienne Charles, percussion.
Ordering info: concordmusicgroup.com

Susana Baca
Afrodiaspora

LUAKA BOP 808990077

★★★★

Peruvian singer Susana Baca was raised in Chorrillos, south of Lima, surrounded by the culture of people descended from African slaves. This summer she became her country's Minister of Culture and on a dozen albums, Baca has brought the music of her people to the world. *Afrodiaspora*, as its title implies, finds her locating Afro-Peruvian music within a larger set of African-derived sounds. She devotes each track to a different Afro-American style, touching on Brazilian forro, American funk, Argentine tango, Colombian cumbia, Cuban guaguancó and son, and Puerto Rican plena as well as Afro-Peruvian styles.

As a singer, Baca is good at fitting herself within the cycling rhythms of the music. She's not a belter or exceptionally powerful, but she understands phrasing, and her consistency helps the brisk and bobbing plena rhythm of "Plena Y Bomba" sit comfortably next to the more mysterious and dark Peruvian rhythm of



"Yana Runa." The latter song also illustrates better than any other the chemistry of Baca's all-acoustic band, as the members weave together multiple disparate patterns into something coherent and kinetic.

The strangest inclusion is a version of the Meters' "Hey Pocky Way." Clearly, the African diaspora extends to New Orleans

as well as Latin America, but the rhythmic concept behind funk is distinct from the clave that underpins much Latin music; it stands out because of that, even as the band tries to impart a clave feel to the beat. Baca handles it well, though, and seems to have fun with it. It's a quick blast of sun on an otherwise serious album that continues Baca's hard work to promote the black music of the Western Hemisphere. —Joe Tangari

Afrodiaspora: Detrás de la Puerta; Bendiceme; Yana Runa; Plena Y Bomba; Reina De África; Baho Kende + Palo Mayimbe; Coco Y Forro; Taki Ti Taki; Que Bonito Tu Vestido; Hey Pocky Way; Canta Susana. (54:45)
Personnel: Susana Baca, vocals; Ernesto Hermoza, acoustic guitar and charango; Oscar Huaranga, contrabass; Hugo Bravo, cajón, cajita, tumbadoras and balafon; Carlos Mosquera, Alejandro Ramirez, Pedro Gonzalez, Linda Gonzalez, Dandara, backing vocals; René Pérez, vocals (4)
Ordering info: luakabop.com



Helen Gillet
Running Of The Bells

SELF-RELEASE

★★★★

New Orleans cellist Helen Gillet recorded most of her first improvised trio album in the living room of her Musicians' Village home in the Ninth Ward. The house concert was later spliced with takes from a followup session at Piety Street Studios.

From the outset, the local music community informs the endeavor. Saxophonist Tim Green's use of the bell tree sparked a listener at the concert to speak the words that would become the album's title. Listeners' reactions to the music ratchet up the disc's energy, and the playfully looped funk of "Cheller" and "Red" echo the city's circadian rhythms.

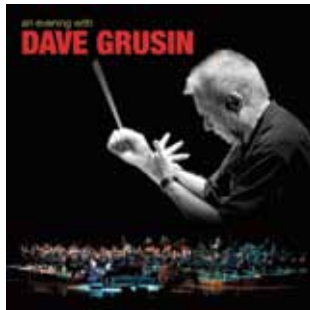
At the center of all these influences, however, is Gillet. A local scene stalwart for the 2000s, the Belgium-bred improviser's densely layered, emotion-drenched bowing and her ability to tease new sounds out of unexpected instruments (she splits her allegiances here between cello, medieval fiddle, distortion and loops) and places in time (as on the skittering "Domecon") get top billing here.

The album opens with its most memorable highlight, "Waking Milo," which shimmers with such heart-rending depth, it can be challenging not to get stuck there on repeat. Gillet's affection for the elegiac qualities of pre-Baroque music also shines, as on "Talk To The Ruff," inspired by bassist Willie Ruff's French horn recording of Gregorian chants. The eerie, ostinato-based march "Tourdion" turns on a polyphonic dialog between Tim Green's Conn-O-Sax and the bandleader's hypnotic *vielle* work. Finally, the trio makes room for more contemporary references with tracks like "Gulmarg," which brims with heavy cello strokes and Albert Ayler-esque sax climaxes. Almost a jazz-metal hybrid, this track implicitly connotes the gritty rock scene that thrives near Gillet's home base. —Jennifer Odell

Running Of The Bells: Waking Milo; Lilly; Running Of The Bells; Talk To The Ruff; Domecon; Gypsum; Flemish; Red; Tourdion; Gulmarg; Cheller; Ilano's Island; Hillcrest Python. (57:42)
Personnel: Helen Gillet, cello, loops, octave distortion, *vielle*; Doug Garrison, drums and percussion; Tim Green, tenor sax, Conn-O-Sax, bells, tambourine.
Ordering info: helengillet.com

Dave Grusin
An Evening With Dave Grusin

HEADS UP 31995
 ★★★★★½



Talent in musical composition and arrangement comes in many forms. Some writers can only work within the confines of their own artistic vision, while others can adapt to the application at hand. Dave Grusin not only is a chameleon with wide-ranging abilities to sound like other composers—he also has a reputation for being selfless.

This 2009 concert, with full orchestra and special guests, samples the breadth of Grusin’s output, and features his piano. His own film compositions are a parafit with his arrangements of George Gershwin, Leonard Bernstein and Henry Mancini. His gifts include imbuing “Fratelli Chase” from *The Goonies* with string tension and sparkling piano that glints like sunlight on “Golden Pond.”

String softening takes Mancini’s “Peter Gunn” out of the alley and into the concert hall. Gary Burton’s vibraphone is tough on Bernstein’s “Cool,” and flutist Nestor Torres takes full advantage of the Latin chart on “I Feel Pretty.”

—Kirk Silsbee

An Evening With Dave Grusin: Fratelli Chase; On Golden Pond/Hornpipe Medley; Intro; Makin’ Whoopee; Porgy & Bess Medley; Cool; Somewhere; Suite From The Milagro Beanfield War; Intro; Maria; I Feel Pretty; Moon River; Peter Gunn; Memphis Stomp. (64:10)

Personnel: Dave Grusin, piano; Jim Secada, Patti Austin, Monica Mancini, vocals; Gary Burton, vibraphone; Arturo Sandoval, trumpet; Nestor Torres, flute; Sammy Figueroa, percussion; Gregg Field, drums; Augie Haas, Rodrigo Gallardo, Cisco Dimas, Mike Cordone, trumpets; Stan Spinola, Dana Weber, Casey Maltese, horns; Jim Drayton, Dylan Farnsworth, oboes, English horns; Chad Bernstein, Paul Deemer, Garrett Arrowood, trombones; Farah Zolghadr, Cassandra Rondinelli, Amy Fiorito, flutes; Will Brubaker, Nora McDonnell, Joshua Lindsay, bassoons; Danielle Woolery, Megan Knox, Rachel Branzler, clarinets; Dave Hartsman, Pat Seymour, Matt Vashlishan, John Palowitch, saxophones; Sam Pettiti, guitar; Josh Allen, bass; Daniel Susnjak, drums; Dani Andai, Yun Jung Jung, Luis Ramirez, David Andai, Elaine Li, Chen Wen Su, Adam Dederich, Charlie Hardt, Belinda Ho, violins; Nicole Nutting, Jenny Shea, Jessica Yeh, Nika Reguero, Susan Smiddy, Ross DeBardelaben, Al Nicoletti, Robert Patignani, Brett Watkins, second violins; Joshua Shepherd, Rafael Ramirez, April Liberty, Ryan Gibson, Adrian Balahura, David Butterfield, violas; Ashley Garrison, Aaron Ludwig, Andres Vera, Christine Echezabel, Monica Godbee, Hui Hsien Hung, Harrison Bryant, Abi Loutoo, cellos; Whan Kamindratana, harp; Jeff Kipperman, Magdalena Luciani, Augustin Mas, basses; Cliff Sutton, Jose Lacerda, Alex Appel, percussion.

Ordering info: concordmusicgroup.com

Gary Husband
Dirty & Beautiful Volume 1

ABSTRACT LOGIX 027
 ★★★★★



While fusion may be a dirty word to many, Gary Husband continues to use the genre’s basic template to create music that is undeniably fresh, challenging and downright on fire.

Surrounding himself with fusion’s original flamethrowers doesn’t hurt. *Dirty & Beautiful* includes passionate performances from John McLaughlin, Allan Holdsworth, Jan Hammer and Jerry Goodman as well as odder inclusions like rocker Robin Trower. Husband’s compositions occasionally recall *Sand/Secrets*-era Holdsworth, but when the music is at full throttle, as in “Dreams In Blue,” it’s a fulminating dive into fusion’s future. Husband’s drumming is a prime mover in this equation. Once a dedicated Tony Williams clone, Husband is light and propulsive here, displacing at will to alter an arrangement’s direction, swinging furiously to fan flames, tap-dancing on the skins à la Williams circa *Four & More*.

Simply put, Husband’s drumming is stupendous throughout *Dirty & Beautiful*, and his compositions inspire his heavyweight cast—often to greater results than on their own recent albums.

—Ken Micallef

Dirty & Beautiful Volume 1: Leave ‘Em On; Bedord Falls; Between The Sheets Of Music; Yesternow-Preview; Afterglow; Dreams In Blue; Ternberg Jam; Moon Song; Swell; The Maverick; Boulevard Baloney; Alverstone Jam. (51:24)

Personnel: Gary Husband, keyboards, drums; Jimmy Johnson, Laurence Cottle, Mark King, Steve Price, Livingstone Brown, bass; Jan Hammer, keyboards; John McLaughlin, Robin Trower, Steve Topping, Allan Holdsworth, Steve Hackett, guitars; Jerry Goodman, violin.

Ordering info: abstractlogix.com

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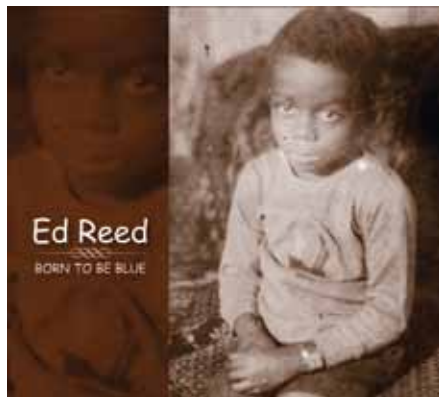
Ed Reed *Born To Be Blue*

BLUE SHORTS 003

★★½

Singer Ed Reed's story is one of youthful musical ambition dashed by an adulthood of drug addiction and incarceration, then redeemed through late sobriety and invaluable work as a drug counselor. This eighth-inning grace has rekindled Reed's musical impulse as well. He's made a place for himself in the northern California jazz landscape as a performer. While this album is a well-chosen collection—mostly of regret-filled ballads—it brings to light some painful truths.

It's been said that adults who turn their full attention to musical instruments for the first time in their lives can never achieve the neuromuscular dexterity of those who learned as youngsters. Reed seems to bear out the adage. Most often his labored phrasing is staccato, with each word separate from its neighbors. The act of stringing notes together and sailing them along a melodic course is apparently something he only does with great effort. When Reed tries to hold notes—especially high ones—like on Blossom Dearie's "Inside A Silent Tear," his pitch wavers terribly. The rhythm section (piloted by pianist Randy Porter) and Anton Schwartz's discreet tenor sax obbligati could scarcely be more support-



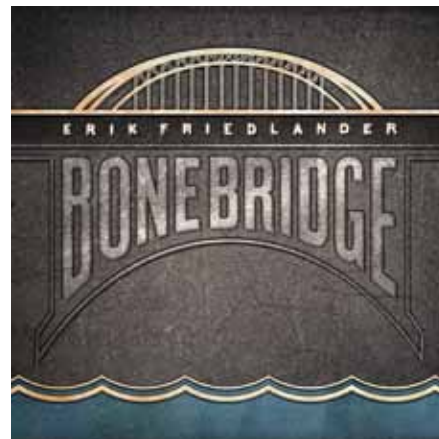
ive yet can't entirely offset the vocal flaws.

This collection is not without a few charms. Reed's world-weary tone, coupled with absolute commitment to the lyrics, can't be dismissed. The stair-step phrasing on Abbey Lincoln's "Throw It Away" recalls her own flat delivery, and not unpleasantly. Bless him for addressing Cannonball Adderley's lament "Old Country." You may only want to listen to it occasionally, but Reed's investment of hard-bitten feeling makes it well worth hearing.

—Kirk Silsbee

Born To Be Blue: Old Country; Born To Be Blue; Inside A Silent Tear; Throw It Away; All My Tomorrows; End Of A Love Affair; She's Funny That Way; You're Looking at Me; Some Other Time; Never Kiss and Run; Monk's Dream; How Am I To Know; Wee Baby Blues. (55:54)

Personnel: Ed Reed, vocals; Anton Schwartz, tenor saxophone; Randy Porter, piano; Robb Fisher, bass; Akira Tana, drums.
Ordering info: edreedsings.com



Erik Friedlander *Bonebridge*

SKIPSTONE RECORDS 010

★★★★

I last heard cellist Erik Friedlander solo at the Montreal Jazz Festival when he performed a brilliantly inventive set during John Zorn's Masada Marathon. *Bonebridge* is something entirely different and unexpected, but central to his desire to represent the cello as "soulful and expressive," plus a throwback to childhood dabbings with folk guitar. Doug Wamble has dipped from the grid somewhat, though he recently contributed to soundtracks for Ken Burns' PBS documentaries. Wamble's melismatic steel guitar and the overall unforced, atmospheric country-fried vibe evoke a Craig Street production or the Wood Brothers.

The eponymous town is a fabrication inspired by two weeks Friedlander spent working on the music with producer Scott Solter in North Carolina. The surreal "Bridge To Nowhere" sets us up for further ghost-town mystery on "Down At Bonebridge." Prior to that, bassist Trevor Dunn and drummer Mike Sarin set up a habanera for the danceable "Hanky Panky," the drummer's battery of clacks, purrs, boings and güiro impressions a glorious foil for Wamble's tremulous Django-isms.

Wamble and Friedlander trade balalaika-like licks after the leader's plucky, guitaristic solo. "Tabatha" could almost be an Allman Brothers confection with cello and bass cooperating to deepen the groove; they also share lavish arco crossover roles on "Caribou Narrows," amidst artful, cavernous reverb. Despite his virtuosic capabilities, Friedlander is a team player with a knack for hooky melodies. He's right at home on the rustic porch aside the laid-back Wamble, integrating the cello sound into the rural blues idiom with zero pretense and a superbly relaxed pocket. —Michael Jackson

Bonebridge: Low Country Cupola; Beauvain Street; Transpontine; The Reverend; Caribou Narrows; Tabatha; Hanky Panky; Bridge To Nowhere; Down At Bonebridge (47:77)

Personnel: Erik Friedlander, cello; Doug Wamble, guitar; Trevor Dunn, bass; Mike Sarin, drums.
Ordering info: skiptonerecords.com

Gerard Kleijn Group *Le Flirt De Satie*

BOOMERANG MUSIC GROUP 005

★★★★½

The music of the late French composer Erik Satie continues to be of importance to jazz musicians. Just recently, a little twisting around of Satie's music came courtesy of multi-instrumentalist Dan Willis and his Velvet Gentlemen's The Satie Project. The Gerard Kleijn Group's take, recorded live at Switzerland's Bird's Eye Jazz Club in Basel, is a little more conventional.

Kleijn's trumpet playing—at times evoking Miles Davis' Spanish tinge on "Voyage En Espagne," at other times Kenny Wheeler—is deftly augmented by pianist alter ego Franck Amsallem, bassist Paul Berner and drummer Joost Kesselar. This international band (Kleijn and Kesselar hail from the Netherlands, Amsallem from France, Berner is American) plays just that, as a band. While the live recording leaves Kesselar's at-times busy playing sounding a bit too clunky, the overall feel of this date has you wishing you were there.

Made up of nine original pieces, seven of them based on compositions by Satie, *Le Flirt De Satie* is most often gentle, melodic and respectful. Familiar themes run through the quartet's reinventions of "Gymnopedie"



and "Gnossienne." Berner's soft and funk-ed-up "Le Jardin D'Amour" is also a showcase for Amsallem's light, inventive touch and Kleijn's purring, singing tone. Kleijn's own "Deuxieme Impromptu" is the album's most telling musical moment, his playing intimate and a great platform for Amsallem's delicate musings.

With Satie's music, and Kleijn's obvious talent and keen interest, the musical surprises come with close listening. —John Ephland

Le Flirt De Satie: Voyage En Espagne; James Brown Dans Les Balkans; Le Jardin D'Amour; La Nuit Africaine; Deuxieme Impromptu; Batterie Et Basse; Pas De Deux; Flow; Le Flirt De Satie. (65:52)

Personnel: Gerard Kleijn, trumpet, flugelhorn; Franck Amsallem, piano; Paul Berner, bass; Joost Kesselar, drums.
Ordering info: boomerangmusicgroup.com

New Nordic Improvisers

On Swedish drummer Jonas Holgerson's debut as a leader, **Snick Snack** (Moserobie 075; 46:34 ★★★½), he embraces a lean, crisp sound with a trio inspired by Sonny Rollins' early work. While the playing of saxophonist Karl-Martin Almqvist and bassist Christian Spering is superb, the real delight is the way the drummer (known for his role in the long-running Jonas Kullhammar Quartet) revels in the sustained sizzle of his cymbals, the muted throb of mallets across his toms and the sharp thwack of his sticks on his snare, both on the buoyant, hard-swinging trio cuts and on three concise solo pieces.

Ordering info: moserobie.com

Finnish pianist/harpist Iro Haarla makes a beautiful virtue of meditative restraint on **Vespers** (ECM 2172; 60:36 ★★★★★). The album embodies a certain Scandinavian reflectiveness, but there's passion and substance underneath the surface calm. In particular, Norwegian trumpeter Mathias Eick and saxophonist Trygve Seim are stellar in the front line, thoughtfully and patiently elucidating her gorgeous, slowly unfolding melodies with a mix of tonal purity and harmonic daring, while Haarla, bassist (and the leader's husband) Ulk Krokfors and drummer Jon Christensen create hydroplaning rhythms that propel as well as cushion.

Ordering info: ecmrecords.com

Green Side Up (ILK 172; 55:59 ★★★★★) is the third album by the quartet Delirium, a wonderful post-Ornette Coleman combo that injects bracing energy and exacting chaos into pithy original compositions. Volcanic Finnish reedist Mikko Innanen is joined by three of Denmark's best players—bassist Jonas Westergaard, trumpeter Kasper Tranberg and drummer Stefan Pasborg—and they peerlessly navigate sharp post-bop heads, rhythms that veer from swift swing to kinetic turbulence and extended improvisation that careens from astute motific development to bulldozing free blowing. They cover lots of stylistic and temporal turf with an energy level and sense of joy that's deeply infectious.

Ordering info: ilkmusic.com

The fat, low-end brass frontline of Norway's Magic Pocket guarantees a unique sound, and with drummer Erik Nylander and guest keyboardist Morten Qvenild helping out on **The Katabatic Wind** (Bolage 013; 46:00 ★★★★★) they've delivered one of the year's most stunning debuts. Trumpeter Hayden Powell, trombonist Erik Johannessen and tuba player Daniel Herskedal blow mournful, extended lines that unfold with regal grace;



Iro Haarla

they collide, descend in unison patterns and wiggle in parallel harmony while Nylander creates a thunderous, tom-heavy drive. Qvenild's alien synthesizer patterns lacerate the thick din with nicely plastic, sharp-edged tones. The sonic density requires patience to decode the music, but its richness opens up with each listen.

Ordering info: bolage.no

On **Popmotion** (Hoob Jazz 023; 35:48 ★★★★★) Sweden's Nils Berg Cinemascope takes a dicey concept and knocks it out of the park. Reedist Berg built tunes around elements he'd adapted from various videos of amateur musicians from around the globe—including Japan, Ghana and India—so that his nimble trio with drummer Christopher Cantillo and bassist Josef Kallerdahl are joined by a variety of virtual guests. Romani cimbalom licks ripple through "Marlon," a nifty harmonium riff serves as a pop-like hook in "Orissa (In The Hands Of The Lord)" and casual female singing from Brunei is at the core of "Gavin's Gravity." Berg transcends conceptual cleverness; the tunes and the performances would be fantastic even without the video cameos.

Ordering info: hoob.net

A few years ago, bassist Ingebrigt Håker Flaten and reedist Håkon Kornstad made a gorgeous album featuring interpretations of Norwegian folk songs that the former had heard his grandmother sing when he was growing up. On **Mitt Hjerte Altid Vanker—1** (Compunctio 005; 45:50 ★★★★★) the remarkable percussionist Jon Christensen joins them and they perform many of the same pieces. While this new effort (recorded live at the Oslo Jazz Festival in 2009) has a stronger connection to jazz, the tender lyric quality remains, and in some ways the performances are even more introspective. Christensen colors more than he propels, leaving the throttle to Håker Flaten. Kornstad is the poet.

Ordering info: compunctio.com

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Orrin Evans

Freedom

POSI-TONE 8083

★★★★½

Though recorded in Brooklyn, this session by pianist Orrin Evans carries heavy traces from the City of Brotherly Love. Not only is it dedicated to recently departed Philadelphia stalwarts Trudy Pitts, Charles Fambrough and Sid Simmons, but Philly tenor saxophonist Larry McKenna guests on two tracks.

McKenna's straightahead playing can be taken for granted, but there is bruising blues shot through intelligently connected solo lines on bassist Dwayne Burno's unpretentious "Gray's Ferry." McKenna returns on "Time After Time," probably a throwback to jams with Evans in Philly joints, and delivers an excellent, swinging solo before Evans chimes in. The guest blowing tracks are a distraction from the pianist's own penetrating, down-to-business style.

The buoyancy of the opener, Fambrough's "One For Honor," recalls Ahmad Jamal, as do twinkly trills Evans sporadically throws in, but he's more in debt to Herbie Hancock, made obvious by the rhapsodic take on Hancock's "Just Enough."

Still in his mid-30s, clarity and pacing inhabit Evans' playing, and he dives deep with Burno and agile drummer Anwar Marshall on the insistent "Hodge Podge." With hands on drumskins and gentle cowbell heralding Burno's massive bass, "Oasis" turns into a burner, too, but Evans doesn't chase flames. He seems possessed of the inner mounting variety, externalized by precise, forceful diction. An airtight break precedes the fade on "Oasis," which gives way to Duane Eubanks' "As Is," bubbling as if in mid flow before Evans brings it in for a landing. "Dita," the only original, is a crystalline ballad lit by Byron Landham's percussion and cradled in the oak arms of Burno's bass.

—Michael Jackson

Freedom: One For Honor; Gray's Ferry; Shades Of Green; Dita; Time After Time; Hodge Podge; Oasis; As Is; Just Enough. (58:08)
Personnel: Orrin Evans, piano; Dwayne Burno, bass; Byron Landham, drums/percussion (2-5, 7, 8); Anwar Marshall, drums (1, 6, 7); Larry McKenna, tenor saxophone (2, 5).
Ordering info: posi-tone.com

Jeremy Udden's Plainville *If The Past Seems So Bright*

SUNNYSIDE 1277

★★★★★

Drummer R.J. Miller churns out a slow, ultra-minimal beat—alternating thuds between a snare and a kick drum—for the first 10 minutes of the second album by reedist Jeremy Udden's Plainville. It sets a gorgeous, meditative tone that signals that this scrappy band doesn't hew to any prescribed style, nor does it engage in any sort of dilettantism. Minutes into the groove we get around to patient, intensely focused solos by electric guitarist Brandon Seabrook, electric pianist Pete Rende and, finally, the leader himself, but the rhythm, anchored by the stolid, woody notes of bassist Eivind Opsvik, barely flinches. Udden, who named the band after the Massachusetts town where he grew up, serves up music that makes peace with his past; although he's a super jazz saxophonist, he openly embraces the rock, folk and country sounds he heard as a youth.

Indeed, the heavier grooves seem like stripped-down winks to the hammering rhythms of Neil Young's Crazy Horse, and a track like "Stone Free," which has nothing to do with the Jimi Hendrix classic, includes a scorching, elaborately knotted-up solo by Seabrook. More often than not, however,



Udden's music opts for a more gentle, almost pastoral quality—although it retains a muscle and grit to balance the lyric softness. Despite the bounty of superb improvisation, Plainville really operates like a rock band, and a couple of guests even sit in to contribute plaintive, pretty vocal cameos. The more difficult Udden's music becomes to classify, the better it seems to get.

—Peter Margasak

If The Past Seems So Bright: Sad Eyes; New Dress; Stone Free; Bethel; Hammer; Thomas; Film; Bovina; Leland; Pause At A Lake. (58:59)

Personnel: Jeremy Udden, alto and soprano saxophones, clarinet; Pete Rende, Fender Rhodes, pump organ, Prophet, Wuritzer; Brandon Seabrook, banjo, guitar, 12-string guitar; Eivind Opsvik, acoustic bass; R.J. Miller, drums; Nathan Blehar, nylon-string guitar (2, 6, 10), voice and guitar (4); Will Graefe, steel-string acoustic guitar (8); Justin Keller, voice (10).

Ordering info: sunnysiderecords.com

John Escreet *The Age We Live In*

MYTHOLOGY RECORDS 0010

★★★★½

The Age We Live In is the third album by British pianist John Escreet, who now resides in New York. Escreet's core band consists of alto saxophonist David Binney, guitarist Wayne Krantz and drummer Marcus Gilmore. This crack ensemble is augmented on several tracks by brass and strings, and Escreet's use of Fender Rhodes and synthesizers, combined with Binney's electronics, give the group plenty of timbral options.

The album is often funky and rocking, and at times engaging and challenging, but it comes off as a bit over-produced. The group treads some of the same territory as Chris Potter's Underground and some of Steve Coleman's work, but there are several instances that left me asking why. The synthesized male vocals at the end of "Half Baked" and the brass on the title track both come out of nowhere and don't add much. The atmospheric piano arpeggios on "As The Moon Disappears" are gorgeous, and they evoke the state between dreaming and consciousness, but Escreet loses it when he adds the whistling.

The album's high points often come on the shortest and most stripped-down tracks, which



feel more natural and organic. The two-and-a-half-minute "Kickback" is a raucous teaser that left me wanting more, as did "Interlude." Binney, whose performances are one of the disc's strongest features, just shreds the horn. His biting and searing tone, angular lines and aggressive attitude force the listener to follow him on his adventurous excursions. Gilmore is the group's backbone, and his rhythmic complexity is impressive.

—Chris Robinson

The Age We Live In: Intro; The Domino Effect; Half Baked; Kickback; A Day In Music; Interlude; Hidden Beauty; As The Moon Disappears; Stand Clear; Another Life; Outro. (54:11)

Personnel: John Escreet, piano; Fender Rhodes, keyboards; David Binney, alto saxophone, electronics; Brad Mason, trumpet; Max Siegel, trombone; Wayne Krantz, guitar; Tim Lefebvre, bass (4, 6); Marcus Gilmore, drums, percussion; Christian Howes, strings.

Ordering info: johnescreet.com

Dangerous Curves and Proto Rockers

Electric Willie: *A Tribute To Willie Dixon* (Yellow Bird 77152; 79:20 ★★★) Sustaining a musically consistent point of view that revels in unconventionality, guitarists Elliott Sharp, Henry Kaiser and Glen Phillips join singers Eric Mingus and Queen Esther and a rhythm section for an outstanding New York club jam. Emotional intensity rises and falls on dangerous curves of sound in this ad hoc band's reanimations of familiar and obscure Willie Dixon songs. When Sharp and Kaiser solo together on "Mighty Earthquake," the world almost spins off its axis.

Ordering info: yellowbird-records.com

Big Joe Fitz: *This Is Big* (self-release; 57:09 ★★★½) Big Joe Fitz is one cool cat. On his first album, the upstate New Yorker sings lyrics with poise and equanimity that sometimes ramp up to finger-snapping, jazzy glee. Fitz is especially good at reconditioning songs from the songbooks of kindred spirits Charles Brown and Doc Pomus.

Ordering info: bigjoeftz.com

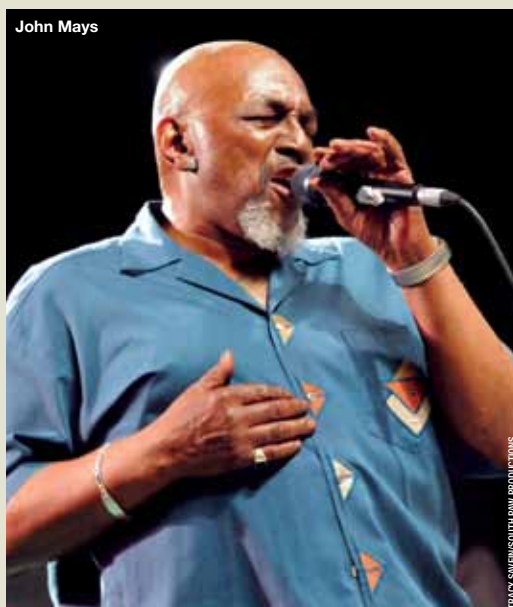
The Mike Eldred Trio: *61 And 49* (Zoho Roots 201105; 47:58 ★★★½) Three Los Angeles blues circuit veterans—ex-Lee Rocker guitarist Mike Eldred, Blasters bassist John Bazz and drummer Jerry Angel—sustain a solid grounding in the blues when driving their personalities into proto-rock 'n' roll grooves. Eldred is an effective singer but guitar is his passion, no more apparent than when he and Elvis Presley's guitarist Scotty Moore proffer the instrumental shuffle "Ms. Gayle's Chicken House."

Ordering info: zohomusic.com

Chris Ardoin & NuStep: *Sweat* (Maison de Soul 1094; 68:00 ★★★½) Singer and accordion player Chris Ardoin, who was in his mid-20s when he recorded this album around 2005, supercharges his modernist treatment of zydeco while remaining respectful of his family's large role in the history of Creole music in Louisiana. He's girl-crazy, track after track shows, but it's not all sexy fun as the straight blues "Bury Me" makes abundantly clear.

Ordering info: flattownmusic.com

Jeff Healey Band: *Live At Grossman's—1994* (Eagle 202082; 66:46 ★★★½) Noisy Toronto barroom rave-ups of well-trodden material like "Killing Floor" and "Dust My Broom" assert the late guitarist's formidable technique. Jeff Healey's 11-minute version of



John Mays

TRACY SMEN/SOUTH PAW PRODUCTIONS

"All Along The Watchtower," with underappreciated guest guitarist Pat Rush, is the one ticket to transcendence.

Ordering info: eaglerockent.com

John Mays: *I Found A Love* (Electro-Fi 3425; 48:40 ★★★½) John Mays is a spry 70-year-old who was raised singing gospel songs in a Georgia church, and who formerly was a member of doo-wop and r&b groups. On his first feature album, the winner of several Canadian Maple Blues Awards uses his distinctive voice, so full of grainy splinters and tensile strength, to aim at both the heart and the gut when reinterpreting unobvious historical r&b, soul and gospel material. Mays' colleagues in the supporting Fathead band also hit the bull's-eye.

Ordering info: electrofi.com

Lloyd Jones: *Highway Bound* (Underworld 0019; 45:06 ★★★½) Longtime Northwestern blues campaigner Lloyd Jones digs right in, singing and fingerpicking his guitars with phrases that have sufficient naturalness and personality to reinvigorate folk blues standards like "Southbound Train." His solo performance strategy is "Take your time... leave that space." Harmonica stars Charlie Musselwhite and Curtis Salgado contribute to a song apiece.

Ordering info: lloydjonesmusic.com

Tokyo Tramps: *With These Hands* (TT 35820; 50:31 ★★★½) This trio with Asian bloodlines doesn't shine on its first release but compassion for the blues sometimes flickers through the stylizations that are common to their songs and retreads of worn-out classics. But Satoru Nakagawa's dramatic, unusual singing and sharp-bladed slide guitar implant the slow lament "Down To The River" in your subconscious.

Ordering info: tokyotramps.com

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African Heroes Return

On his latest excursion outside of the mbalax idiom he helped develop, Senegalese superstar Youssou N'Dour delves headlong into reggae on *Dakar—Kingston* (EmArcy 15538; 59:13 ★★), a slick album cut in Jamaica with an all-star band including saxophonist Dean Fraser and guitarist Earl “China” Smith. The record opens with the clunker “Marley,” a clichéd homage to its namesake co-written with Yusuf Islam (aka Cat Stevens), and while many of the subsequent pieces are staples from his repertoire recast in a reggae mold, the adaptations generally sap the tunes’ vitality. N’Dour’s voice is typically soulful, soaring and strong, but his elastic instrument is better served by the more flexible, pumping grooves of his homeland.

Ordering info: emarcy.com

Senegalese Sufi musician Cheikh Lô, whom N’Dour discovered more than two decades ago, has released his best work since the mid-’90s with *Jamm* (World Circuit/Nonesuch 527269; 41:42 ★★★★★), which serves up a gentler, deeply soulful iteration of mbalax. There’s a raspy vulnerability to Lô’s gorgeous voice that imbues his performances with a tenderness usually lacking in more rhythmically propulsive work. As usual, the singer covers wide stylistic terrain, from exploring West Africa’s fascination with Cuban music via a cover of Bembeya Jazz’s 1971 classic “Il N’est Jamais Trop Tard” to riding an infectious reggae groove on his adaptation of Amadou Balaké’s “Warico.” A tune like “Dieuf Dieul” is tattooed by pulsing sabar drums, but elegant horn charts and Lô’s plaintive singing balance the rhythmic heat with an otherworldly cool.

Ordering info: nonesuch.com

Benin’s mighty Orchestre Poly-Rythmo is the latest in a string of African legends (Orchestra Baobab, Bembeya Jazz) to reunite after reissues of their vintage recordings introduced them to new listeners. On the recent *Cotonou Club* (Strut 077; 46:37 ★★★★★½) the group—which features members from its ’60s and ’70s incarnations—hasn’t lost a step. While two members of the British rock band Franz Ferdinand make a superfluous appearance on the album’s bonus track “Lion Is Burning,” the music retains the group’s original values: hard-driving funk, Afro-Latin accents and raspy soul. The coruscating lines of original guitarist Zoundegnou “Papillon” Bernard are missed, but this band still cooks, with singer and saxophonist Melome Clement going head-to-head with Beninese powerhouse Angélique Kidjo, who guests on “Gbeti Madjro.”

Ordering info: strut-records.com

Songs Of Happiness, Poison & Ululation (Sterns 3052; 79:35 ★★★★★) captures



Cheikh Lô

three years in the life of the superb Tanzanian combo Western Jazz Band (from 1973–’75), a guitar-driven outfit that played the dominant regional style of dance music (muziki wa dansi). With lyrics addressing the joys, and, more frequently, the travails of romance, interlocking clean-toned guitar lines sketch out elaborate constellations of rhythm and melody with liquid sophistication. With only congas in the percussion section, most of the grooves are articulated with inventive guitar patterns, while ebullient unison singing is answered with sweetly lyric solos and punctuated by punchy brass charts.

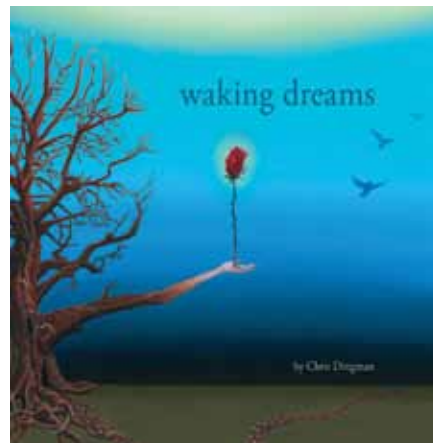
Ordering info: sternsmusic.com

Sorry Bamba is an oft-overlooked eminence grise of Malian music, but the material compiled on *Volume One 1970–1979* (Thrill Jockey 272; 71:11 ★★★★★) makes it clear why he deserves greater acclaim. The album contains rare work beginning with his Regional Orchestra of Mopti—one of several state-sponsored bands established in the late ’60s to develop national heritage—and several solo efforts (made with many of the same musicians), where the singer and songwriter composed compelling tunes and boldly borrowed traditional sounds from Dogon folklore. The music’s insinuating grooves are layered with excellent if slightly ragged horn charts and endless strands of brilliant guitar playing, including some work by the great Kante Manfila. Essential stuff.

Ordering info: thrilljockey.com

With its salute to the Dyke & the Blazers hit “Funky Broadway,” *Funky Rob Way* (Analog Africa 002; 32:25 ★★) made clear the musical aims of Ghanaian singer Rob “Roy” Raindorf on his incredibly rare debut album, originally released in 1977. Cut with the sharp, hard-working Takoradi-based band Mag-2, Rob serves up uncut, horn-stoked Afrobeat, chanting and shouting like his American soul heroes far more than he actually sings or shapes melodies. **DB**

Ordering info: forcedexposure.com



Chris Dingman *Waking Dreams*

BETWEEN WORLDS MUSIC 001

★★★★★

Over the last few years New York vibist Chris Dingman has been turning heads through his precise, highly empathetic and high-level contributions to music by the mathematic saxophonist Steve Lehman and the seeking percussionist Harrison Eisenstadt, among others. So it’s a little surprising that on first blush his debut recording as a bandleader clings so close to jazz orthodoxy. His suite-like *Waking Dreams* (complete with a prelude, interlude and epilogue, the last of which includes some sleepily intoned metaphysical poetry) is flush with sanguine balladry and rhythmically complex post-bop. The leader rarely asserts himself as a soloist, allowing the mercurial trumpeter Ambrose Akinmusire and moody pianist Fabian Almazan to do much of the heavy lifting.

Yet, if the listener digs a little deeper, there’s no missing the work’s impressive grace, ambition and sophistication. Even on the slowest-moving pieces here, drummer Justin Brown brings a tightly wound tension to the proceedings, while Dingman orchestrates vast oceans of lush harmony, letting his instrument resonate at length in billowing waves of sound that hang heavily in the air, especially when he bows his vibraphone. Akinmusire and saxophonist Loren Stillman deftly cut through the dense sonic fog like a piercing light. Dingman’s individual compositions aren’t especially memorable, but as concise bundles of group interplay, they are minor marvels, and there’s a cumulative power to experiencing them all together. With this recording the multifaceted depth of Dingman becomes clearer, making his next move even more exciting. —Peter Margasak

Waking Dreams: Prelude; Vijayanagara; Jet Lag; Manhattan Bridge; Indian Hill; Waking Dreams; Interlude; Same Coin; Shift In The Wind; Reflection; Clear The Rain; Nocturnal; Zaneta; Epilogue; Stillness. (74:31)

Personnel: Ambrose Akinmusire, trumpet; Loren Stillman, saxophones; Fabian Almazan, piano; Joe Sanders, bass; Justin Brown, drums; Chris Dingman, vibraphone; Ryan Ferreira, guitar (3); Erica Von Kleist, flute (8, 12); Mark Small, bass clarinet (8).

Ordering info: betweenworldsmusic.com

Cow Bop
Too Hick For The Room

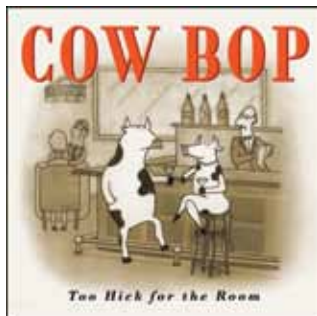
B4MAN MUSIC101

★★★

Don't think for a second that the high-profile pairing of Wynton Marsalis and Willie Nelson was novel in its alliance of jazz and country. Guitarist Bruce Forman, a Texas native based in southern California, has herded his Cow Bop band into the studio for their fourth album since their start about seven years ago. Like those prior releases, *Too Hick For The Room* exists to allow the members of the band to have fun and, in the bargain, provide pleasure to listeners. Forman, inspired by the late jazz-country guitarist Jimmy Wyble, paces his cover versions of safe, time-tested pop-country songs with relaxed rhythms and parlays expertly played bop-and-swing guitar solos. Phil Salazar, too, effortlessly finds the enjoyment in his fiddle when in the spotlight. Cow Bop has a confident and sweet-toned country singer in Pinto Pammy, who doesn't indulge in the occasional clowning of her Stetson-hatted colleagues. She even brings a break-of-dawn freshness to the tuckered-out "Tennessee Waltz" and "Crazy."

The imaginary Old West cattle town that Cow Bop inhabits is a friendly place with smooth paved roads, not rutted mud streets. Stop by for a visit.

—Frank-John Hadley



Ernie Krivda
Blues For Pekar

CAPRI RECORDS 74110

★★★

Tenor saxophonist Ernie Krivda's *Blues For Pekar* is dedicated to the recently deceased Harvey Pekar—author of the American Splendor comics and a jazz critic. The album has the feel of a mid-'50s Blue Note blowing session, as each soloist is afforded ample space to stretch out. Joining Krivda is The Detroit Connection, which consists of pianist Claude Black, bassist Marion Hayden and drummer Renell Gonsalves.

Krivda emphasizes long, swinging lines, lyricism and a blues sensibility. His tone is big and muscular, and at times it conveys a fragility or vulnerability. While the brightness and slight brittleness of his sound may not appeal to everyone, his melodicism, unceasing output of original ideas and impeccable sense of swing should win over plenty of listeners. He also proves himself to be a sensitive balladeer.

Krivda expands the group with the addition of trumpeters Sean Jones and Dominick Farinacci, who appear on two tunes each. Farinacci blows several lyrical choruses on "Blue For Pekar," and his brief but pyrotechnic cadenza on "The End Of The Love Affair" is worth repeated listens. Jones provides a nice contrast to Krivda on Dexter Gordon's "Fried Bananas" with his round, mellow sound.

—Chris Robinson



Too Hick For The Room: San Antonio Rose; Besame Mucho; Cool Water; El Cumbanchero; Anytime, Comes Love; Tennessee Waltz; It's A Sin To Tell A Lie; Alabamy Bound; Sweet Temptation; Crazy; Chinatown. (54:05)

Personnel: Bruce Forman, guitar; Pinto Pammy, vocals; Phil Salazar, fiddle; Alex King, bass; Jake Reed, drums; Roger Kellaway, piano (2, 9); Allen Mezquida, saxophone (5); Andy Martin, trombone (6); Joe Bagg, organ (10).

Ordering info: b4man-music.com

Blues For Pekar: The End Of A Love Affair; More Than You Know; Valse Hot; Darn That Dream; Fried Bananas; One For Willie; Blues For Pekar. (68:53)

Personnel: Ernie Krivda, tenor saxophone; Sean Jones, trumpet (3, 5); Dominick Farinacci, trumpet (1, 7); Claude Black, piano; Marion Hayden, bass; Renell Gonsalves, drums.

Ordering info: caprirecords.com

Stanley Jordan cites *Friends* as his most realized project to date. The *Friends* in the title refers to an amazing array of collaborators: Regina Carter, Kenny Garrett, Charlie Hunter, Ronnie Laws, Russell Malone, Christian McBride, Nicholas Payton, Bucky Pizzarelli and Mike Stern; the proceedings held down by his regular trio mates Kenwood Dennard and Charnett Moffett. Truly, a collection of *Friends* whose benefits push Stanley into a heightened musical reality.

Stanley Jordan FRIENDS

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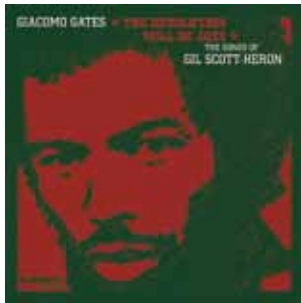
Giacomo Gates
The Revolution Will Be Jazz: The Songs Of Gil Scott-Heron

SAVANT 2116
 ★★½

It takes a brave soul to approach the repertoire of the recently departed Gil Scott-Heron. Not only did he write material that was often very time-specific, but his verses, regardless of their political outlook, sounded as if he was tussling with very personal demons. Then there's the plangent yet passionate delivery that Scott-Heron gave his material, which required method-acting brilliance to interpret.

Veteran singer Giacomo Gates takes an admirable stab at interpreting that work on this disc, employing his rich, expressive baritone to some wisely chosen Scott-Heron compositions. A portion of the disc's success comes from Gates staying, for the most part, in his lane. He steers clear of Scott-Heron's more racially charged polemics, and he never tries to capture Scott-Heron's fury on the spoken-word pieces. Indeed, after so many anemic readings and revisions of "The Revolution Will Not Be Televised," Gates gets major kudos for not bothering fans with yet another listless version.

Mostly fronting a nimble quartet—with Claire Daly adding baritone saxophone and flute on a couple of songs—Gates is at his most persuasive on ballads. His rendering of "This Is A Prayer For Everybody To Be Free" is sim-



ply divine as he imbues the lyrics with just the right amount of optimism and hard-knock wisdom, while Tony Lombardozi's caressing guitar accompaniment and the billowy swing from bassist Lonnie Plaxico and drummer Vincent Ector enhance the song's sense of hopefulness. The melancholy "Madison Avenue" comes off splendidly; Gates highlights the song's central theme of consumption and the economic social divide with bittersweet conviction. On the somber "Winter In America" and "New York City," Gates brings an understated "been there" angst without tipping into melodrama.

Things falter a bit on the more mid-tempo pieces like "Show Bizness" and "Is That Jazz." The swinging makeovers aren't necessarily bad; they just don't rise up to the level of the ballads. Maybe it's because Gates' behind-the-beat phrasing seems to lag too much with the rhythm section, or that on those songs as well as "It's Your World" and "Gun" Gates' delivery neuters the saltness of Scott-Heron's verses. Those blemishes, however, don't sully Gates' brighter moments.

—John Murph

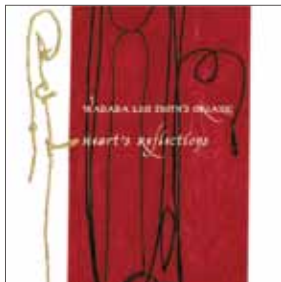
The Revolution Will Be Jazz: The Songs Of Gil Scott-Heron: Show Bizness; This Is A Prayer For Everybody To Be Free; Lady Day And John Coltrane; Legend In His Own Mind; Madison Avenue; Gun; Winter In America; Is That Jazz; New York City; It's Your World. (49:59)
Personnel: Giacomo Gates, vocals; John Di Martino, piano, whistling (7); Tony Lombardozi, guitar; Lonnie Plaxico, bass; Vincent Ector, drums; Claire Daly, baritone saxophone (2), flute (7).
Ordering info: jazzdepot.com

Wadada Leo Smith's Organic
Heart's Reflections

CUNEIFORM 330/331
 ★★½

Wadada Leo Smith is no stranger to electric music; he played in his stepfather's blues bands when he was a teen, and merged the sounds of his youth with Rastafarian mysticism on the 1983 recording *Procession Of The Great Ancestry* (Nessa). But he didn't start to play electric jazz until Henry Kaiser recruited him to play in Yo! Miles, an ensemble formed to play compositions first played by Miles Davis between 1969 and 1974. The 14-piece Organic is Smith's forum to combine the heavy rhythms, open-ended structures and amped-up sound with more contemporary instrumentation and his omnipresent spiritual orientation.

This double-disc set comprises five long pieces; the longest, "Heart's Reflections: Splendors Of Light And Purification" (on Disc One), runs nearly an hour. Smith sounds magnificent, as does drummer Pheeroan akLaff, but not all of the other sidemen are up to the demands of keeping long passages—



accompanied mainly by a heavy backbeat—interesting.

Smith gives author Toni Morrison, trumpeter Don Cherry, violinist and fellow AACM member Leroy Jenkins and Sufi philosopher Abu al-Hasan al-Shadhili their due. The laptops in the background, acoustic piano in the foreground and Smith's frequent pairing of acoustic and electric trumpets all

contribute to a sound that shines brightly where Miles Davis glowered. And where Davis reveled in evil vibes, Smith seems to be searching for a funk that exalts. This music lacks the concentrated beauty and power of certain other Smith projects, but the effect it is reaching for should be just as powerful once Smith works out a few kinks.

—Bill Meyer

Heart's Reflections: (Disc One) Don Cherry's Electric Sonic Garden (For Don Cherry); Heart's Reflections: Splendors Of Light And Purification (for Shaykh Abu al-Hasan al-Shadhili) (60:09). (Disc Two) Heart's Reflections: Splendors Of Light And Purification (for Shaykh Abu al-Hasan al-Shadhili); Toni Morrison: The Black Hole (Sagittarius A'); Conscience And Epic Memory (For Toni Morrison); Leroy Jenkins's Air Steps (For Leroy Jenkins) (49:51).
Personnel: Wadada Leo Smith, trumpet, electric trumpet; Michael Gregory, Brandon Ross, Josh Gerowitz, Lamar Smith, electric guitar; Pheeroan akLaff, drums; John Lindberg, acoustic bass, electric acoustic bass; Skuli Sverrison, electric bass; Angelica Sanchez, acoustic piano; Wurflitzer electric piano; Stephanie Smith, violin; Casey Anderson, alto saxophone; Casey Butler, tenor saxophone; Mark Trayle, Charlie Burgin, laptop.
Ordering info: cuneiformrecords.com



Karrin Allyson
'Round Midnight

CONCORD JAZZ 32662
 ★★★★★

Karrin Allyson has long been known for gathering choice material from far-flung sources and fashioning superior albums—a skill never to be sneezed at. This ennui-soaked program is no exception; her ability to shape songs to conform to an overall vision more than justifies her production credit shared with Nick Phillips. Opening with the suicidal "Turn Out The Stars" is a challenge, but Allyson's many shades of emotion and implication bring the mood up with Paul Simon's wistful "April Come She Will." The musicality is substantial yet quietly impressive: like changing keys in the middle of a line on "Spring Can Really Hang You Up The Most" or the dissolute piano underneath "Smile."

Allyson's condensed alto voice telescopes much into a small dynamic range. Singing the difficult octave jump to "Sophisticated Lady" is secondary to the understated pang of her reading. "Send In The Clowns" may be a tad hoary through overexposure, but recasting as a slow bossa gives it longer legs. And a voice-bass duet on the title track yields another fine version of Thelonious Monk's classic with an artist's individual stamp on it.

Like Sarah Vaughan and Carmen McRae, magical moments occur in Allyson's live sets when she accompanies herself on the piano. Her keyboard work here is almost subliminal—as much felt as heard. The recessed rhythm vamp on "Spring" helps her to subtly swing at the absolute lowest possible tempo and dynamic.

Low-key dividends abound: Bob Sheppard's murky bass clarinet on Gordon Jenkins's shamefully neglected "Goodbye," Randy Weinstein's tangy harmonica, Matt Wilson's beautiful brushwork, Rod Fleeman's filigreed guitar. But it's all in service to Allyson's evocative styling.

—Kirk Silsbee

'Round Midnight: Turn Out The Stars; April Come She Will; Goodbye; I'm Always Chasing Rainbows; Spring Can Really Hang You Up The Most; Smile; Sophisticated Lady; There's No Such Thing As Love; The Shadow Of Your Smile; Send In The Clowns; 'Round Midnight. (44:48)
Personnel: Karrin Allyson, vocals, piano, Fender Rhodes; Bob Sheppard, soprano and tenor saxophone, alto flute, bass clarinet; Rod Fleeman, acoustic guitar, electric guitar; Ed Howard, bass; Matt Wilson, drums; Randy Weinstein, harmonica.
Ordering info: concordmusicgroup.com

Alex Hoffman
Dark Lights

SMALLS RECORDS 0049

★★½

Tenor saxophonist Alex Hoffman's debut record as a leader should do much to raise the young tenor saxophonist's stock, as it shows him to be an excellent player and budding writer with plenty to say. Already an accomplished musician, Hoffman shows his high potential as a soloist on *Dark Lights*. Hoffman has a husky, full-bodied tenor sound, and he snakes through the changes with ease. His phrasing and the way he shapes notes is straight-up old school.

The compositions and arrangements on *Dark Lights* are all Hoffman's, and are for either quintet or sax section plus rhythm. Hoffman shares the soloing duties in the quintet pieces with trumpeter Dwayne Clemons, whose time and articulation in his hard-bop-inspired playing often lack precision. The tracks with saxophone section are similar to many of the relaxed West Coast takes on bebop from the '50s, especially "Ready Fred?" which could be straight out of the Marty Paich or Lennie Niehaus books. While the album's arrangements are well done, the saxophone parts for the most part move together and sound more like a soli than a whole ensemble; one is sometimes left wondering when the rest of the band is going to show up.

—Chris Robinson

Dark Lights: Night Jaunt; Revolving; Evil Eye; Celeste's Swing; Lament; Fragment; Ready Fred?; Hurricane Sacha; D.C. Blue. (50:20)

Personnel: Alex Hoffman, tenor saxophone; Dwayne Clemons, trumpet (2, 4, 5, 6, 9); Ned Goold, alto saxophone (1, 3, 7, 8); Will Reardon-Anderson, alto saxophone (1, 3, 7, 8); Peter Reardon-Anderson, tenor saxophone (1, 3, 7, 8); Frank Basile, baritone saxophone (1, 3, 7, 8); Sacha Perry, piano; Frank Sikive, bass; Keith Balla, drums.

Ordering info: smallrecords.com



Shane Endsley and the Music Band
Then The Other

LOW ELECTRICAL

★★★★

Trumpeter Shane Endsley is best known for his membership in the post-modern jazz quintet Kneebody, a hard-hitting ensemble that casually knocks down stylistic boundaries, larding its performances with rigorous improvisation while maintaining a fierce collective aesthetic. As the lone frontline player on *Then The Other*, his second solo album, Endsley's muscular, spirited blowing can't help but ring loud and clear, but his demeanor remains restrained and non-flashy.

As the name of his band asserts, this quartet plays music, further categorization be damned. Most of Endsley's nine originals (a tenth, "Conditional Love," was penned by his Kneebody bandmate Kaveh Rastegar) are extroverted romps, with drummer Ted Poor and bassist Matt Brewer hammering out exuberant grooves. But even on ballads like "Slow Gesture" and "Young Benjamin," the performances are just as active, especially the taut interplay of Poor and Brewer. Limned by the expert playing of pianist Craig Taborn, Endsley creates elegant, deeply tuneful lines with a stunning composure and assurance; his improvisations are propelled by an almost architectural determination. They don't stumble or grandstand, yet for all of that meticulousness they remain emotionally warm and melodically generous.

—Peter Margasak

Then The Other: Big; Kings County Ramble; Two Parts; Young Benjamin; House; Pedals; Then The Other; Slow Gesture; Conditional Love; Gallery Piece. (64:06)

Personnel: Shane Endsley, trumpet; Craig Taborn, piano; Matt Brewer, bass; Ted Poor, drums.

Ordering info: lowelectricalrecords.com



CHRISTIAN McBRIDE BIG BAND

FEEL THE GOOD FEELING

Christian McBride kicks it right in the brass on his accomplishment of a long-time ambition: writing for the big band. Selecting tunes of yore and some from his own small group canon, McB explores the nuances and sonics of this sumptuous project like a veteran whose admitted influences/idols range from Oliver Nelson, Neal Hefti, Gerald Wilson – a veritable pantheon of the greats. Players include frequent collaborators Steve Wilson, Ron Blake as well as Todd Bashore, Nicholas Payton and a host of others. Melissa Walker contributes soaring and articulate vocals.

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Modern Jazz Quartet's Bluesy Classicism Defies Eras

During the eight years documented on *The Complete Atlantic Studio Recordings Of The Modern Jazz Quartet, 1956–1964* (Mosaic 249; 77:25/76:51/76:51/78:09/78:25/78:54/75:55 ★★★★★), more than a few contemporaries of pianist John Lewis, vibraphonist Milt Jackson, bassist Percy Heath and drummer Connie Kay critiqued the highly curated, formalist sensibility that marks the 98 tracks on this collection with the epithet “conservative.” Perhaps it was: In an era when John Coltrane, Sonny Rollins, Cecil Taylor, George Russell, Charles Mingus, Max Roach and Ornette Coleman were stretching the harmonies, rhythms and structural modalities that had defined the music of their youth, Lewis, the MJQ’s music director and primary composer, embraced old-school verities, conjuring plenty of contexts for his elegantly attired partners to dialogue on materials drawn from the pre-19th century European canon, the Southwest jumping blues and New York hardcore bebop. Lewis put it best when he said, “If you think about the development of art music, it developed from simpler things to virtuoso things. We’ve gotten there much faster.”

Several elements make this classic corpus ripe for contemporary exploration and reinterpretation. Lewis deftly subverted formal conventions, drawing on lessons learned from Duke Ellington to delineate meticulously conceptualized contours for improvisation through the subtle use of interludes, key changes, counterpoint and various grooves. There’s a tension between Lewis’ strip-all-excess aesthetic of restraint and Jackson’s unbridled efflorescence that resolved in their mutual affinity for high-level blues expression. Then, too, Lewis wrote to programmatic inspirations, evoking an urbane narrative, as, for example,

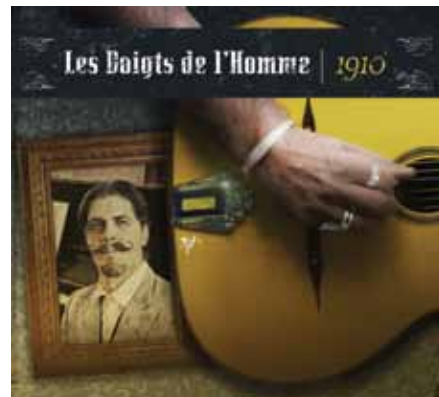
in *The Comedy*. On that album, he correlated the traveling musicians—they included the Young Family Band, Count Basie and Ellington—who came through Albuquerque, N.M., his hometown with the archetypal characters that populate the Italian vernacular tradition of *Commedia dell’Arte*. Furthermore, Lewis served up his highbrow brew with middlebrow trappings, eschewing the supersonic tempos of first-hand mentors Charlie Parker and Dizzy Gillespie for a simmering “tink-a-boom” swing, à la his long-time employer Lester Young.

Such a time feel was custom-tailored to the skills of Connie Kay, who played drums with Young for four years before replacing MJQ drummer Kenny Clarke in 1955. Mosaic’s customarily superb transfers from the original master tapes illuminate Kay’s crisply efficient, pitch-perfect approach to drum timbre, which—as Nash illuminated in his concert—was as essential to the MJQ’s sonic identity as Heath’s low, rolling gut sound or Jackson’s immediately identifiable, overtone-rich tonality, also captured herein with vivid presence.

Even in 2011, it isn’t as though these 14 albums—*Fontessa*, *No Sun In Venice*, *At Music Inn*, *Pyramid*, *Third Stream Music*, *The Sheriff*, *Collaboration* and *Plays Porgy And Bess*—are in any way obscure. But the experience of listening to the tunes seriatim rather than positioned in their original context tends to blur distinctions formed from past hearings; the impression is less about the songs than the MJQ’s consistency and abiding creativity.

As always, Mosaic provides further value with thorough attention to provenance and first-rate program notes—in this case, just-detailed-enough annotations by Doug Ramsey. **DB**

Ordering info: mosaicrecords.com



Les Doigts de L'Homme 1910

ALMA 61412

★★★★

The subtle milestone of Django Reinhardt’s birth year—rather than an explicit professional reference—gets a titular nod on this 17-song tribute to the guitar pioneer. And the new material from French quartet Les Doigts de L’Homme is equally subtle in its homage. Only five tracks are Reinhardt compositions; the rest are standards and originals that speak to the spirit of a historic artist who infused his work with emotion, precision and playfulness. Despite the occasional heavy-handed theme (“Niglo 1 Waltz”), the disc shines with a rare combination of nuanced humor and simple beauty.

In some cases, Les Doigts bring more Reinhardt to the table than Django himself did. They tackle “St. James Infirmary Blues” with the same mournful, deliberately paced opening heard on his late-’40s recording. But here, guitarists Olivier Kikteff and Benoit “Binouche” Convert share solo duties that Reinhardt tasked Andre Ekyan with. Rather than introduce a new personality to the mix, the guitarists skillfully embody both the passion and tonal clarity that helped define Reinhardt’s sound.

“Ol’ Man River,” conversely, is all about cheeky fun, as a jerky, discordant jumble of notes separates the intro from the instantly recognizable chorus. Later, Kikteff’s arrangement of “Appel Indirect” increases the tune’s intensity by playing up the C and C-sharp runs until what was once lighthearted virtuosity becomes a hilarious exercise in mania—it’s Django Reinhardt for Primus fans.

Meanwhile, mellower tracks like the Kikteff originals “1910” and “Imposture No. 1” highlight the impressive range of a quartet that delights in toying with boundaries.

—Jennifer Odell

1910: Blue Skies; Ol’ Man River; Niglo 1 Waltz; Appel Indirect; 1910; St. James Infirmary Blues; I’ve Found A New Baby; Bolero; Feerie; Indifference; Blue Lou; Russian Melody; Improvisation No. 2; Swing 48; There Will Never Be Another You; Minor Swing; Imposture No. 1. (64:00).

Personnel: Olivier Kikteff, guitar; Yannick Alcoer, guitar; Benoit “Binouche” Convert, guitar; Tanguy Blum, acoustic bass; Adrien Moignard, guitar (5); Stéphane Chausse, clarinet (8, 12).
Ordering info: almarecords.com



Joe Morris Wildlife

Traits

RITI 12

★★★★½

Agustí Fernández / Joe Morris

Ambrosia

RITI 11

★★★★★

The Spanish Donkey

XYX

NORTHERN SPY

★★★★½

Whether as a statement of stylistic reach, technical accomplishment, or sheer cussedness, Joe Morris can do anything he damn well pleases. Each of these CDs was forged from free improvisation, but on each he says his piece in a distinct musical language, with results that range from merely solid to gob-smackingly great.

Ambrosia is an all-acoustic set that pairs Morris with the Catalan pianist Agustí Fernández. It could be characterized as a free improv record, since the music is completely non-scripted and often operates outside any known jazz orbit. But what one calls it isn't nearly as important as recognizing the well-justified trust they place in each other to play without parameters and yet make sense. Whether Morris is spraying notes as chilly and sharp as sea spray freezing in an arctic breeze against Fernández's heaving runs, or the two of them are reducing the sounds of their instruments to the essentials of tugged wires and rapped wood, the unfolding of their improvisations is never less than gripping.

The Wildlife band happily ranges across the jazz spectrum from springy free-bop to full-bore blowouts on *Traits*. Originally a trio, the addition of Jim Hobbs has pushed the combo to play with greater intensity, particularly when both horn players simultaneously essay independent, expressionist lines. Although Morris more than holds his own in conversational exchanges, his figures are often the fulcrum around which everything else turns. Sometimes one wishes that the horn players would rein things in a bit; only one track clocks in at under 10 min-

utes. However, in music where everybody has the option not only to solo, but to propose changes of direction when someone else is having their say, it takes time to work things out.

XYX consists of just two tracks, both quite long, and it's even woollier than *Traits*, but I wouldn't change a second of it. This is a fully electric outing that resolves one of the core problems of so much jazz-rock—that it doesn't really rock. Drummer Mike Pride finds room for bass drum assaults as well as fluid cymbal fills, and Morris obtains an impressively dirty sound. His playing here recalls that of James "Blood" Ulmer

in high harmalodic dudgeon, but it's Jamie Saft who really plumbs the depths of menace.

—Bill Meyer

Traits: Howlin'; Tracking; Coloration; Game; Display; Territorial. (64:01)

Personnel: Joe Morris, bass; Luther Gray, drums; Petr Cancura, tenor saxophone; Jim Hobbs, alto saxophone.

Ordering info: aumfidelity.com/riti.htm

Ambrosia: Ambrosia 1; Ambrosia 2; Ambrosia 3; Ambrosia 4; Ambrosia 5; Ambrosia 6. (56:03)

Personnel: Joe Morris, guitar; Agustí Fernández, piano.

Ordering info: aumfidelity.com/riti.htm

XYX: Mid-Evil; XYX. (59:44)

Personnel: Joe Morris, guitar; Mike Pride, drums, percussion, nose whistle; Jamie Saft, MiniMoog, keyboards, bass.

Ordering info: northern-spy.com

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Howard Alden
I Remember Django

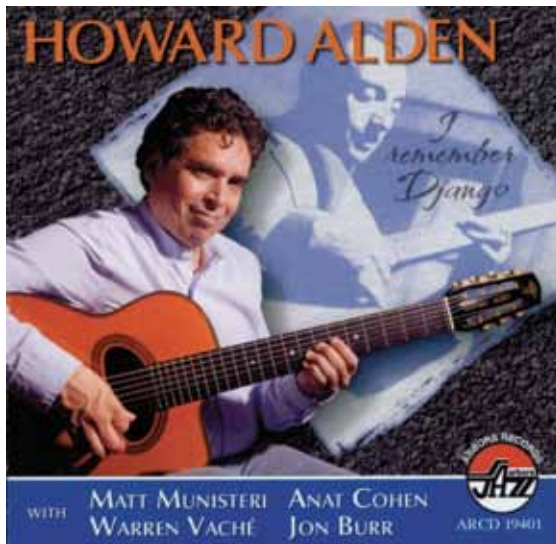
ARBORS 19401

★★★★

Rarely has Hollywood delivered a finer original jazz soundtrack than Woody Allen's *Sweet And Lowdown* in 1999. But you had to dig into the small print of the soundtrack's notes to know that Sean Penn's true co-star was guitarist Howard Alden, the man who put Django Reinhardt's music into his fingers and much of the insouciant charm into his character. Given Alden's prolific output for Concord and Arbors over the years, one might have expected a Reinhardt homage of his own in league with the film. Finally, here it is, not so timely, but very welcome.

Working in a trio format with rhythm guitar and bass and augmented by either Warren Vaché or Anat Cohen on most tracks, Alden plays a seven-string Selmer/Maccaferri acoustic instrument, a design used by Reinhardt in his Paris days. Fairly rare nowadays, connoisseurs will recognize the large D hole on the model Alden holds with noticeable pride in on the album cover. Its sharp timbre tends to stand out in an ensemble and is sufficient to suggest Reinhardt without any attempts by Alden to specifically mimic his signature vibrato.

Few players today are more technically or temperamentally equipped than Alden for the spirit of the period that produced Reinhardt and his contemporaries. But Alden declines to submit to the special




confines of recreation. No violin, for instance, means no ghosts of the Quintet of the Hot Club of France to write about. Vaché and Cohen provide excellent but alternative balance and texture as well as much fresh air. The music manages to accommodate its origins without sounding musty or mildewed at all.

In addition to bits from the Reinhardt songbook, Alden also includes several remembrances once removed. "For Django" is Joe Pass's tribute and also gives Cohen space to spread out on her own terms on clarinet. Barney Kessel's "I Remember Django" makes passing reference to Reinhardt's own standard "Nuages," both of which Alden shares with Cohen, who plays clarinet and soprano respectively. Alden reserves three solos for himself, including a brisk "Nagasaki" crowded with his quiet virtuosity and a strolling, relaxed "Tears." He also reprises two titles from the *Sweet And Lowdown* CD as a kind of medley. "Dreams" runs along similar lines, but "Bubbles" shrinks to a brief solo ballad, less compelling than the faster movie version with its modulation near the end. Otherwise, this collection is a worthy companion to Alden's earlier and most famous brush with Django Reinhardt.

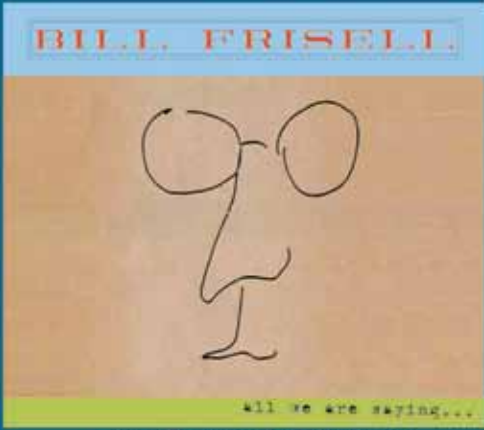
—John McDonough

I Remember Django: Who Cares?; Up Jumped You With Love; I Remember Django; Jubilee Stomp; Insensiblement; Between The Devil And The Deep Blue Sea; Nuages; Bernardo; For Django; Nagasaki; I'm Confessin'; That I Love You; I'm Forever Blowing Bubbles/I'll See You In My Dreams; Tears. (59:53)
Personnel: Warren Vaché (1, 5, 6, 11), cornet; Anat Cohen (2, 3, 4, 7, 8, 9), clarinet, soprano saxophone; Howard Alden, guitar; Matt Munisteri, rhythm guitar; Jon Burr, bass.
Ordering info: arborsrecords.com

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New Orleans Musicians Build New Realities

Sometimes facing one disaster gives people the strength to overcome another. That reality binds 13 members of New Orleans' music community in ***Groove, Interrupted: Loss, Renewal And The Music Of New Orleans*** (Macmillan), Keith Spera's moving book about the struggles and triumphs of the city's music world in the Time of Katrina.

Rather than focusing on the aftermath of Aug. 29, 2005, the veteran Times-Picayune music correspondent reminds readers that in many cases, the storm represented an additional disruption to lives already fraught with adversity: When it arrived, Aaron Neville's wife was recovering from lung cancer, Fats Domino had sunken into a self-imposed anonymity, former Pantera frontman Phil Anselmo was at war with drug addiction. These people, who suffered Katrina's wrath, were forced to find the tenacity within themselves to overcome new and unimaginable obstacles. In a series of short profiles told in a straightforward style backed by masterful reporting, even the heaviest of these stories stir inspiring messages of hope.

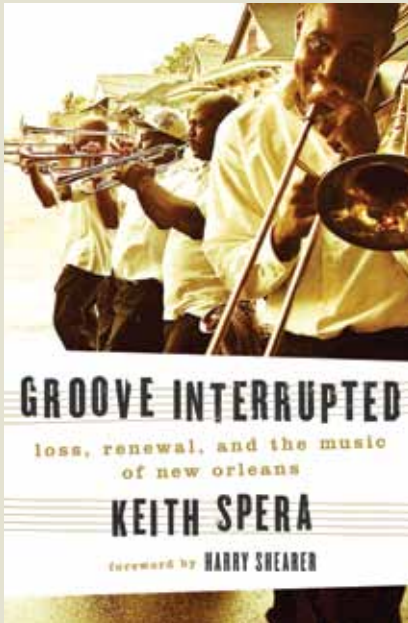
"Aaron Neville's Hardest Homecoming" describes the life of the singer, who had fallen hard for a "cute Creole girl" named Joel (Roux Neville). Tracing the couple's life together, Spera illustrates the development of a lifelong love affair that Aaron says helped him launch his solo career and find his purpose in life.

The storm strikes the Nevilles after Joel has survived a bout with lung cancer and Aaron's asthma has landed him in the hospital. Despite negative feedback from fans at home, fears for their health keep them in Tennessee. But Joel's cancer returns, and he comes home to bury her. But these difficult times usher in a transformation for the singer, who finally finds peace—and even new love.

Not every chapter is a tear-jerker. An often-hilarious look at a post-Katrina recording session with neurotic trumpeter Jeremy Davenport presents a lighthearted and balanced portrait of an artist whose determination to succeed has created a strange web of daily realities. Spera's account of how the storm helped rekindle Allen Toussaint's career also illuminates the persona of one of the city's architects of song.

In the end, a nuanced thesis about the indomitable spirit of New Orleans' musicians yields as many insights about human nature as it does about the Crescent City's music scene.

While Spera's tome sheds light on how Katrina's aftermath affected musicians, John Swenson's ***New Atlantis: Musicians Battle For The Soul Of New Orleans*** (Oxford Uni-



versity Press) details the lives of musicians who worked tirelessly to fix what had broken in their city since the storm.

Tab Benoit and Anders Osbourne ramp up their Voice of the Wetlands project to demand that coastal Louisiana's fragile and disappearing ecosystems be rebuilt. Cellist Helen Gillet helps spearhead a city-wide march calling for an end to street violence. Glen David Andrews gives himself up for arrest in support of his community's right to maintain its second line traditions. And in spite of spiking crime and broken infrastructure, new music venues, festivals and bands crop up across the city in Katrina's wake, drawing new fans to the city and strengthening a resolve to save the music.

Interview segments provide the foundation for a narrative told largely in the words of its subjects. The approach yields poignant details about the symbiotic relationship New Orleans musicians have with the city that inspires their art. Blues singer Shannon Powell tells Swenson she believes "music comes out of the ground," and that the energy "trapped" in New Orleans' deep-set ground is uniquely hallowed. Bassist George Porter says simply, "I go crazy when I stay away from New Orleans for too long."

Swenson makes a convincing argument that in large part, the city came back to life because of its musicians. However, this book suffers from problematic editing. Entire chapters, such as a detailed history of the Radiators, veer off-topic for many pages. Shifts in tense and redundant words appear far too often. While these issues pale in comparison to the strength of Swenson's arguments about post-Katrina New Orleans, they do detract from an otherwise insightful and compelling narrative. **DB**

Ordering info: us.macmillan.com; oup.com

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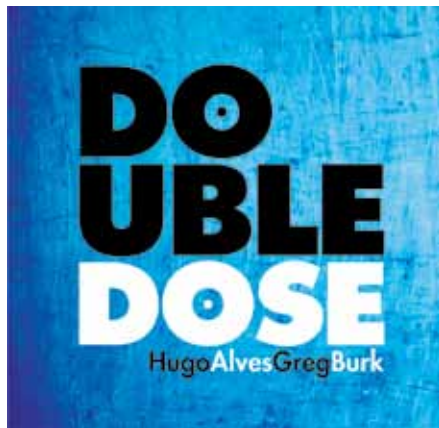
Double Dose

SELF RELEASE

★★½

Double Dose is two musicians in duet, both artists invited to perform as part of a “Double Dose” series of live shows at the Centro Cultural de Belem in Portugal in 2009. Pianist Greg Burk and trumpet/flugelhorn player Hugo Alves contribute three tunes each, complemented by George Gershwin’s “Summertime” and Gene DePaul’s “You Don’t Know What Love Is.” Listening to these standards alongside the originals, Burk and Alves’ tunes reveal more classical, recital-like qualities; their covers have the effect of loosening the performance vibe, thus highlighting the more formal aspects of their compositions and playing elsewhere.

While the playing is first-rate, such elements as pacing, mood and the artists’ rhythmic sensibilities all contribute a certain sameness from track to track. As if on a kind of Ferris wheel, most of the tunes, regardless of composer and including the covers, have a driving spirit to them, an insistent marching vibe that seems to permeate everything. This does, in fact, happen in two different ways at two different points. Burk’s “Fancy Pants,” a bebop-ish tune that breaks up the beat, while still uptempo, puts it all in reverse and has both players literally playing with tempo, tonality and alternate feelings. It’s the jazziest piece here. The other highlight comes with the closer, Alves’ “Orsara Variations First Movement.”



En route to that closer, the duo plays straightforward renditions of the famous covers, including an equally uptempo (and out-of-character) take on “You Don’t Know What Love Is.” The similar rhythmic approaches that drive most of the program also feed the incessant busyness, with little or no room for breathing. That’s why Alves’ “Orsara” is so refreshing. Each player’s obvious virtuosity is turned on its head as tempo disappears and lyrical form seems to be reinvented right before your ears; the alternately rapid-fire but unexpected nature of the playing allows both musicians to solo simultaneously. Unfortunately, the piece ends just when things start to get interesting.

—John Ephland

Double Dose: Serenity’s Distant Dawn; New Doors; Fancy Pants; La Lucha; Look To The Lion; Summertime; You Don’t Know What Love Is; Orsara Variations First Movement, (56:00)
Personnel: Hugo Alves, trumpet, flugelhorn; Greg Burk, piano, foot percussion (5).
Ordering info: hugoalves.com



Michael Dessen Trio

Forget The Pixel

CLEAN FEED 222

★★★★

Trombonists were jazz’s original electronicists. While they’ve shared the responsibility for creating sound effects with trumpeters—the Duke Ellington Orchestra had Bubber Miley as well as Tricky Sam Nanton—what acoustic instrument better provides volume, brightness, malleability and purely sensual sound? George Lewis has played slide trombone and electronics with equal facility, and his former student Michael Dessen makes the two instruments work as one on *Forget The Pixel*. Dessen switches between voluptuous lyricism and digitally distorted splatter, and his shifts between those poles never feel forced or arbitrary.

This is the trio’s second album, and it sounds like the work of a gigging band. How much of this work took place with all three men in the same room is open to conjecture. Dessen lives and teaches in Irvine, Calif., a continent away from his New York-based confederates, but he is a pioneer in telematics, the practice of long-distance, real-time collaboration. But whether their chemistry was forged with the assistance of bandwidth or frequent flier miles, it’s real. You can hear it in the way Christopher Tordini’s figures sway and give under the influence of Dan Weiss’s martial snare beats on “Licensed Unoperators (For Lisle).” It’s also evident on “Herdiphany,” where they supply stop-start responses to the pitch-shifted squiggles that Dessen pokes their way like some cartoon rabbit sticking out his impossibly elongated tongue at hunters who are both his dogged nemeses and closest associates. These guys don’t just play together—they’re playing. This playfulness, as much as their fluid negotiation of Dessen’s jagged rhythms and elaborate melodies, is the spoonful of sugar that make this rigorous improvisations go down easy.

—Bill Meyer

Forget The Pixel: Fossils And Flows; Three Sepals; And We Steal From The Silk; Forget The Pixel; Licensed Unoperators (For Lisle); Herdiphany; The Utopian Tense Of Green (For Mariangeles), (58:07)
Personnel: Michael Dessen, trombone, electronics; Christopher Tordini, double bass; Dan Weiss, drums.
Ordering info: cleanfeed-records.com

Tom Harrell

The Time Of The Sun

HIGH NOTE 7222

★★★★

The first 20 seconds of Tom Harrell’s latest High Note release set an appropriately high bar for what’s to come—as in, 93 million miles high. The disc kicks off with a mesmerizing shimmer of circular sounds reminiscent of some cross between a time-lapsed cymbal crash and an aquatic sonic boom. In fact, the sounds are three recordings of “harmonies produced by the magnetic field in the outer atmosphere of the sun,” as the disc jacket indicates.

This stirringly beautiful opening becomes a point of departure for the title track, an ethereal slow-burner that exemplifies the increasingly heady material Harrell and his current quintet have been forging since 2006. Cementing the foundations of Harrell’s gorgeously inventive melodic ideas, the group’s top-notch rhythm section employs funk-filled rhythms here as adroitly as their leader finds



inspiration in the melodies of the solar system.

On “Ridin’,” the funkier track, drummer Johnathan Blake diverges from his otherwise spacey atmospheric underlays to deliver a series of swinging grooves complemented by Danny Grissett’s Rhodes. The more contained and Earth-bound “Estuary” moves in tides,

with gentle piano teasers lapping at Harrell’s often genius trumpet lines. A swell of energy eventually alters the tune’s direction, as Wayne Escoffery’s tenor challenges the melody with a storm of angular playing. In the final wave, those same sharp angles tumble into a smooth solo finish before being washed away by Harrell’s celestial return.

Start to finish, this is some of Harrell’s most elegant and addictively moving work.

—Jennifer Odell

The Time Of The Sun: The Time Of The Sun; Estuary; Ridin’; The Open Door; Dream Text; Modern Life; River Samba; Cactus; Otrá, (62:25)
Personnel: Tom Harrell, trumpet, flugelhorn; Wayne Escoffery, tenor saxophone; Danny Grissett, piano; Fender Rhodes; Ugonna Okegwo, bass; Johnathan Blake, drums.
Ordering info: jazzdepot.com

Anthony Wilson *Campo Belo*

GOAT HILL RECORDINGS 002

★★★

Anthony Wilson traveled to São Paulo to record *Nova* (2008), a collaborative release with fellow guitarist Chico Pinheiro; he returned to the Brazilian city for the uneven *Campo Belo*. While some of the tracks have ample energy and depth, others are merely pleasant.

The title song, which opens the album, is quite strong. Wilson plays the bluesy head a little behind Edu Ribeiro's deliberate snare drum rolls, but the tempo and intensity increase as Wilson begins his solo. The mood darkens during pianist André Mehmari's solo and then becomes relaxed, and even playful, as Mehmari and Wilson trade licks.

"Edu" features a distinctive arrangement, in which Wilson plays the attractive melody in tandem with Mehmari's accordion. There's also an appealing interlude, but little solo space. The uptempo "After the Flood" makes up for this: Wilson plays with gusto, and his sidemen respond accordingly. However, slower tunes such as "March To March" and "Etna" sometimes lack the weight that distinguishes a ballad from background music. "Transitron," which closes the set, has no such problems. Wilson's solo is neither light nor linear; it's as though he is releasing some pent-up energy.

—Eric Fine



Thomas Marriott *Constraints & Liberations*

ORIGIN RECORDS 82577

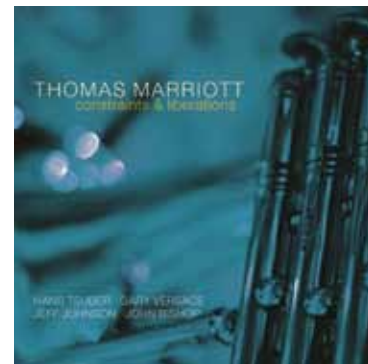
★★★★½

The music on *Constraints & Liberations* operates and resides in that state between dreams and reality. The record slowly simmers with a restrained intensity and rarely comes to a boil.

The soloists are stellar and never fail to tell engaging stories. Thomas Marriott's trumpet sound is as lush and inviting as it comes. "Up From Under" and "Clues" give him plenty of room to slowly stretch out, like a tall man coming to from a deep sleep and remembering how to walk. Pianist Gary Versace is a master at taking simple ideas and developing them until he's exhausted all possibilities. His solo on "Clues" is exciting, as his increase in dynamics and intensity coincides with the most fruitful developments of his initial statement. Hans Teuber possesses a complex subtone sound and one of the fresher tenor approaches today.

Marriott's rhythm section kills. The bass/drums tandem of Jeff Johnson and John Bishop holds down the Hal Galper Trio and is two-thirds of the trio Scenes. Their significant time together has allowed them to share a common musical consciousness and approach.

—Chris Robinson



Campo Belo: Campo Belo; March To March; Edu; After The Flood; Patrimonio; Elyria; Valsacatu; Flor de Sumaré; Etna; Transitron. (58:24)

Personnel: Anthony Wilson, guitar; André Mehmari, piano, accordion; Edu Ribeiro, drums; Guto Wirtti, bass; Joana Queiroz, clarinet (8); Victor Gonçalves, accordion (8).

Ordering info: anthonywilsonmusic.com

Constraints & Liberations: Diagram; Up From Under; Constraints & Liberations; Waking Dream; Early Riser; Clues; Treadstone 71. (54:11)

Personnel: Thomas Marriott, trumpet; Hans Teuber, tenor saxophone (1, 2, 3, 5, 7); Gary Versace, piano; Jeff Johnson, bass; John Bishop, drums.

Ordering info: origin-records.com

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- 10/20 Morristown PAC – Morristown, NJ
- 10/21 Town Hall – New York, NY
- 10/23 Keswick Theatre – Philadelphia, PA

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Alex Sipiagin
Destinations Unknown

CRISS CROSS 1336
★★★★



Falkner Evans
The Point Of The Moon

CAP 1024
★★½



Alex Sipiagin, the gifted Russian-in-New-York, has put an impressive foot forward on his latest album. The trumpeter/flugelhornist is blessed with a rich, clean tone and hot, focused and probing chops. He's a composer of intriguingly innovative yet tradition-informed tunes, and also a sympathetic bandleader. In that role, he finds himself in stunning, sensitive company here, with fellow New Yorkers Dave Binney and Chris Potter (alto and tenor sax), the commanding keyboardist Craig Taborn, fellow Russian émigré bassist Boris Kozlov and drummer-of-choice Eric Harland.

All the elements are in place for a righteous session, and that's what we get here. Apart from the closing track, a supple take on Brazilian Toninho Horta's "Meu Canario Vizinho Azul," the writing is all by the leader, and he shows a sure skill at the task, from the opening Wayne Shorter-esque original "Next Stop-Tsukiji" to the simmering 7/8 "Fermata Scandola" and the

serpentine, aptly monikered musing "Calming." In all, here is a refreshing mode of modern jazz deserving of becoming less "unknown."

A different kind and caliber of variation on the horns-plus-rhythm-section theme is heard on Falkner Evans' *The Point Of The Moon*, with a quintet (and two tasty cameos by Gary Versace on organ and accordion) realizing the leader's pleasing, post-hard-bop, Brazilian-tinged and lyrical-waxing compositions. While his writing is often engaging, handsomely conceived and executed, Evans' piano solos generally sound stiff and in want of swing, which detracts from the flow and quality of the whole. The standout solo-

ist here is saxophonist Craig Tardy, who lends needed heat and intrigue in the improvisatory byways between the nicely scored passages in the music.

—Josef Woodard

Destinations Unknown: Next Stop—Tsukiji; Videlles; Tempest In A Tea Cup; Fermata Scandola; Calming; Fast Forward; Meu Canario Vizinho Azul. (74:46)

Personnel: Alex Sipiagin, trumpet, flugelhorn; Chris Potter, tenor sax; David Binney, alto sax; Craig Taborn, piano, Fender Rhodes; Boris Kozlov, bass; Eric Harland, drums.

Ordering info: crisscrossjazz.com

The Point Of The Moon: Altered Soul; Drawing In; Dorsoduro; Cheer Up; O Grande Amor; Slightest Movement; While We're Young; Off The Top; The Point Of The Moon. (50:09)

Personnel: Falkner Evans, piano; Craig Tardy, tenor saxophone; Ron Horton, trumpet; Gary Versace, organ and accordion (8, 9); Belden Bullock, bass; Matt Wilson, drums.

Ordering info: jazzbeat.com

Dave King Trucking Company
Good Old Light

SUNNYSIDE 1290
★★★★



Minneapolis-based drummer Dave King has wobbled on the fence between jazz and rock for most of his career, with Happy Apple and The Bad Plus as well as with numerous side projects. He brings some of both to this latest side project, and *Good Old Light* gets funky, gets free and just plain swings.

A guitar/bass/drums trio fronted by two tenor saxes, the Trucking Company formed in 2010 for a King retrospective concert in his hometown. The group serves as a vehicle for his own compositions, as well as one by guitarist Erik Fratzke. The band is on-point throughout, but it's King's drumming that most consistently stands out. He's at his finest on "I Am Looking For Strength," which is built around

a celebratory sax motif and never settles into a steady rhythm. In both title and arrangement, the song draws what it's seeking from Albert Ayler—as it pushes toward its soulful conclusion, King plays over the bar like a slightly more buttoned-down Sunny Murray. It's sequenced

to flow right into the direct, swinging intro to Fratzke's "Night Tram," which seems to be a direct acknowledgement that the band is striving to pull together its vast range of influences into something coherent. Over the course of the album, it largely does.

—Joe Tangari

Good Old Light: April In Gray; You Can't Say "Poem In Concrete"; I Am Looking For Strength; Night Tram; Payphones; Hawk Over Traffic; Church Clothes w/ Wallet Chain; The Road Leads Home. (51:54)

Personnel: Dave King, drums, piano; Chris Speed, tenor saxophone; Brandon Wozniak, tenor saxophone; Erik Fratzke, electric guitar; Adam Linz, upright bass.

Ordering info: sunnysiderecords.com



John Vanore & Abstract Truth
Contagious Words

ACOUSTICAL CONCEPTS
★★★★½

Philadelphia-based trumpeter John Vanore logged in time with Woody Herman, but in the years that followed, he has taken some turns that led him away from his own performing and composing. He's worked as an arranger and producer for a couple of major labels, but recently re-immersed himself in leading a large ensemble; the new *Contagious Words* is his Abstract Truth's third release.

Perhaps the disc's title refers to the oblique and unhurried way Vanore's compositions and arrangements sneak up as a slow burn (with repeated listening), yielding all kinds of surprises. Vanore wrote most of the pieces on the disc, aside from trumpeter Kevin Rodgers' "Neopolis" and the ensemble's slightly sweet/somewhat off-kilter take on the standard "You Go To My Head" (which Rodgers arranged). On the opener, "Envy," Vanore's strong trumpet solo accentuates his pristine melodic sense, yet while the large ensemble's response to his lines makes an immediate impact, guitarist Greg Kettinger's pointed underpinning lines quietly make the sharpest, and most lingering, statement. With horn players outnumbering any other instruments in the group, a piece like "Substructure" overtly features heavy brass mid-tempo movements, but it's Rodgers' funky acoustic bass lines that really power the band. Vanore's dynamic shifts and Kettinger's bluesy guitar solo cohere the different parts of "Dreams," as the large band revisits the main themes in subtly distinctive ways throughout its 11 minutes. Other fun moments keep listeners off-guard throughout, such as saxophonist Bob Howell's Albert Ayler blast that opens "Restless."

—Aaron Cohen

Contagious Words: Envy; Substructure; You Go To My Head; Restless; Dreams; Neopolis; Recess; Felony. (53:39)

Personnel: John Vanore, Joe Cataldo, Sean McAnally, Tony DeSantis, trumpet, flugelhorn; Michael Mee, alto and soprano saxophones, flute; Bob Howell, tenor and soprano saxophone, bass clarinet, flute; Bill Pusey, trumpet, flugelhorn (1, 2, 4, 5); Kevin Rodgers, trumpet, flugelhorn (6, 7, 8); George Barnett, french horn; Fred Scott, Lary Toft, trombone; Greg Kettinger, guitar; Craig Thomas, acoustic, electric bass; Dan Monaghan, drums; Ron Thomas, piano (1, 4, 6, 7, 8); Heather Fortune, flute (1, 5); Jim Daniels, bass trombone (2, 5).

Ordering info: johnvanore.net

Omer Avital
Free Forever

SMALLS RECORDS 0050

★★★★

Free Forever is a defiantly triumphal title for this 2007 live disc captured at a club in Italy, and the virile music lives up to it. Avital's music contains something of the passionate heft of another crusader, Charles Mingus. And for sure this is a crackerjack quintet.



"Simcha" begins dolefully with the fractured Chet Baker-like tone of trumpeter Avishai Cohen before congealing into a punchy offbeat recalling Ted Sirota's Rebel Souls' "Saro-Wiwa." Things rein in and Jason Lindner takes a solo, thence throwing globs of piano keys against the horn line. A fantastic crescendo ensues, rewarded with fairly limp applause, given the excitement generated on the bandstand.

"The Shepherd" is suitably pastoral and leads into the first of three solo interludes interspersed by full-band music. At first listen, Avital's bass soliloquy rambles in a free association of classical fragments, bebop and "Blowing In The Wind," but repeat hearings reveal that such playfulness tallies well with his unshackled ethos. The second interlude finds Lindner inside the piano zithering the strings before bluesily segueing into "Lindner's Quest." The third interlude features thrumming bass behind Cohen's stark, skeletal sound, before flamenco claps signal a return to the Middle Eastern melody.

—Michael Jackson

Free Forever: Simcha; The Shepherd; Bass Interlude; Free Forever; Piano Interlude; Lindner's Quest; Trumpet Interlude; Play Of Sunlight (71:46)

Personnel: Omer Avital, bass; Avishai Cohen, trumpet; Joel Frahm, tenor & soprano saxophone; Jason Lindner, piano; Ferenc Nemeth, drums.

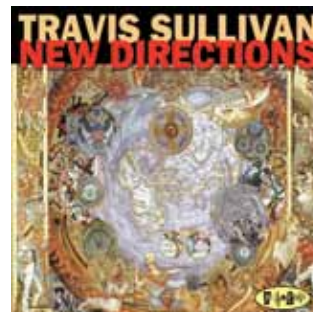
Ordering info: smallsrecords.com

Travis Sullivan
New Directions

POSI-TONE 8081

★★★★

After eight years of playing big-band arrangements of Björk songs as the founding member of Björkestra, alto saxophonist Travis Sullivan has renewed his focus on jazz's building blocks. *New Directions*, his third album as a leader, presents Sullivan's freshly formed quintet of pianist Mike Eckroth, bassist Marco Panascia and drummer Brian Fishler. This new combo best displays his straightahead sensibilities.



He hasn't left the non-jazz source material behind completely, though, trading literate pop for Top 40 radio by planting a version of "Everybody Wants To Rule The World" in a collection of eight originals and the Rodgers and Hart standard "Spring Is Here." The 1985 Tears For Fears hit actually works fairly well as a ballad; Sullivan plays around with the tune, giving the opening phrase to Eckroth before entering in for the last part of the verse.

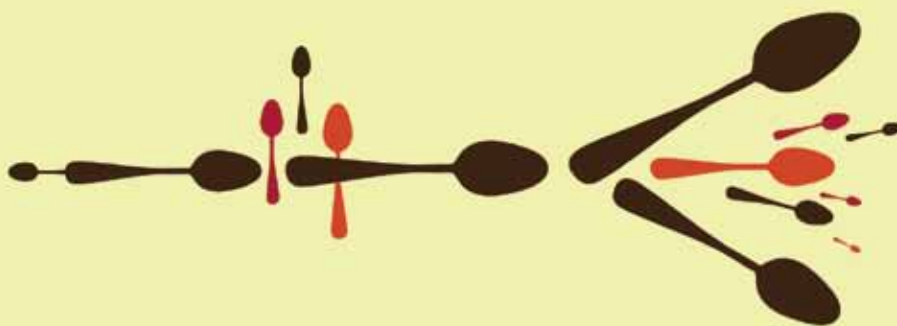
Sullivan has a forceful, full alto voice that sounds best on uptempo tunes like "Jamia's Dance" and "Tuneology." He blisters through the horn, anchored by his stable rhythm section. Eckroth gets a chance to shine on the fragile, beautiful "Autumn In NH" and helps establish the tone of many of the pieces, none more than the title track.

—Jon Ross

New Directions: Jamia's Dance; Autumn In NH; Tuneology; Hidden Agenda; Spring Is Here; Georgie; Everybody Wants To Rule The World; Leap Of Faith; Magic Monday; New Directions. (53:49)

Personnel: Travis Sullivan, alto saxophone; Mike Eckroth, piano; Marco Panascia, bass; Brian Fishler, drums.

Ordering info: posi-tone.com



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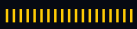
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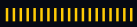
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Auditions: berklee.edu/admissions.

Financial Aid: financialaid@berklee.edu.

Scholarships: scholarships@berklee.edu.

Apply by: Jan. 15 for fall 2012. Nov. 1 for early action.

Contact: admission@berklee.edu.

Carnegie Mellon University

Pittsburgh, Pennsylvania

Student Body: Approximately 1,200 students per undergraduate class. 160 School of Music undergraduates, 100 graduate students.

Tuition: \$57,520 including room and board.

Jazz Bands: Two faculty-directed big bands, student-run combos.

Faculty: Eric Defade, Jim Ferla, Paul Evans, Jeremy Branson, Peter Sullivan, George Vosburgh, Neal Berntsen.

Alumni: Keith Lockhart, Dale Clevenger, Philip Myers.

Auditions: Applications due Dec. 1. Some programs require a pre-screening/portfolio submission.

Financial Aid: Need-based aid provided through university undergraduate admissions only.

Scholarships: No university scholarships awarded.

Apply by: Applications due Dec. 1 for fall 2012 semester.

Contact: Katherine Drago, director of recruitment and enrollment, kdrago@andrew.cmu.edu.

City College of New York

New York, New York

Student Body: 170 jazz students.

Tuition: Undergraduate: \$2,300/semester (resident), \$415/credit hour (non-resident). Graduate: \$3,680/semester (resident), \$575/credit hour (non-resident).

Faculty: Dan Carillo, Ray Gallon, Mike Holoher, John Patitucci, Suzanne Pittson, Scott Reeves.

Jazz Degrees: Bachelor's in Jazz Instrumental Performance, Bachelor's in Jazz Vocal Performance, Master's in Instrumental Jazz Performance.

Jazz Bands: Large Jazz Ensemble, Small Jazz Ensemble, Latin Band, Jazz Vocal Ensemble. On rotation: Brazilian Jazz Ensemble, Improvisation Music Ensemble, Jazz & World Music Ensemble, Jazz Repertory Ensemble.

Alumni: Arturo O'Farrill.



Jack DeJohnette at Berklee College of Music

Auditions: Auditions are held in mid-October (spring), and early March and late April (fall). Tapes and CDs accepted up to two weeks prior to the audition date. Contact (212) 650-5411.

Financial Aid: Available. Office of Financial Aid, (212) 650-5819, financialaid@ccny.cuny.edu.

Scholarships: Available. Office of Admissions, (212) 650-7035, ccnyscholarships@ccny.cuny.edu.

Apply by: Feb. 1 (undergraduate), March 1 (graduate).

Contact: Undergraduate admissions: Scott Reeves, (212) 650-7651, sreeves@ccny.cuny.edu; graduate admissions: Chadwick Jenkins, (212) 650-7666, musicgrad@ccny.cuny.edu.

The Collective School of Music

New York, New York

Student Body: Approximately 75 full-time, 200-plus part-time.

Tuition: \$7,150/semester, \$60,500 for two-year diploma course.

Faculty: Ian Froman, Peter Retzlaff, Joe Fitzgerald, Hill Greene, Chris Biesterfeldt, Fernando Hernandez, Steve Marks, more.

Jazz Bands: Student Performance, Advanced Performance Program.

Alumni: Billy Martin, Will Calhoun, Zach Danziger, Tal Bergman, Tony Thompson, Pat Petrillo, Tobias Ralph, Tal Wilkenfeld.

Auditions: In-person or taped auditions accepted.

Financial Aid: Available.

Scholarships: Merit-based scholarships available.

Apply by: Two months prior to each semester.

Contact: John Castellano, (212) 741-0091, johnc@thecollective.edu.

College of Saint Rose Albany, New York

Student Body: 250 music undergraduates, 50 in jazz program.

Tuition: \$23,330/year, \$655/credit for graduate.

Faculty: Paul Evoskevich, Sean McClowry, Matthew Finck, Cliff Brucker, Lee Shaw.

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

Jazz Bands: Instrumental Jazz Ensemble, Vocal Jazz Ensemble, Recording Musicians' Studio Ensemble, combos.

Auditions: Must audition before Feb. 1 for scholarship consideration. Visit strose.edu.

Financial Aid: Robert Hansbrough, (518) 454-2022, hansbror@strose.edu.

Scholarships: Robert Hansbrough, (518) 454-2022, hansbror@strose.edu.

Apply by: TBD.

Contact: Justin Hadley, (518) 458-5186, hadleyj@strose.edu.



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Jazz Degrees: Jazz Studies special concentration, Music major.

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

Faculty: Paul Bollenback, Christine Correa, David Gibson, Brad Jones, Ole Mathisen, Tony Moreno, more.

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

Auditions: During fall semester after acceptance.

Financial Aid: Need-based financial aid.

Scholarships: None.

Apply by: Early November 2011 (early decision), early January 2012 (regular decision)

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

Duquesne University

Pittsburgh, Pennsylvania

Student Body: 300 undergraduate, 80 jazz undergraduate; 100 graduate, 20 jazz graduate.

Tuition: Undergraduate: \$32,726/year; graduate: \$1,113/credit

Faculty: Michael Tomaro, Sean Jones, Joe Negri, Ronald E. Bickel, Maureen Budway.

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

Jazz Bands: Two big bands, 10 combos.

Auditions: Oct. 21, Nov. 18, Dec. 2, Jan. 13, Jan. 27, Feb. 10, Feb. 24, March 9, March 23.

Financial Aid: Available. Contact Office of Financial Aid at (412) 396-6607, duq.edu/financial-aid/.

Scholarships: Talent and academic scholarships.

Apply by: Feb. 11 for scholarship consideration.

Contact: Troy Centofanto, (412) 396-5983; musicadmissions@duq.edu.

Eastman School of Music

Rochester, New York

Student Body: 60 jazz students.

Tuition: Undergraduate: \$41,040/year; graduate: \$1,200/credit hour.

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

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

Faculty: Harold Danko, Bill Dobbins, Clay Jenkins, Jeff Campbell, Dariusz

Terefenko, Rich Thompson, more.
Alumni: Ron Carter, Maria Schneider, Steve Gadd, Tom Christensen, John Hollenbeck, Gary Versace, Vince DiMartino.

Auditions: Last Friday in January and Fridays in February.

Financial Aid: Available, call (585) 274-1070.

Scholarships: Available, call (585) 274-1070.

Apply by: Dec. 1.

Contact: Sheryle Charles, (585) 274-1440, scharles@esm.rochester.edu; rochester.edu/Eastman/departments/jazz.

Fairfield University

Fairfield, Connecticut

Student Body: 20 jazz students.

Tuition: \$36,900/year.

Jazz Degrees: Visual and Performance Arts Bachelor's, Music Education.

Jazz Bands: Two small groups.

Faculty: Brian Torff, John Fumasoli, George Naha, Chris Morrison.

Auditions: CDs preferred.

Financial Aid: Available.

Scholarships: Donnelly Music Scholarship.

Apply by: January 2011 for fall admission.

Contact: Undergraduate admissions, (203) 254-4100.

Five Towns College

Dix Hills, New York

Student Body: 310 jazz/commercial music students.

Tuition: \$19,200/year.

Faculty: Peter Rogine, Greg Bobulinski, Chuck Mymit, Gerry Saulter.

Jazz Degrees: Bachelor's of Music in Jazz/Commercial Music, Master's of Music, Doctorate of Musical Arts.

Jazz Bands: Approximately 18 ensembles.

Alumni: Nina Sky, Samantha Cole, Adam Levine, Jesse Carmichael.

Auditions: Conducted by appointment.

Financial Aid: Available, call (631) 656-2164.

Scholarships: Audition-based music scholarships, additional merit scholarships.

Apply by: Rolling admissions.

Contact: (631) 656-2110; ftc.edu.

George Mason University

Fairfax, Virginia

Student Body: 33,000 students.

Tuition: \$4,500/year (in-state), \$13,000/year (out-of-state).

Jazz Degrees: Bachelor of Music-Jazz Studies, Bachelor of Arts in Music-Jazz Studies/ Master of Music-Jazz Studies,

Jazz Bands: Jazz ensembles and workshops.

Faculty: Jim Carroll, Rick Parrell, Wade Beach, Glenn Dewey, Tyler Kuebler, Joe McCarthy.

Alumni: John Kocur, Brian Keegan.

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Auditions: Nov. 12, Dec. 10, Jan. 14, Jan. 26, Feb. 18, March 24 (graduate students only).
On-campus audition only.

Apply by: Jan. 15 for fall 2012.

Financial Aid: Available. Visit financialaid.gmu.edu.

Scholarships: Available. Contact (732) 939-1380.

Apply by: Nov. 1 (early-action), Dec. 1 (scholarship application), Jan. 15 (regular decision), March 1, (financial aid priority/priority transfer).

Contact: Jim Carroll, jcarroll1@gmu.edu or call (703) 993-1380.

University of Hartford The Hartford School

West Hartford, Connecticut

Student Body: 4,500 students, 600 music students, 40 jazz majors.

Tuition: \$28,852/year.

Faculty: Kris Allen, Chris Casey, Steve Davis, Richard Goldstein, Eddie Henderson, Randy Johnston, Andy LaVerne, René McLean, Eric McPherson.

Jazz Degrees: Bachelor's of Music.

Jazz Bands: Concert Jazz Ensemble, Vocal Jazz Ensembles, Jazz Guitar Ensemble, Jazz Trombone Ensemble

Alumni: Antoine Roney, Steve Davis, Alan Palmer, Abraham Burton, Eric McPherson, Julius Tolentino, Kris Allen.

Auditions: Dec. 11, Jan. 28, Jan. 30, Feb. 18, Feb. 19. Live auditions preferred, recordings accepted based on location. Visit hartweb.hartford.edu/admissions/audition/jazzrequirements.aspx.

Financial Aid: Available.

Scholarships: Audition-based talent awards.

Apply by: Jan. 2.

Contact: Neal Humphreys, (860) 768-4148, humphreys@hartford.edu.

Howard University

Washington, D.C.

Student Body: 45 jazz studies students, 140 music students, 10,500 university students.

Tuition: Undergraduate: \$17,000/year; graduate: \$20,000/year.

Faculty: Jessica Boykin-Settles, Charles Covington, Kehembe Eichelberger, Fred Irby III, Gerry Kunkel, Sais Kamalidiin, Connaitre Miller, more.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Bachelor's of Music in Jazz Studies with Electives in Music Technology, Bachelor's of Music with Elective Studies in Business-Jazz Emphasis, Master's of Music in Jazz Studies,

Jazz Bands: Howard University Jazz Ensemble (HUJE), Afro Blue, Jazztet, Saasy, A Whole Lotta Jazz Singers.

Alumni: Benny Golson, Geri Allen, Wallace Roney, Greg Osby, Andrew White, Roberta Flack, Donny Hathaway, more.

Auditions: By appointment. Contact Fred Irby III, firby@howard.edu (instrumental and piano); Connaitre Miller, millerconnaitre@hotmail.com (vocal).

Financial Aid: Available. Visit howard.edu/financialaid/.

Scholarships: Available. Contact Mark Mauldin, mmauldin@howard.edu.

Apply by: Nov. 1 (spring 2012), Feb. 15 (fall 2012).

Contact: Chris Royal, (202) 806-7082.

Ithaca College

Ithaca, New York

Student Body: 500 undergraduate music majors, 10-20 jazz studies majors.

Tuition: Undergraduate: \$33,630/year; graduate: \$9,945/year.

Faculty: Mike Titlebaum, John Stetch, Tom Killian, Nicholas Walker, Frank Campos.

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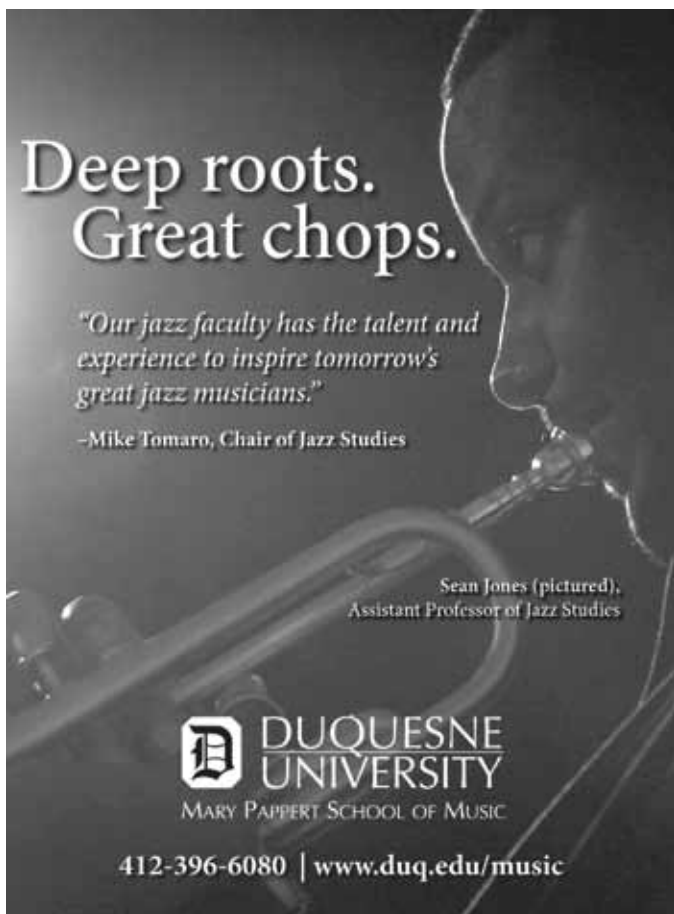




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Sean Jones (pictured),
Assistant Professor of Jazz Studies

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Jazz Degrees: Bachelor's of Music in Jazz Studies.
Jazz Bands: Three full-size big bands, multiple small combos.
Alumni: Jay Ashby, Marty Ashby, David Berger, Les Brown, more.
Auditions: Four auditions on Saturday mornings/afternoons in December, January and February.
Financial Aid: Available.
Scholarships: Available.
Apply by: Feb. 1.
Contact: Thomas Kline, (607) 274-3366, ithaca.edu/music.

The Johns Hopkins University Peabody Conservatory

Baltimore, Maryland

Student Body: 669 students.
Tuition: \$37,000.
Jazz Degrees: Bachelor of Music and GPD in jazz performance (trumpet, trombone, percussion, double bass, saxophone, flute, piano, guitar, voice.)
Jazz Bands: Peabody Jazz Orchestra, Peabody Improvisation and Multimedia Ensemble, Peabody Latin Ensemble.

Faculty: Nasar Abadey, Paul Bollenback, Jay Clayton, Alan Ferber, Michael Formanek, Timothy Murphy, Alexander Norris, Gary Thomas.
Alumni: Nathan Jolley, Noble Jolley, Russell Kirk, Blake Meister, Raul Soot, Dontae Winslow, Jacob Yoffee.
Auditions: Feb. 21–25. On campus only. Visit peabody.jhu.edu/2251.
Financial Aid: Available. Contact (410) 234-4900.
Scholarships: Available. (410) 234-4900.
Apply by: April 15 (spring), Dec. 1 (fall).
Contact: Gary Thomas, Director of Jazz Studies, (410) 234-4500, gthomas@jhu.edu.

The Juilliard School New York, New York

Student Body: 36 total jazz students.
Tuition: \$33,630/year.
Faculty: Carl Allen, Kenny Barron, Kendall Briggs, Ron Carter, Xavier Davis, Ray Drummond, Eddie Henderson, Christian Jaudes, Rodney Jones, Fred Hersch, Greg Knowles, Phil Schaap, Bob Stewart, Steve Turre, Kenny Washington, Joe Wilder, more.
Jazz Degrees: Bachelor's of Music, Master's of Music, Artist's Diploma.
Jazz Bands: Juilliard Jazz Orchestra, Juilliard Jazz Ensembles.
Alumni: Freddy Cole, Chick Corea, Miles Davis, Sir Roland Hanna, Jon Irabagon, Hubert Laws, Wynton Marsalis, Christian McBride, Tito Puente, Nina Simone.
Auditions: Dec. 1.
Financial Aid: Available, financialaid@juilliard.edu.
Scholarships: Available, financialaid@juilliard.edu.
Apply by: Dec. 1.
Contact: admissions@juilliard.edu.

Kutztown University

Kutztown, Pennsylvania

Student Body: 11,000 students, 70 in jazz program.
Tuition: \$3,866.15/semester, \$8,278.15/year (commuter), \$7,676.15/semester \$12,088.15/year (on-campus).
Faculty: Kevin Kjos, Scott Lee, Allison Miller, Jon Wikan, Adam Kolker.
Jazz Degrees: Bachelor's of Science in Music Education, Bachelor's of Arts in Music.
Jazz Bands: Jazz Ensembles I, II and III.
Alumni: Marques Walls, Marybeth Kern, Trevor Davis, Aaron Vandermeer, more.
Auditions: Dec. 10, Jan. 28, Feb. 18, March 10. Personal audition encouraged.
Financial Aid: Available. Christine Quinter, (610) 683-4550.
Scholarships: Financial Aid Office, (610) 683-4077, or Christine Quinter, (610) 683-4550.



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Long Island University- Brooklyn Campus Brooklyn, New York

Student Body: 28 music majors, 12 music minors.
Tuition: Approximately \$23,296 (full-time).
Faculty: Dr. Gloria Cooper, Sam Newsome, Carlo DeRosa, Ralph Alessi, Greg Lewis.
Jazz Degrees: Bachelor's of Fine Arts in Jazz Studies, Bachelor's of Arts in Applied Music, Bachelor's of Arts in Music Theory, Bachelor's of Science in Music Education in Urban Schools.
Alumni: Nasheet Waits, Ugonna Okegwo, Miles Griffith.
Auditions: December/May. Three songs. Mail submissions accepted.
Financial Aid: Available. Call (718) 488-1037; liu.edu/brooklyn/finaid.
Scholarships: Available. Call (718) 488-1011.
Apply by: Rolling enrollment.
Contact: John West, (718) 488-1084, john.west@liu.edu; www.liu.edu/brooklyn/music.

Manhattan School of Music New York, New York

Student Body: 392 undergraduate, 100 jazz students.
Tuition: \$32,340/year.
Faculty: Justin DiCioccio, Dave Liebman, Jay Anderson, Vijay Iyer, John Riley, Steve Wilson, Bobby Sanabria.
Jazz Degrees: Bachelor's of Music, Master's of Music, Doctorate of Musical Arts in Jazz Arts Advancement.
Jazz Bands: MSM Jazz Philharmonic Orchestra, MSM Concert Jazz Band, MSM Jazz Orchestra, MSM Chamber Jazz Ensemble, MSM Afro-Cuban Jazz Orchestra, 23 combos.
Alumni: Ambrose Akinmusire, Stefon Harris, Jason Moran, Chris Potter, Kim Thompson, Miguel Zenón.
Auditions: Held Feb. 25–March 4.
Financial Aid: Available. Visit msmny.edu/fa or email finaid@msmny.edu.
Scholarships: Available. Visit msmny.edu/fa or email finaid@msmny.edu.
Apply by: Dec. 1.
Contact: Megan Siebenhar, (212) 749-2802 ext. 2, admission@msmny.edu.

New England Conservatory Boston, Massachusetts

Student Body: 750 students, 100 jazz students.
Tuition: \$36,250/year.
Faculty: Luis Bonilla, Dominique Eade, Fred Hersch, Donny McCaslin,

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Jazz Degrees: Bachelor's of Music, Master's of Music, Doctorate of Musical Arts and Artist Diploma in Jazz Performance or Jazz Composition.

Jazz Bands: NEC Jazz Orchestra, NEC Jazz Composers' Orchestra.

Alumni: Darcy James Argue, Don Byron, Regina Carter, Marilyn Crispell, Dave Douglas, Satoko Fujii, Fred Hersch, John Medeski, Luciana Souza, Cecil Taylor, Daniel Tepfer, Rachel Z.

Auditions: Dec. 1 (fall 2012). Applicants must attend an on-campus audition in February/March. Those outside North American may send a taped audition.

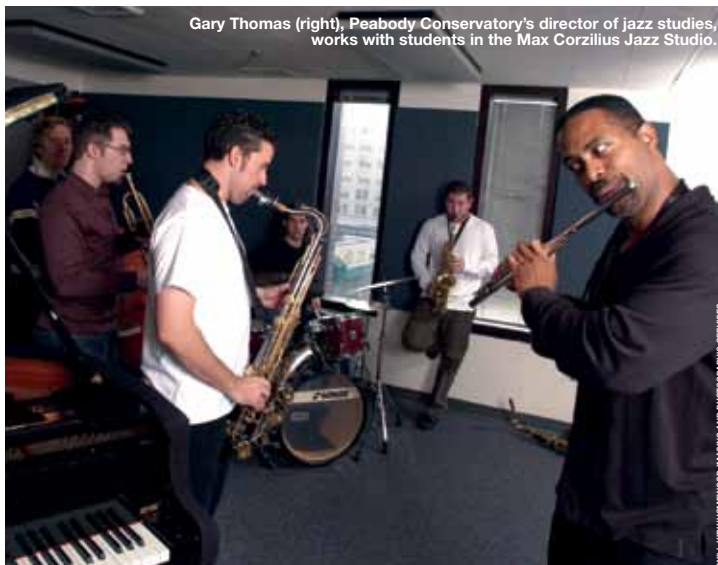
Financial Aid: Available. Contact office of financial aid, (617) 585-1110.

Scholarships: Available. Contact office of financial aid, (617) 585-1110.

Apply by: Oct. 15 (spring 2012) if space permits, Dec. 1 (fall 2012), Call Admissions (617) 585-1101 before applying.

Contact: admission@necmusic.edu, (617) 585-1101.

Ken Schaphorst, Chair of Jazz Studies, ken.schaphorst@necmusic.edu, (617) 585-1388.



Gary Thomas (right), Peabody Conservatory's director of jazz studies, works with students in the Max Corzilius Jazz Studio.

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New Jersey City University

Jersey City, New Jersey

Student Body: In jazz programs: 20 undergraduate majors, 15 undergraduate non-majors; 15 graduate majors, five graduate non-majors.

Tuition: Undergraduate, in-state: \$4,500/semester, out-of-state: \$8,000/semester; graduate, in-state: \$536/credit, out-of-state: \$922/credit.

Faculty: Joe Magnarelli, Bob Malach, Pete McGuinness, Tim Horner, Allen Farnham, Joel Weiskopf, Ed Joffe.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Music in Jazz Performance, Master's of Music in Multiple Woodwind Performance.

Jazz Bands: NJCU Jazz Ensemble, Lab Band, Vocal Ensemble, combos.

Alumni: Freddie Hendrix, Dave Schumacher, Nate Eklund, more.

Auditions: December 2011, February 2012, March 2012, April 2012. Visit njcu.edu/mdt for requirements.

Financial Aid: Available, jazz scholarships and graduate assistantships.

Apply by: Dec. 1 (spring), April 1 (fall).

Contact: Edward Joffe, (201) 200-3091, ejoffe@njcu.edu.

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■ **Private instruction faculty:** Ralph Bowen (saxophone), Michael Cochrane (jazz piano), Bruce Arnold (guitar), Brian Glassman (bass),

and Adam Cruz (drums)

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Student Body: 285 undergraduate students.

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Faculty: Jane Ira Bloom, Cecil Bridgewater, Adam Holzman, Vic Juris, Andy Milne, Jimmy Owens, Bobby Sanabria, Charles Tolliver, Doug Weiss, Reggie Workman, Rachel Z.

Jazz Degrees: Bachelor's of Fine Arts in Jazz Performance, Bachelor's of Arts/ Bachelor's of Fine Arts in Liberal Arts and Jazz Performance.

Jazz Bands: Advanced Rhythmic Concepts Ensemble, Afro-Cuban Jazz Orchestra, The Blues, Music of Coltrane, Electric Miles Ensemble, Futuristic Concepts of Music, Jazz Orchestra, Live Drum 'n' Bass Ensemble, M-Base Ensemble, Choro Ensemble, Rhythm and Blues Revue, The Music of Wayne Shorter, more.

Alumni: Peter Bernstein, Avishai Cohen, Robert Glasper, Aaron Goldberg, Larry Goldings, Susie Ibarra, Brad Mehldau.

Auditions: October 2011 (spring); February–March (fall).

Financial Aid: Available.

Scholarships: Merit-based, determined by audition.

Apply by: Jan. 1 (fall 2012),
Sept. 15 (spring 2011).

Contact: Peter Layton,
jazzadm@newschool.edu;
newschool.edu/jazz.

New York University Steinhardt Jazz Studies Program

New York, New York

.....

Student Body: 140 jazz students

Tuition: Bachelor's of Music: \$41,606/year.
Graduate: \$1,314/credit.

Faculty: John Scofield, Andy Milne, Vijay Iyer, Gil Goldstein, Billy Drummond, Tony Moreno, Dafnis Prieto, Ari Hoenig, Joe Lovano, Chris Potter, Robin Eubanks, Stefon Harris, more.

Jazz Degrees: Bachelor's of Music degree in Music Performance: Jazz Studies, Master's of Music in Instrumental Performance: Jazz Studies, Ph.D. degree in Music Performance and Composition.

Jazz Bands: 30+ small-group ensembles, NYU Jazz Orchestra, NYU Bebopo Big Band, Batucada Ensemble, World Percussion Ensemble, NYU Jazz Composers Ensemble.

Alumni: Wayne Shorter, Todd Coolman, Brian Lynch, Dave Pietro,

Auditions: Dave Lalama, Brad Shepik.
Undergraduate and graduate applicants required to submit video online. Undergraduates invited in to live audition following video review. No live auditions on campus for graduates. More at www.steinhardt.nyu.edu/music/jazz/auditions.

Financial Aid: Available. Call (212) 998-4444 or email the Office of Financial Aid at financial.aid@nyu.edu.

Scholarships: Available. Contact the New York University Office of Undergraduate Admissions at 212-998-4500. Graduate applicants contact the Office of Graduate Admissions at (212) 998-5030.

Apply by: Jan. 1 (early decision I),
Nov. 1 (early decision II),
Jan. 1 (regular decision).
Graduate: Jan. 6. Ph.D.: Dec. 1.
Spring 2012: Nov. 1.
(Master's only).

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

Princeton University

Princeton, New Jersey

.....

Student Body: 40 jazz students.

Tuition: \$52,670/year.

Faculty: Dr. Anthony Branker, Ralph Bowen, Adam Cruz, Kenny Davis, Michael Cochrane, Bruce Arnold, Brian Glassman, more.

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

Jazz Bands: Concert Jazz Ensemble (big band), Jazz Composers Collective, Jazz Vocal Collective, Crossing Borders Improvisational Music Ensemble, Miles Davis Nonet, Wayne Shorter Ensemble, Free to Be Ensemble, Pat Metheny Ensemble, Afro-Latin Ensemble, Ornette Coleman Ensemble, Jazz Messengers Ensemble, Monk/Mingus Ensemble.

Alumni: Stanley Jordan, Barry Miles, Terry Silverlight, Jonny King.

Auditions: CD or on-campus audition in support of application.

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

Scholarships: Available. No separate audition or application.

Apply by: Dec. 31.

Contact: Greg Smith, (609) 258-6078, gsmith@princeton.edu.

Purchase College

Purchase, New York

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Student Body: 65 undergraduate students,
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Faculty: Eric Alexander, Jon Gordon, Ralph Lalama, Mark Vinci, Kevin Hays, John Abercrombie, Randy Johnston, Doug Munro, Scott Colley, Kenny Washington.

Jazz Degrees: Bachelor's of Music, Master's of Music, Performer's Certificate, Artist's Diploma.

Jazz Bands: Purchase Jazz Orchestra, Purchase Latin Jazz Orchestra, 16 combos.

Alumni: Javon Jackson, Richie Morales, Bobby Avey, more.

Auditions: Late February (auditions). Pre-screening MP3s required.

Financial Aid: Available.

Scholarships: Available, beatriz.martin-ruiz@purchase.edu.

Apply by: Dec. 1.

Contact: beatriz.martin-ruiz@purchase.edu.

Queens College/CUNY Aaron Copeland School of Music

Flushing (Queens), New York

Student Body: Approximately 70 jazz graduate students.

Tuition: About \$4,000/semester (in-state), \$7,000/semester (out of state).

Jazz Degrees: Master's of Arts in Jazz Performance or Jazz Composition.

Jazz Bands: Various combos, Big Band.

Faculty: Michael Philip Mossman, Antonio Hart, David Berkman, Luis Bonilla, Nasheet Waits, Lonnie Plaxico, Pablo Aslan, more.

Alumni: Antonio Hart, Conrad Herwig, David Berkman, Arturo O'Farrill Jr., George Colligan.

Auditions: Available by appointment. Videos conditionally accepted.

Scholarships: Limited. Contact Financial Aid Office, (718) 997-5100.

Apply by: April 1 (fall), Nov.1 (spring). Visit qc.cuny.edu.

Contact: michael.mossman@qc.cuny.edu.

Rowan University

Glassboro, New Jersey

Student Body: 250 undergraduates, 25 enrolled in jazz program.

Tuition: Undergraduate: \$11,234 (in-state), \$18,308 (out-of-state).

Faculty: Denis DiBlasio, George Genna, Tom Giacabetti, Douglas Mapp, Anthony Miceli, George Rabbai, Eddie Gomez, more.

Jazz Degrees: Undergraduate Performance, Undergraduate Education, Graduate Performance Jazz.

Jazz Bands: Lab band, jazz band, various small groups.

Alumni: Denis DiBlasio, George Rabbai, Bob Sheppard.

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

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

Scholarships: Available.

Apply by: March 1.

Contact: Beth Dombkowski, dombkowski@rowan.edu.

Rutgers University at New Brunswick

New Brunswick, New Jersey

Student Body: 50 in jazz program.

Tuition: Undergraduate: \$9,926 (in-state), \$21,580 (out-of-state). Graduate: \$11,340 (in-state), \$17,082 (out-of-state).

Faculty: Conrad Herwig, Stanley Cowell, Ralph Bowen, Victor Lewis, Vic Juris, Mike Richmond, Joe Magnarelli.

Jazz Degrees: Bachelor's in Jazz Performance; Master's in Jazz Performance.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Scarlet Knight Jazz Trombones, 10 chamber jazz ensembles.

Alumni: Sean Jones, Derrick Gardner, Terell Stafford, Andy Hunter, Jonathan Blake, Rudy Royston.

Auditions: February. Contact Lois Fromer at (732) 932-9190, fromer@rci.rutgers.edu.

Financial Aid: Available. Contact (732) 932-7057.
Scholarships: Available. Contact Lois Fromer, (732) 932-9190, fromer@rci.rutgers.edu.
Apply by: Dec. 1 (fall), Oct. 1 (spring).
Contact: Mandy Feiler, (732) 445-1512, (732) 932-9360 ext. 517, mfeiler@rci.rutgers.edu.

Rutgers University at Newark

Newark, New Jersey

Student Body: 25 jazz students.
Tuition: \$600/credit (in-state), \$900/credit (out-of-state).
Jazz Degree: Master's in Jazz History and Research.
Faculty: Lewis Porter, Henry Martin, John Howland, more.
Auditions: None in-person, MP3s required.
Financial Aid: Loans and Work Study only. Visit gradstudy.rutgers.edu.
Scholarships: Available.
Apply by: Rolling. Contact Jennifer Nyeste: nyeste@ugadm.rutgers.edu.
Contact: Prof. Lewis Porter lporter@andromeda.rutgers.edu, newark.rutgers.edu/gradnwk/jazz.

Shepherd University

Shepherdstown, West Virginia

Student Body: 5,000 students.
Tuition: \$4,200–7,200/semester.
Jazz Degrees: B.A. Music (Jazz Emphasis).
Jazz Bands: Jazz Ensemble, Jazz Lab Band, combos, improvisation as private instruction.
Faculty: Dr. Kurtis Adams, Dr. Mark Andrew Cook, David Marsh, Ronnie Shaw, Dr. Nathan Lincoln.
Auditions: March and April. Contact Esperanza Alzona, ealzona@shepherd.edu. Taped auditions by special arrangement only.
Financial Aid: Contact Dr. Kurtis Adams, kadams02@shepherd.edu.
Scholarships: Contact Dr. Kurtis Adams, kadams02@shepherd.edu.
Apply by: No deadline. Early submissions advisable.
Contact: Dr. Kurtis Adams, kadams02@shepherd.edu; shepherduniversity.edu/musicweb.

Skidmore Jazz Institute

Saratoga Springs, New York

Student Body: Approximately 60 students.
Tuition: \$1,650 for two-week Summer Institute (June 24–July 8).
Faculty: Todd Coolman, Bill Cunliffe, Dennis Mackrel, Pat LaBarbera, Bobby Shew, Curtis Fuller, John LaBarbera, Hal Miller.
Alumni: Jonathan Batiste, Christian Scott, Walter Smith, Kendrick Scott, Troy Andrews.
Auditions: N/A.
Financial Aid: Not available.
Scholarships: Available. Contact Wendy Kercull, wkercull@skidmore.edu.
Apply by: March 1.
Contact: Wendy Kercull, (518) 580-5546; skidmore.edu/summer.

SUNY Fredonia

Fredonia, New York

Student Body: 62 jazz students.
Tuition: \$6,330 (in-state), \$14,233 (out-of-state).
Jazz Degree: Jazz concentration (music majors), Jazz minor (non-music majors).
Jazz Bands: Two big bands, Latin jazz ensemble, vocal group.
Faculty: Bruce Johnstone, Harry Jacobson, Linda Phillips, John Bacon.
Auditions: February until late March.

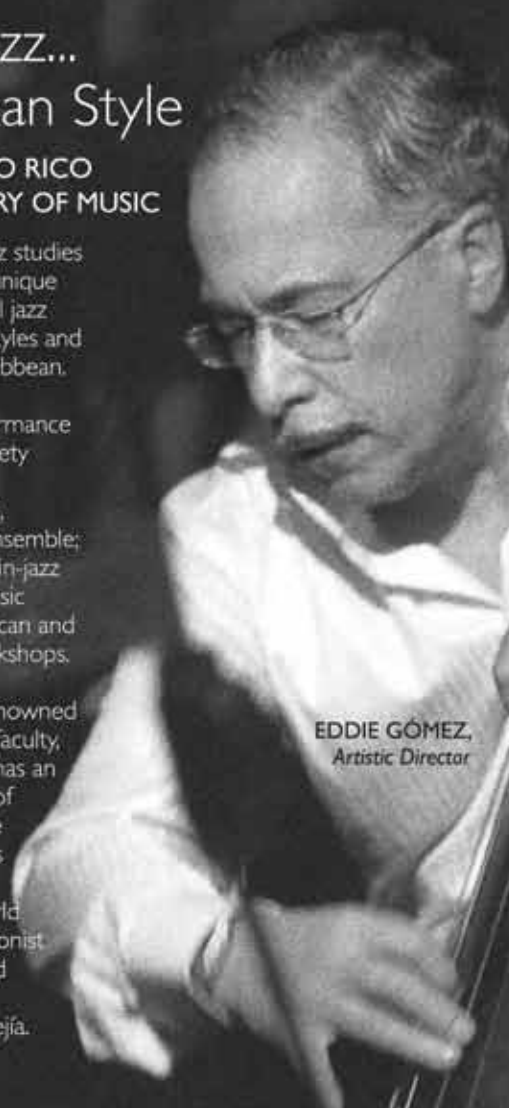
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Financial Aid: Available.
Scholarships: Available.
Apply by: Same as audition dates.
Contact: Barry Kilpatrick, kilpatrb@fredonia.edu.

SUNY New Paltz

New Paltz, New York

Student Body: 92 music students, 20–45 jazz studies majors.
Tuition: \$4,970 (in-state), \$12,870 (out-of-state).
Jazz Degrees: Bachelor's of Science in Music and Bachelor's of Art in Music (concentrations in Jazz Studies), Bachelor's of Science in Contemporary Music Studies.
Jazz Bands: Chamber jazz ensembles.
Faculty: Mark Dziuba, Vincent Martucci, John Menegon, Teri Roiger.
Auditions: Fall, spring and summer. Freshmen auditions only scheduled after student is accepted. Online application required. Visit newpaltz.edu/music.
Financial Aid: Available. Visit newpaltz.edu.
Scholarships: Available. Visit newpaltz.edu.
Apply by: Varies. Visit newpaltz.edu.
Contact: Mark Dziuba, director of jazz studies, (845) 257-2711, dziubam@newpaltz.edu.

SUNY Potsdam

Potsdam, New York

Student Body: 600 undergraduates.
Tuition: \$4,970/year (in-state), \$12,870/year (out-of-state).
Jazz Degrees: Minor in Jazz Studies.
Jazz Bands: Jazz ensemble, jazz band, Latin ensemble, combos.
Faculty: Bret Zvacek, Christopher Creviston, John Geggle, Jim Petercsak.
Alumni: Gary Smulyan, Glenn Drewes, Renée Fleming, Sandy Feldstein.
Auditions: Visit potsdam.edu/crane.
Financial Aid: Available. Visit potsdam.edu/crane.
Scholarships: Available. Visit potsdam.edu/crane.
Contact: (877) 768-7326; crane@potsdam.edu; potsdam.edu/crane.

Syracuse University

Syracuse, New York

Student Body: 68 jazz students.
Tuition: \$28,820/year.
Jazz Degrees: Bachelor's of Music in Performance, Composition, Music Education or Music Industry; Bachelor's of Arts in Music.
Jazz Bands: Morton Schiff Jazz Ensemble, Windjammer (vocal jazz), stage band, jazz combos.
Faculty: Joe Riposo, John Coggiola, William DiCosimo, William Harris, Josh Dekaney, Rick Montalbano.
Auditions: Visit vpa.syr.edu/index.cfm/page/

undergraduate-admissions.
Financial Aid: Available. Contact (315) 443-1513; finmail@syr.edu.
Scholarships: Available. Contact (315) 443-1513; finmail@syr.edu.
Apply by: Visit vpa.syr.edu.
Contact: Joe Riposo, (315) 443-2191, jriposo@syr.edu; vpa.syr.edu.

Temple University

Philadelphia, Pennsylvania

Student Body: 75 jazz students; 775 total students.
Tuition: \$13,012 (in-state); \$24,634 (out-of-state).
Faculty: Bruce Barth, Mike Frank, Tom Lawton, Greg Kettinger, Dan Monaghan, Mike Natale, Terrell Stafford.
Jazz Degrees: Bachelor's of Music in Jazz Instrumental Performance, Jazz Vocal Performance, Jazz Arranging and Composition, Music Education with Jazz Component, Music Therapy with Jazz Component.
Jazz Bands: Fusion Ensemble, Jazz Brass Band, Jazz Guitar Ensemble, Jazz Lab Band, Jazz Percussion Ensemble, Jazz Vocal Ensemble, New Music Jazz Ensemble by Temple Jazz Composers, Temple University Big Band, Temple Jazz Ensemble.
Auditions: Visit temple.edu/boyer.
Financial Aid: Available.
Scholarships: Music and university scholarships.
Apply by: March 1 for fall semester; temple.edu/admissions.
Contact: Kristi Morgridge, (215) 204-6810; music@temple.edu.

Towson University

Towson, Maryland

Student Body: 45 jazz/commercial students
Tuition: Undergraduate: \$5,496/year (in-state), \$17,008/year (out-of-state) plus fees. Graduate: \$337/unit plus fees (in-state); \$709/unit (out-of-state) plus fees.
Jazz Degrees: Bachelor's of Music in Jazz/Commercial Performance or Bachelor's of Music in Jazz/Commercial Composition, Master's of Music in Composition.
Jazz Bands: Big Band, Popular Music Ensemble, various jazz combos, Improvisation Ensemble, Jazz Guitar Ensemble.
Faculty: Dave Ballou and Jim McFalls.
Alumni: Drew Gress, Ellery Eskelin.
Auditions: Varies by instrument and degree program. Visit towson.edu/music.
Financial Aid: Available. Visit towson.edu/main/finaid.
Scholarships: Available. Contact Mary Ann Criss, (410) 704-2836; mcriss@towson.edu.
Apply by: Visit towson.edu/music.

Contact: Mary Ann Criss, (410) 704-2836, mcriss@towson.edu.

The University of the Arts

Philadelphia, Pennsylvania

Student Body: 255 undergraduate jazz studies majors.

Tuition: \$31,500/year.

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

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies.

Jazz Bands: Three full big bands, one "small" big band, 14 small jazz ensembles, Brazilian jazz, Afro-Cuban jazz, Jazz Singers, laptop computer ensemble.

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

Auditions: Monthly throughout the year.

Financial Aid: Available. Call (215) 717-6170.

Scholarships: Available. Call (215) 717-6049.

Apply by: March 15, (priority deadline for scholarship).

Contact: School of Music, (215) 717-6342; admissions@uarts.edu; uarts.edu.

University of Connecticut

Storrs, Connecticut

Student Body: 200 undergraduates, 15 in jazz program.

Tuition: \$8,256/year (in-state), \$25,152/year (out-of-state).

Faculty: Earl MacDonald, John Mastroianni, Gregg August, Bill Reynolds, Louis Hanzlik, George Saunders.

Jazz Degrees: Bachelor's of Arts with an emphasis in jazz studies.

Jazz Bands: UConn Jazz 10tet, UConn Jazz Lab Band, UConn Jazz Sextet, Hard Bop Quintet, Latin Jazz Combo.

Auditions: Jan. 21, Feb. 11, Feb. 25. Visit music.uconn.edu for guidelines.

Financial Aid: Available. Contact (860) 486-2819, financialaid@uconn.edu.

Scholarships: Available. Contact Deb Trahan, (860) 486-3731, deborah.trahan@uconn.edu.

Apply by: Dec. 1 for early action, Feb. 1 for regular admissions. Visit admissions.uconn.edu.

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

University of Maine at Augusta

Augusta, Maine

Student Body: 60 jazz and popular music students.

Tuition: \$6,240/year (in-state), \$15,120/year (out-of-state).

Faculty: Bill Moseley, Richard Nelson, Timothy Weir, Steve Grover, Bob Thompson, Pam Jenkins, Anita Jerosch, more.

Jazz Degrees: Bachelor's of Jazz and

Contemporary Music with concentrations in Performance, Composition, Audio Recording, Music Education; Associate's Degree in Jazz and Contemporary Music.

Jazz Bands: 12 performing groups including various jazz, fusion and progressive rock combos, vocal ensemble and vocal jazz quartet, plus gigging groups: Café Jazz Ensemble, Large Latin Ensemble, Jazz On Tour Ensemble.

Auditions: On campus by appointment,

recordings/DVDs also accepted.

Financial Aid: Available, (207) 621-4455.

Scholarships: Available. Richard Nelson (207) 621-3214; richardn@maine.edu.

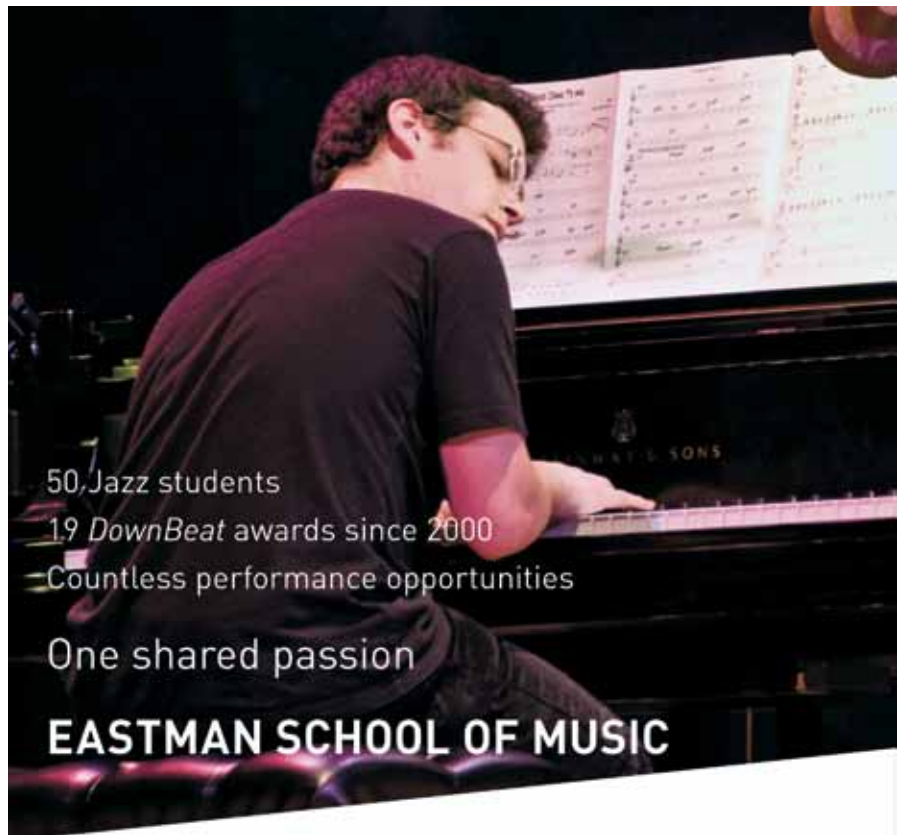
Apply by: Rolling admission. Apply early for financial aid and scholarships.

Contact: Richard Nelson (207) 621-3214; richardn@maine.edu.

University of Maryland

College Park, Maryland

Student Body: Approximately 20 undergraduate



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Mark Kellogg, trombone

Charles Pillow, saxophone

Dave Rivello, ensembles

Bob Sneider, guitar

Dariusz Terefenko, theory

Rich Thompson, drum set

Priority Application Deadline November 1

Final Application Deadline December 1

www.esm.rochester.edu/apply



jazz majors, five graduate.
250 undergraduate music students,
250 graduate.

Tuition: Undergraduate: \$8,416/year (in-state), \$24,831/year (out-of-state). Graduate: \$12,000/year (in-state), \$25,848/year (out-of-state).

Jazz Degrees: Bachelor's of Arts in Jazz Studies, Bachelor's of Music in Jazz Studies, Master's of Music in Jazz.

Jazz Bands: Three jazz ensembles, including a lab band, and four jazz combos.

Faculty: Gerard Kunkel, Tom Baldwin, Jon Ozment, Ben Patterson, Leigh Pilzer, Chuck Redd, Chris Vadala.

Alumni: Terell Stafford, Steve Fidyk, Wade Beach, Scott Drewes, Doug Morgan, Jon Ozment.

Auditions: Mid-January dates. Exact dates available from the School of Music Admissions Office (music.umd.edu). Three prepared pieces of different styles with improvisation (e.g., swing, ballad, Latin) done with play-a-long accompaniments, jazz transcription and/or jazz etude, sight-reading is required.

Financial Aid: Available. See admissions.umd.edu/admissions/finaid/default.asp.

Scholarships: Available. Music merit scholarships



Apply by:

are awarded to top candidates of the incoming class, based on audition. No separate application is needed. See music.umd.edu/scholarships for details. Academic merit scholarships are awarded by the university through the Office of Undergraduate Admissions.

Nov. 1 for undergraduates. Dec.

Contact:

1 for graduate study. Students must also apply to the university. See admissions.umd.edu/admissions/apply/default.asp and music.umd.edu/prospective_students/application_materials.
Jenny Lang or David Powell,
(301) 405-8435;
musicadmissions@umd.edu.



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Amherst, Massachusetts

Student Body: 35 undergraduates, seven graduates.

Tuition: In-state: undergraduate: \$20,500, graduate: \$12,000; out-of-state: undergraduate: \$32,500, graduate: \$24,000.

Faculty: Jeffrey W. Holmes, Catherine Jensen-Hole, Felipe Salles, Thomas Giampietro, Salvatore Macchi, T. Dennis Brown, Robert Ferrier, Ben Geyer.

Jazz Degrees: Bachelor's of Music, Bachelor's of Arts, minor in Jazz and African American Music Studies (performance); Master's of Music in Jazz Composition and Arranging.

Jazz Bands: Jazz Ensemble I, Studio Orchestra, Vocal Jazz Ensemble, Chapel Jazz Ensemble, Jazz Lab Ensemble, Graduate Chamber Ensemble, Chamber Jazz Ensembles (six combos).

Auditions: Visit umass.edu/music/admissions.

Financial Aid: Available. Undergraduates contact financial aid office, (413) 545-0801; graduate information contact (413) 577-0555.

Scholarships: Available. Undergraduate merit-based scholarships, contact Christopher Thornley, (413) 545-6048. Graduate Teaching Assistantships, contact Jeff Holmes, (413) 545-6046, jwholmes@music.umass.edu.

Apply by: Undergraduate: early action, Nov. 1, regular decision, Jan. 15, spring semester, Oct. 1. Transfers: fall semester, April 15, spring semester, Oct. 1. Graduate: contact Graduate Admission Office at (413) 545-0722.

Contact: Christopher Thornley, (413) 545-6048; or Jeff Holmes (413) 545-6046; jwholmes@music.umass.edu.

University of Massachusetts at Lowell

Lowell, Massachusetts

Student Body: 350 music students.

Tuition: Undergraduate: \$11,297/year (in-state); \$23,736/year (out-of-state). Graduate: \$10,704.06/year (in-state), \$19,804.14/year (out-of-state).

Jazz Degrees: Bachelor's of Music in Performance, Music Studies, Sound Recording Technology and Music Business, Master of Music in Sound Recording Technology, Master's of Music in Music Education: Teaching, Master's of Music in Music Education: Community Arts.

Jazz Bands: Jazz Lab Ensemble, Small Jazz Ensemble, Studio Orchestra, Jazz

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Dan Thomas
 Assistant Director of
 Jazz Studies

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 Saturday, Feb. 4, 2012
 Monday, Feb. 20, 2012
 Friday, March 2, 2012
 (last date for Conservatory merit award consideration)

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Alumni: Tom McGurk, Steven Piermarini.

Auditions: Four on-campus auditions held February–April. Visit uml.edu/College/arts_sciences/Music/.

Financial Aid: Available. Visit uml.edu/financialaid or call (978) 934-4220.

Scholarships: Limited. Visit uml.edu/College/arts_sciences or call (978) 934-3850.

Apply by: Rolling admissions. Visit uml.edu/registrar.

Contact: Amy Dinsmore, (978) 934-3850, amy_dinsmore@uml.edu; uml.edu/dept/music.

University of Pittsburgh

Pittsburgh, Pennsylvania

Student Body: 18,371 undergraduate students, 10,452 graduate students.

Tuition: Undergraduate: \$17,076/year (in-state), \$23,732 (out-of-state). Graduate: \$17,304/year (in-state), \$29,554/year (out-of-state).

Jazz Degrees: Ph.D in Jazz Studies, Undergraduate Jazz Concentration.

Jazz Bands: Jazz Ensemble.

Faculty: Dr. Nathan Davis

Alumni: Geri Allen, Mark Sunkett, Emmett Price, Kent Engelhardt, Kenneth Prouty, Gary Fineberg.

Auditions: Tryouts for the Jazz Ensemble are held each fall semester during the second week.

Financial Aid: Available. Contact (412) 624-7488.

Scholarships: University of Pittsburgh/BNY Mellon Jazz Scholarship application available each spring. Contact (412) 624-4187.

Apply by: Rolling admissions.

Contact: Jazz Office, (412) 624-4187, Music Main Office (412) 624-4126.

University of Rhode Island

Kingston, Rhode Island

Student Body: 100 music majors.

Tuition: Undergraduate, \$10,476 (in-state), \$27,182 (out-of-state). Graduate: \$12,051 (in-state), \$25,431 (out-of-state). Visit uri.edu for regional tuition eligibility.

Jazz Degrees: Bachelor's of Arts in Music with jazz studies option, Bachelor's in Music with jazz studies option. Master's of Music with jazz studies option.

Jazz Bands: Two Big Bands, Monk & Mingus Ensemble, Super Sax Ensemble, Standards Combo and Afro-Cuban Ensemble.

Faculty: Joe Parillo, Mark Berney, Eric

Auditions: Hofbauer, John Monlos, Jared Sims. Dec. 3, Jan. 28, Feb. 11, Feb. 26, March 4. CD/DVD accepted if applicant resides more than 400 miles from university. Visit uri.edu/artsci/mus.

Financial Aid: Available. Visit uri.edu/admission.

Scholarships: Available. Must audition by Feb. 26 for consideration. Visit uri.edu/artsci/mus. Assistantships and fellowships available for graduate students. Visit uri.edu/gsadmis.

Apply by: Feb. 15.

Contact: music@etal.uri.edu; (401) 874-5955.

Western Connecticut State University

Danbury, Connecticut

Student Body: Approximately 5,800 total undergraduates, 200 total music majors, 40 undergraduate jazz majors.

Tuition: \$9,191 (in-state), \$11,253 (Northeast regional), \$19,815 (out-of-state).

Faculty: Dan Goble (Department Chair), Jamie Begian (Jazz Studies Coordinator), Dave Scott, Andrew Beals, Deborah Weisz, Chris Morrison, Lee Metcalf, Peter Tomlinson, David Ruffels, Jeff Siegel.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Bachelor's of Science in Music Education with jazz concentration.

Jazz Bands: Jazz Orchestra, Jazz Ensemble, Frankensax, Jazz Guitar Ensemble and Jazz Combos I-X.

Alumni: Ed Sarath, John Blount, Chris Morrison, Chris Parker, Martin Sather, Nick Biello, Darren Litzie, more.

Auditions: Auditions held December through March. Visit wcsu.edu/music.

Financial Aid: Available, contact Nancy Barton, (203) 837-8588.

Scholarships: Available, contact Dan Goble, (203) 837-8354; gobled@wcsu.edu.

Apply by: Dec. 10 for scholarship consideration; March 15 for regular decision.

Contact: Dan Goble, (203) 837-8354.

Westfield State University

Westfield, Massachusetts

Student Body: 4,000 total undergraduates, 25 participating in jazz program.

Tuition: Undergraduate, Massachusetts residents for the year: \$970 plus fees; New England Regional Student Program: \$1,455 plus fees; Non-resident and International Students: \$7,050 plus fees.

Faculty: Dr. Edward Orgill, James Argiro, Tim Atherton, Peter Coutsouridis, Jeff Dostal, Joe LaCreta, Ted Levine, Edward Orgill, Steve Sonntag.

Jazz Degrees: Bachelor's of Arts in Music,

Jazz Bands: WSU Big Band, small jazz ensembles, vocal jazz

Auditions: Dec. 11, Jan. 29, Feb. 24, Feb. 26, April 2. Visit wsc.ma.edu/music.

Financial Aid: Contact (413) 572-5218 or financialaid@wsc.ma.edu.

Scholarships: Audition-based freshman music scholarships. Scholarships are also available through the College Foundation. Contact Brent Bean, bbean@wsc.ma.edu.

Apply by: March 1.

Contact: Sonya Lawson, (413) 572-5358; Karen Ducharme, (413) 572-5356.

West Chester University of Pennsylvania

West Chester, Pennsylvania

Student Body: 14,000 students.

Tuition: Approximately \$8,117 (in-state), approximately \$17,655 (out-of-state).

Jazz Degrees: Jazz major and jazz minor.

Jazz Bands: Two faculty-directed big bands, one faculty-directed Latin jazz ensemble,

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Steve Davis <i>trombone and ensembles</i>	Eric McPherson <i>percussion</i>	Peter Woodard <i>jazz theory and chair</i>
Richard Goldstein <i>guitar</i>	Shawnn Monteiro <i>voice</i>	
Randy Johnston <i>master teacher in guitar</i>	Nat Reeves <i>double bass and ensembles</i>	
	Edward Rozie	

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January 28 & 29
February 17 & 18

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- Alumni:** Bob Curnow.
- Auditions:** On-campus auditions are in February, March and April. Admission determined by live on-campus audition only.
- Financial Aid:** Available.
- Scholarships:** Available, although limited for incoming freshmen.
- Apply by:** For admission, financial aid and scholarships, application should be submitted by Nov. 1 (fall 2012).
- Contact:** Marc Jacoby, mjacoby@wcupa.edu.

 **William Paterson University**
Wayne, New Jersey

- Student Body:** 65 undergrad jazz majors, 18 graduate students.
- Tuition:** Undergraduate: \$5,619.00 (in-state), \$9,131.00 (out-of-state). Graduate: \$609/credit hour (in-state), \$945/credit hour (out-of-state).
- Jazz Degrees:** Bachelor's of Music in Jazz Studies with concentrations in Performance, Audio Engineering Arts, Music Management, Music Education and Jazz Classical Performance, Bachelor's of Arts in Musical Studies. Graduate: Master's of Music in Jazz Studies with concentrations in Performance and Composition/Arranging.
- Jazz Bands:** 24 small jazz groups, Jazz Orchestra, Latin Jazz Ensemble.
- Faculty:** Mulgrew Miller, David Demsey, Tim Newman, Pete McGuinness, Jim McNeely, Cecil Bridgewater, Harold Mabern, Armen Donelian, Janet Reeves, James Weidman, Vincent Herring, Rich Perry, Gene Bertoncini, Steve LaSpina.
- Alumni:** Carl Allen, Bill Stewart, Johnathan Blake, Tyshawn Sorey, Mark Guiliana, Joe Farnsworth, Ari Hoenig, Derrek Phillips.
- Auditions:** CD or tape only (no MP3s or DVDs). No in-person auditions. Requirements vary per instrument and concentration. Visit wpunj.edu/coac/departments/music/.
- Financial Aid:** Available for undergraduates. Graduate assistantships available for graduate students. Visit wpunj.edu/admissions or call (973) 720-2901.
- Scholarships:** Full-tuition Presidential and Trustee Scholarships available. Visit wpunj.edu/admissions or contact Admissions Office, (973) 720-2125.
- Apply by:** Feb. 1.
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My true story of Perfect Pitch

by David-Lucas Burge

IT ALL STARTED when I was in ninth grade as a sort of teenage rivalry...

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—*after just hearing* them; the list went on and on...

My heart sank. *Her EAR is the secret to her success* I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she would eat her words...

My plot was ingeniously simple...

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E#," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*, yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over and over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail...

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could name the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart

could mentally hear their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She laughed at me. "You have to be born with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors laughed at me.

"You must be born with Perfect Pitch," they'd say. "You can't develop it!"

I'd always listen politely. Then I'd reveal the simple secret—so they could hear it for themselves.

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my abilities to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the key-board—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Oh, you must be wondering: whatever happened with Linda? I'll have to backtrack. . .

Flashback to my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: to beat Linda. Now was my final chance.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the grand finale.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Afterwards, I scoured the bulletin board for our grades. Linda received an A. This was no surprise.

Then I saw that I had scored an A+.
Sweet victory was music to my ears, mine at last! —D.L.R.



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For 30 years, we've received letters from musicians in 120 countries:

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- "Someone played a D major chord and I recognized it straight away. S.C., bass
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." B.B., guitar/piano
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P., student
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." J.H., student
- "It's so simple it's ridiculous." M.P., guitar
- "I'm able to play things I hear in my head. Before, I could barely do it." J.W., keyboardist
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." L.B., bass guitar
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own'." L.H., voice/guitar
- "What a boost for children's musical education!" R.P., music teacher
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- "Although I was skeptical at first, I am now awed." R.H., sax
- "It's like hearing in a whole new dimension." L.S., guitar
- "I started crying and laughing all at the same time." J.S., music educator
- "I wish I could have had this 30 years ago!" R.B., voice
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Making the Cut

How Music Students Can Ace The College Audition

It's a moment that every music student always anticipates, sometimes dreads and never forgets: the college audition. A load of images can run through a young player's mind during that moment, from a caterwauling saxophone solo that makes jaded professors stand up and cheer—to sweaty fingers that flub notes and send a musical future down the drain. While very few auditions turn out to be total triumphs or absolute disasters, students can ultimately make the experience a positive one. Professors from college jazz departments across North America offered their suggestions for making the tryout process successful.

Everybody knows that there's no way to wing it during an audition. Preparation is key. What is not so obvious are the ways to prepare, what to absorb during practice, how one should rehearse and other factors that become important during that big day.

The audition itself is about finding students who have as much desire to learn as they have confidence and ability. Presenting all of these qualities as a complete package is the best way to have a successful audition.

Demonstrating a clear grasp of the jazz repertoire is more important than technical skills, according to Bobby Ferrazza, director of jazz studies at Oberlin College.

"If I had to put it down to one thing, it's just learning a lot of tunes," Ferrazza said. "That means learning as many jazz standards as possible. That concentration can really develop students as musicians. Sight-reading and chops figure in less. Knowing tunes shows in how they play. Not just the tunes, but vocabulary of the music. That's what you get from listening to a lot of records, solos on the records. The way you assimilate that varies. Some transcribe, some learn from solos in books. It's listening that's important. A good rhythmic feel and a good sound would be by far the most salient things for an audition."

Gary Keller, associate professor of saxophone and jazz studies at the University of Miami's Frost School of Music, agreed that knowing a healthy number of tunes is important. He also said that it's just as critical for a student to know how to adjust his or her performance. Students that are able to tweak their audition accordingly demonstrate a greater sense of versatility, improving their chances of getting into a number of programs.

"Sometimes, somebody will improvise using the same kinds of things," Keller said. "They'll play them in different tempos, but cut corners by using the same scale for all tunes. That shows a limited harmonic understanding. Students should bring a list of tunes, a repertoire that they know very well and are ready to play. If they can choose from that list and they fully know the melody, they'll be more competitive."

When a student is preparing tunes, that process should not just be a solo endeavor. Carl Allen, artistic director of jazz studies at The Juilliard School, said he looks for how musicians play with others.

"We listen where students will fit in different situations—small ensemble, big band—and how they'll mesh in a section," Allen said. "Many [incoming students] are grooming themselves to be leaders, as opposed to learning the art of being a sideman, or how to play in a section and phrase together. We're looking for people who have those abilities, since that's something they'd have to do here. Play with as many dif-



Oberlin College jazz studies department chair Bobby Ferrazza discusses graduate school options with students Matt Gold (left) and Conrad Reeves.

ferent people as much as you possibly can."

Performing in front of a diverse group of people can illuminate the things different audience members see in a young musician, especially when the audience is at an audition, according to Victor Goines, director of jazz studies at Northwestern University.

"Set up mock auditions with friends, family, other musicians, so you can play material and get over stage fright," Goines said. "If I were going to audition for Northwestern and I knew I had 12 months to prepare, I would try to play every month in front of a different set of people and let them critique me on things in musical, or not musical, terms. Musicians can talk about harmonic aspect, like if you're playing out of tune. A non-musician can say, 'I wish you wore a suit and tie.' Going to college is your job. Make a very good first impression."

Professors are also interested in hearing students' reasons for pursuing music, so those 12 months should also be spent planning articulate verbal responses to potential questions—just like for a job interview. Steve Kirby, director of jazz studies at the University of Manitoba, said the school's audition process includes an essay.

"What I'm looking for is that they're sensible, not taking somebody who just likes to have a good time, or who [thinks] a jazz program might be fun for a few years," Kirby said. "If they want that, they should go to a summer camp. Even in a conservatory, you have to have writing skills. In music, you have to become your own business manager when accessing grants and scholarships. You'll have to talk to people who fund you, even a club owner."

Along with rehearsing a repertoire and learning how to speak professionally, Stephen Anderson, associate professor of jazz composition at the University of North Carolina—Chapel Hill, advises incoming students to "know the type of institution you're going for."

"It's a good idea to know what an institution does, what kind of faculty is there, how they play," Anderson said. "Just so you're aware of what they do."

Different schools have different audition criteria, and students prepare months ahead of time for each performance. If there's one thing admissions officials want an applicant to know, it's to be yourself, said Damien Bracken, dean of admissions at Berklee College of Music in Boston.

"Our applicants should come to us with a focus on showing us their strength," Bracken said. "A fatal flaw or mistake—and this is specific to Berklee—is they come making assumptions of what we want to hear. They should show us what they do best, what they're passionate about."

—Aaron Cohen

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Greenville, North Carolina

Student Body: 27,000 university students, 350 School of Music students, 30 jazz students.

Tuition: \$5,364.00 (N.C. resident), \$17,943 (non-resident).

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Jazz Bands: ECU Jazz Ensembles A and B, Contemporary Jazz Ensemble, Jazz 'Bones, Super Sax Quartets.

Faculty: Jeff Bair, George Broussard, Carroll V. Dashiell Jr., Ryan Hansler, Scott Sawyer, Jon Wacker.

Auditions: Dec. 3, Jan. 21, Feb. 11, Feb. 25, March 24. Live audition strongly recommended. Tapes accepted.

Financial Aid: Available. Visit ecu.edu/financial.

Scholarships: Over \$160,000 in audition-based music scholarships annually.

Apply by: Dec. 1 (fall). Transfer student deadline is April 1. Visit ecu.edu/admission.

Contact: Christopher Ulfers, Associate Director for Administrative Services, School of Music, (252) 328-6851, ulfersj@ecu.edu; ecu.edu/music.

Florida International University

Miami, Florida

Student Body: Approximately 30 jazz students.

Tuition: Visit fiu.edu/~music/.

Faculty: Gary Campbell, Mike Orta, Jamey Ousley, Rodolfo Zuniga, Rashawn Ross, Lasin Richards, Tom Lippincott.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Jazz Performance.

Jazz Bands: Big Band, Latin Jazz, combos.

Auditions: Visit fiu.edu/~music/.

Financial Aid: Available.

Scholarships: Available, very competitive.

Apply by: Visit fiu.edu/~music/.

Contact: Gary Campbell, gary.campbell@fiu.edu.

The Florida State University

Tallahassee, Florida

Student Body: 40 jazz students.

Tuition: Undergraduate: \$45,112/year (in-state), \$19,970 (out-of-state). Graduate: \$8,488 (in-state), \$23,640 (out-of-state). Visit fsu.edu.

Jazz Degrees: Bachelor's of Arts in Music (jazz track), Certificate in jazz studies, Master's of Music in performance (jazz studies), Graduate Certificate in jazz studies.

Jazz Bands: Three large jazz ensembles, one jazz/pop ensemble, small combos.

Faculty: Leon Anderson Jr., Brian Gaber, Rodney Jordan, William Kennedy, Paul McKee, William Peterson, more.

Auditions: Jan. 22, Feb. 12, Feb. 26 (undergraduate). Visit music.fsu.edu/auditions.htm.

Financial Aid: Available. Visit financialaid.fsu.edu/.

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Student John Hulley solos with Virginia Commonwealth University Jazz Orchestra I.



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Georgia State University

Atlanta, Georgia

Student Body: 60 jazz majors.

Tuition: Undergraduate: \$3,535/semester (in-state), \$12,640/semester (out-of-state). Graduate: \$3,600/semester (in-state), \$14,400/semester (out-of-state).

Jazz Degrees: Bachelor's of Music in jazz studies, Master's of Music in jazz studies.

Jazz Bands: Two big bands, 10 jazz combos.

Faculty: Gordon Vernick, Kevin Bales, Robert Dickson, Dave Frackenpohl, Wes Funderburk, Geoff Haydon, Mace Hibbard, Audrey Shakir, Justin Varnes.

Auditions: Nov. 5, Feb. 11, March 14.

Visit music.gsu.edu/undergradapplicationinfo.aspx.

Financial Aid: Available. Visit gsu.edu/admissions/28256.html. Graduate assistantships available.

Scholarships: Available. Visit music.gsu.edu.

Apply by: Must be received four weeks prior to audition. Visit music.gsu.edu.

Contact: Gordon Vernick, coordinator of jazz studies, (404) 413-5913; gvernick@gsu.edu.

Loyola University-New Orleans

New Orleans, Louisiana

Student Body: 30 jazz students.

Tuition: Undergraduate: \$44,000 (includes room and board).

Faculty: John Mahoney, Tony Dagradi, Nick Volz, Todd Duke, Jesse Boyd, Larry Sieberth, Wayne Maureau, John Vidacovich.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Three big bands, five combos.

Auditions: Dec. 3, Jan. 21 and Feb. 4.

Financial Aid: Available.

Scholarships: Available, both merit- and talent-based scholarships; admit@loyno.edu.

Apply by: Rolling admission (Dec. 1 priority scholarship deadline).

Contact: John Mahoney, mahoney@loyno.edu, or Allyson Halperin, admit@loyno.edu.

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Jazz Degrees: Associate of Arts in Music with a Jazz Emphasis, Associate of Science in Music Business. Articulation Agreement with Berklee College of Music: Successful completion will allow transfer to BCM as a Junior.

Jazz Bands: Various small ensembles, Latin Big Band.

Faculty: Dr. Michael Di Liddo, Rick Doll, Mike Gerber, Carlos Averhoff, Dr. Peter Francis, Sandy Poltarack, more.

Financial Aid: Available. Visit mdc.edu/financial_aid/ or call (305) 237-3244.

Scholarships: Available. Visit mdc.edu/financial_aid/ or call (305) 237-3659.

Apply by: Rolling.

Contact: Dr. Michael Di Liddo, (305) 237-3930, mdiliddo@mdc.edu.

Middle Tennessee State University

Murfreesboro, Tennessee

Student Body: 26,000 undergraduate students, 20 jazz program students.

Tuition: Undergraduate: \$3,500 (in-state), \$9,700 (out-of-state). Graduate: \$4,200 (in-state). \$10,300 (out-of-state).

Faculty: Don Aliquo, Jamey Simmons, David Loucky, Derrek Phillips, Jim Ferguson, Pat Coil.

Jazz Degrees: Bachelor's of Music in Performance with Jazz Concentration, Master's of Arts in Jazz Studies.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, six jazz combos, Salsa Band, Commercial Music Ensemble, Jazz Choir,

Commercial Music Ensemble.

Auditions: Visit mtsu.edu/music/scholarships.shtml#dates.

Financial Aid: Available. Connie Bowrey, (615) 898-2469.

Scholarships: Available. Connie Bowrey, (615) 898-2469.

Apply by: July 1 (fall), Dec. 15 (spring).

Contact: Connie Bowrey, (615) 898-2469.

North Carolina Central University

Durham, North Carolina

Student Body: 36 undergraduate students,

21 graduate students.

Tuition: Undergraduate: \$7,162/semester (in-state), \$12,448/semester (out-of-state). Graduate: \$2,894/semester (in-state), \$7,760/semester (out-of-state).

Faculty: Ira Wiggins, Baron Tymas, Arnold George, Lenora Zenzalai Helm, Robert Trowers, Damon Brown, Ed Paolantonio, Brian Horton.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Music in Jazz Performance and Composition.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Jazz Combos I-IV, Vocal Jazz Ensemble, Guitar Ensemble.

Auditions: Oct. 14, Nov. 11, Feb. 17, March 16. Visit ncceu.edu/music.

Financial Aid: Contact Sharon Oliver, Director of Scholarships & Financial Aid, (919)530-5313, soliver@ncceu.edu.

Scholarships: Contact Ira Wiggins, (919) 530-7214, iwiggins@ncceu.edu.

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Stillwater, Oklahoma

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Faculty: Jonathan Martin, Paul Compton.

Jazz Bands: Two.

Auditions: First week of classes/sight-reading with the band.

Financial Aid: Available. Visit okstate.edu.

Scholarships: Available. Contact Jonathan Martin, jonathan.martin@okstate.edu.

Apply by: May 1.

Contact: Jonathan Martin, jonathan.martin@okstate.edu

Shenandoah University Shenandoah Conservatory

Winchester, Virginia

Student Body: 3,619 students.

Tuition: \$26,520.

Jazz Degrees: Jazz Studies (performance), Music Production and Recording Technology, Arts Management, Music Therapy, Jazz Minor for Instrumental Music Education.

Jazz Bands: Jazz Ensemble, Jazz Guitar Ensemble, Jazz Trombone Ensemble.

Faculty: Craig Fraedrich, Alan Baylock, Matt Niess, Bill Linney, Rick Whitehead, Robert Larson.

Alumni: Alan Baylock, Billy Drummond, Corcoran Holt, Ashlin Parker, more.

Auditions: DVDs accepted for off-campus auditions. Visit su.edu.

Financial Aid: Available. Contact Margie Cullers, (540) 665-4402.

Scholarships: Contact Margie Cullers, (540) 665-4502.

Apply by: Visit su.edu.

Contact: Robert Larson, D.M., rlarson@su.edu; (540) 554-4557.

Texas Christian University Fort Worth, Texas

Student Body: 75 students in jazz program.

Tuition: \$30,000/year.

Faculty: Joe Eckert, Joey Carter, Dr. Brian West, Tom Burchill, Kyp Green.

Jazz Bands: Three.

Auditions: Jan. 21, Feb. 4, Feb. 25, March 10.

Financial Aid: (817) 257-7640.

Scholarships: (817) 257-7640.

Apply by: Dec. 15 for financial aid consideration.

Contact: (817) 257-5576, j.eckert@tcu.edu.

Texas Tech University

Lubbock, Texas

Student Body: 29,600 students.

Tuition: To be determined.

Jazz Bands: Jazz I, II, III, and Jazz combos.

Faculty: Over 50 full-time faculty members.

Alumni: Arlington Julius Jones, Susan Graham, David Gaschen, Terry Cook, Mary Jane Johnson.

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Scholarships: Available. Audition deadline is Mar. 1. Contact (806) 742-2270 ext. 233.

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Apply by: Feb. 16 and 23.
Contact: Ja'Net Ross, (806) 742-2270 ext. 233.

Tulane University

New Orleans, Louisiana

Student Body: Approximately 12,000.
Tuition: \$38,500.
Jazz Degrees: Bachelor's of Jazz Studies, Masters in Musicology with emphasis in Jazz.
Jazz Bands: Tulane University Jazz Orchestra, six small combos.
Faculty: John Doheny, John Dobry, John Joyce Jr., Mathew Sakakini, Delfeayo Marsalis, Jim Markway, Jesse McBride, Edward Anderson, Nicholas Payton.
Alumni: Tony Dagradi, John Doheny.
Auditions: Feb. 1. Recorded auditions acceptable.
Financial Aid: (504) 865-5723.
Scholarships: (504) 865-5723.
Apply by: Nov. 15 (early action), Jan. 15 (regular decision), postmark deadlines.
Contact: John Doheny, (504) 865-JAZZ; jdoheny1@tulane.edu.

University of Alabama

Tuscaloosa, Alabama

Student Body: 15 Jazz majors, 31 in jazz ensembles/combos, 350+ total majors.
Faculty: Tom Wolfe, Jonathan Noffsinger, Christopher Kozak, Mark Lanter, Beth Gottlieb, Demondrae Thurman, Jon Whitaker, Eric Yates.
Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Arranging.
Jazz Bands: UA Jazz Ensemble, UA Chamber Jazz, UA Jazz Band, UA Jazz Standards Combo, Crimson Slides.
Auditions: Call (205) 348-7112 or visit jazz.ua.edu or music.ua.edu.
Financial Aid: Available, contact Tonja Hicks at (205) 348-7112 or thicks@music.ua.edu.
Apply by: Rolling.
Contact: Chris Kozak, (205) 348-6333; ckozak@music.ua.edu.

University of Central Oklahoma

Edmond, Oklahoma

Student Body: About 350 undergraduate music majors, 110 jazz studies students.
Tuition: Undergraduate: \$148.50/credit hour (in-state), \$374.70/credit hour (out-of-state). Graduate: \$190.05/credit hour (in-state); \$450.25/credit hour (out-of-state).
Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Danny Vaughan, David Hardman, Clint Rohr, Michael Geib, Kris Maloy, Kent Kidwell.
Jazz Degrees: Minor in Jazz Studies, Master's of

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Music in Jazz Studies with majors in Performance or Music Production.

Jazz Bands: Jazz Ensemble I, II, III (20-piece ensembles), Latin Jazz Ensemble, Jazz Guitar Ensemble, Undergraduate Jazz Combos I, II & III, Graduate Jazz Combo I & II, Vocal Jazz Ensemble, Civilized Tribe Dixieland Band.

Auditions: Jazz Merit Scholarship auditions include two jazz standards plus sight-reading.

Financial Aid: Sheila McGill, director of UCO financial aid, (405) 974-3334, or uco.edu/em/your-central-investment.

Scholarships: Tuition waiver and cash. Contact Brian Gorrell.

Apply by: Aug. 1 for fall, Jan. 2 for spring.

Contact: Brian Gorrell, Jazz Studies Division Head, (405) 359-7989 ext. 278, briangorrell@ucojazzlab.com, ucojazzlab.com.

University of Kentucky
Lexington, Kentucky

Student Body: About 400 music students.

Tuition: \$7,500 (in-state), \$18,000 (out-of-state).

Faculty: Miles Osland, Raleigh Dailey.

Jazz Degrees: Bachelor's of Music, Bachelor's of Music in Music Education, Master's of Music, DMA.

Jazz Bands: Two big bands, four saxophone ensembles, multiple combos.

Auditions: Call Miles Osland at (859) 257-8173.

Financial Aid: Miles Osland, (859) 257-8173.

Scholarships: Miles Osland, (859) 257-8173.

Apply by: Visit uky.edu.

Contact: Dwight Newton, (859) 257-4900.

University of Louisville
Jamey Aebersold Jazz Studies Program
Louisville, Kentucky

Student Body: 40 jazz studies students.

Tuition: Undergraduate: \$8,930 (in-state), \$21,650 (out-of-state). Graduate: 2010 was \$9,144 (in-state); \$19,026 (out-of-state).

Faculty: John La Barbara, Jerry Tolson, Ansyn Banks, Chris Fitzgerald, Jim Connerley, Craig Wagner.

Jazz Degrees: Master's of Music with concentration in Jazz Performance, Master's of Music with concentration in Jazz Composition and Arranging, Bachelor's of Music in Jazz Performance, Bachelor's of Arts with a Jazz Emphasis, Bachelor's of Music in Music Therapy with a Concentration in Jazz.

Jazz Bands: Jazz Ensemble I, Jazz Ensemble II, Jazz Repertoire Ensembles (Hard-Bop, Contemporary, Brazilian), Vocal Jazz Ensemble, seven

combos, guitar ensemble, jazz sax ensemble.

Auditions: Last year was Jan. 21, Feb. 4 or by appointment. In-person or via CD/DVD with approval.

Financial Aid: Visit louisville.edu/financialaid/.

Scholarships: Music scholarships are available. Contact School of Music Admissions at (502) 852-1623 or gomusic@louisville.edu.

Apply by: March 1.

Contact: Mike Tracy, (502) 852-6032, miketracy@louisville.edu.

University of Memphis

Memphis, Tennessee

Student Body: 650 school of music students, 30 jazz majors.

Tuition: About \$3,900/semester (in-state), \$9,700/semester (out-of-state).

Faculty: Jack Cooper, Tim Goodwin, Chip Henderson, Gerald Stephens, Michael Assad, Joyce Cobb, Jeff Huddleston.

Jazz Degrees: Bachelor's of Music, Jazz and Studio Music in Performance and

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Jazz Bands: Southern Comfort Jazz Orchestra, Jazz Ensemble II, Jazz Singers I and II, Jazz Combos (six to 10 per semester), Jazz 'Bones.

Auditions: memphis.edu/music/future/index.php.

Financial Aid: memphis.edu/music/future/scholar_new.php.

Scholarships: memphis.edu/music/future/scholar_new.php.

Apply by: memphis.edu/music/future/deadlines.php.

Contact: Kay Yager, (901) 678-3766, kayyager@memphis.edu.

University of Miami Frost School of Music

Coral Gables, Florida

Student Body: 56 undergraduates in jazz program (majors).

Tuition: Undergraduate: \$38,440. Graduate: \$28,800 for 9 credit hours.

Jazz Degrees: Bachelor's of Music in Studio Music and Jazz, Master's of Music in Jazz Performance, Master's of Music in Jazz Pedagogy, Master's of Music in Studio Jazz Writing, Doctorate of Musical Arts in Jazz Composition, Doctorate of Musical Arts in Jazz Performance.

Jazz Bands: Frost Concert Jazz Band, Frost Studio Jazz Band, Jazz Band III (XJB), Frost Salsa Orchestra, Studio Jazz Writing/Recording Ensemble, Frost Jazz Vocal Ensembles I, II, III, The Henry Mancini Institute Orchestra, Frost Jazz Sextet, Stamps Jazz Quintet, Extensions (vocal ensemble), World Music Ensemble, ECM Ensemble, Classic Bob Ensemble, Post

Bop Ensemble, Monk/Mingus Ensemble, Miles Ensemble, Art Blakey Ensemble, New Music Ensemble, Horace Silver Ensemble, Bryan Lynch Ensemble, Avant Garde Ensemble, Jazz Saxophone Ensembles, Jazz Guitar Ensembles, Electric Bass Ensemble.

Faculty: Shelly Berg, Whit Sidener, Randall Dollahon, Gary Keller, Steve Rucker, Larry Lapin, Don Coffman, Brian Lynch, Dante Luciani, Martin Bejerano, Charles Bejeron, Gary Lindsay, Stephen Guerra, Lisanne Lyons, Rachel Lebon, Terence Blanchard (Artistic Director of the Henry Mancini Institute).

Auditions: Prescreening required by Dec. 1 for undergraduates. Visit music.miami.edu.

Financial Aid: Available. Contact (305) 284-5212; ofas@miami.edu.

Scholarships: Available. (305) 284-2241; admission.music@miami.edu.

Apply by: Dec. 1.

Contact: Karen Kerr, (305) 284-2241; kmkerr@miami.edu.

University of New Orleans

New Orleans, Louisiana

Student Body: 65 jazz students.

Tuition: \$4,759 (in-state), \$14,347 (out-of-state).

Faculty: Steve Masakowski, Ed Petersen, Victor Atkins, Brian Seeger, Leah Chase, Troy Davis, Jason Marsalis, Irvin Mayfield, more.

Jazz Degrees: Bachelor's of Arts in Music (Jazz Studies emphasis); Master's of Music in Jazz Studies.

Jazz Bands: UNO Jazz Orchestra, Jazz Guitar Ensemble, Hot Club Ensemble, Traditional Jazz Ensemble, Jazz Voices, World Beat Ensemble, Jazz Fusion Ensemble.

Auditions: Video audition, see requirements at music.uno.edu/.

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Contact: (504) 280-6381.

University of North Carolina at Greensboro

Greensboro, North Carolina

Student Body: 600 total music majors, 25 to 30 jazz studies majors.
Tuition: \$10,669 (in-state with housing), \$22,460 (out-of-state with housing).
Faculty: Steve Haines, Chad Eby, John Salmon, Thomas Taylor, Greg Hyslop, Jay Meachum.
Jazz Degrees: Bachelor's of Music in Jazz Studies-Performance.
Jazz Bands: Two big bands, four to six combos.
Auditions: Visit uncg.edu/mus/undergradaudition.htm.
Financial Aid: Available, visit fia.uncg.edu/.
Scholarships: Available, visit fia.uncg.edu/.
Apply by: One week prior to audition dates.
Contact: Chad Eby, ceeby@uncg.edu.

University of North Carolina at Wilmington

Wilmington, North Carolina

Student Body: 13,000 university-wide, 100 undergraduates in music program, 30 students enrolled in jazz program.
Tuition: \$5,582 (in-state), \$16,464 (out-of-state).
Faculty: Joe Chambers, Frank Bongiorno, Jerald Shynett, Bob Russell, Steve Bailey, Andy Whittington.
Jazz Degrees: Bachelor's of Music in Performance/Jazz.
Jazz Bands: Big bands, combos, Jazz Percussion, Jazz Guitar Ensemble.

Auditions: Visit uncw.edu/music/admissions-audition.html.
Financial Aid: Contact financial aid office, (910) 962-3177, uncw.edu/finaid/.
Scholarships: Cape Fear Jazz Scholarships, Department of Music Scholarships, Music Talent Award.
Apply by: April 1.
Contact: Dr. Frank Bongiorno, (910) 962-3395, bongiorno@uncw.edu; uncw.edu/music.

University of North Florida

Jacksonville, Florida

Student Body: Approximately 250.
Tuition: \$105/credit-hour/semester (in-state), \$551/credit-hour/semester (out-of-state). Visit unf.edu/anf/controller/cashiers/Tuition_and_Fees.aspx.
Jazz Degrees: Bachelor's of Music in Jazz Studies.
Jazz Bands: UNF Jazz Ensemble I, UNF Jazz Ensemble II, UNF Jazz Ensemble III, and jazz combos and jazz guitar ensemble.
Faculty: Bunky Green, Michelle Amato, Lynne Arriale, Dr. Marc Dickman, Danny Gottlieb, Barry Greene, Dr. Clarence Hines, Dennis Marks, J.B. Scott, William Prince (Professor Emeritus).
Alumni: Marcus Printup, Vincent Gardner, Doug Wamble, Jennifer Krupa, Steve Lesche, Daniel Kalisher.
Auditions: Oct. 8, Feb. 17, March 3, March 24. Live auditions preferred. Tapes accepted. Visit unf.edu/coas/music or call (904) 620-2961.
Financial Aid: Visit unf.edu/es/onestop/finaid.
Scholarships: Visit unf.edu/admissions/scholarships.
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University of North Texas Denton, Texas

Student Body: 350 jazz students.

Tuition: Undergraduate: \$4,800/semester (in-state), \$9,400/semester (out-of-state). Graduate: \$3,800/semester (in-state), \$6,600/semester (out-of-state).

Faculty: Tony Baker, Jennifer Barnes, Rodney Booth, Richard DeRosa, Rosana Eckert, Fred Hamilton, Stefan Karlsson, Brad Leali, John Murphy, Jay Saunders, Lynn Seaton, Ed Soph, more.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies.

Jazz Bands: Nine big bands, 25 small groups, three vocal jazz groups, jazz repertory ensemble, contemporary jazz ensemble, Latin jazz lab, two guitar ensembles, U-Tubes trombone ensemble.

Auditions: Visit music.unt.edu or jazz.unt.edu.

Financial Aid: Available. Visit music.unt.edu.

Scholarships: Available. Visit music.unt.edu; jazz.unt.edu.

Apply by: Visit www.music.unt.edu.

Contact: jazz.unt.edu.

University of South Carolina

Columbia, South Carolina

Student Body: 500 students enrolled in the School of Music. 30 jazz students.

Tuition: Undergraduate: \$9,386/year (in-state), \$24,962/year (out-of-state). Graduate: \$10,490/year (in-state), \$24,962 (out-of-state).

Faculty: Bert Ligon, Craig Butterfield, Kevin Jones, more.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies (Composition), Master's of Music in Jazz Studies (Performance).

Jazz Bands: Left Bank Big Band, various jazz combos.

Auditions: Visit music.sc.edu/audition.

Financial Aid: Available. Visit sc.edu/financialaid.

Scholarships: Available. Visit music.sc.edu/audition.

Apply by: Undergraduate applicants should apply by Dec. 1.

Contact: Jennifer Jablonski (undergraduate admissions), (803) 777-6614, jjablonski@mozart.sc.edu; Traci Hair (graduate admissions), (803) 777-4106, thair@mozart.sc.edu.

University of South Florida

Tampa, Florida

Student Body: 44,000 students.

Tuition: Undergraduate: \$170.80/credit (in-state), \$531.11/credit (out-of-state). Graduate: \$365.71/credit (in-state), \$775.72 (out-of-state).

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Music in Jazz Performance, Master's of Music in Jazz Composition.

Jazz Bands: Two large ensembles, several small groups.

Faculty: Jack Wilkins, Chuck Owen, Tom Brantley, Jay Coble, Valerie Gillespie, LaRue Nickelson, more.

Alumni: Bob Thompson, Keith Oshiro, Corey Christiansen, Barry Green.

Auditions: January and February audition dates for scholarship consideration. Visit music.arts.usf.edu.

Financial Aid: Through university admissions and/or financial aid office.

Scholarships: Scholarship graduate assistantships by audition/application. See website for details, music.arts.usf.edu.

Apply by: Spring 2012, fall 2012. February deadline for scholarships.

Contact: music.arts.usf.edu.



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University of Tennessee

Knoxville, Tennessee

Student Body: 28,000 at university, 450 music majors, 50 jazz majors.
Tuition: \$7,704 (in-state), \$22,420 (out-of-state).
Faculty: Mark Boling, Donald Brown, Gregory Tardy, Keith Brown, Rusty Holloway, Vance Thomson.
Jazz Degrees: Bachelor's of Music in Studio Music and Jazz; Master's of Music in Jazz Studies.
Jazz Bands: 12 small jazz ensembles, Big Band, Studio Orchestra.
Auditions: Saturdays in January. Register for auditions on the web. Live audition required, jazz audition requirements at music.utk.edu/jazz/jazzaudition.html.
Financial Aid: Available, finaid.utk.edu/apply/costs.shtml.
Scholarships: Available, music.utk.edu/jazz/.
Apply by: Dec. 1 for undergraduate.
Contact: Carolyn Anderson; music.utk.edu/jazz/.

Contact: Sarah Borshard,
uga@mail.music.utexas.edu.

Virginia Commonwealth University

Richmond, Virginia

Student Body: 55 students.
Tuition: \$8,817 (in-state), \$21,949 (out-of-state).
Faculty: Victor Dvoskin, Michael Ess, Skip Gailes, Antonio Garcia, Wells Hanley, Darryl Harper, Bryan Hooten, Brian Jones, J.C. Kuhl.
Jazz Degrees: Bachelor's of Music in Jazz Studies.
Jazz Bands: Two jazz orchestras, six small jazz ensembles.
Auditions: January and February dates are available. Visit vcujazz.org.
Financial Aid: (804) 828-6669.
Scholarships: (804) 828-1167.
Apply by: Dec. 1 for university scholarship; Feb. 20 for other.
Contact: Music Admissions, (804) 828-1167; vcujazz.org.

University of Texas at Arlington

Arlington, Texas

Student Body: 330 music majors, 30 jazz students.
Tuition: \$4,250/12 hours (in-state); \$4,250 plus \$377 additional per hour (out-of-state).
Faculty: Tim Ishii, Dan Cavanagh, Adonis Rose, Ken Edwards, Brian Mulholland, Chris McGuire, more.
Jazz Degrees: Bachelor's of Music with jazz emphasis.
Jazz Bands: Jazz Orchestra, Jazz Ensemble, Jazz Combos (I-IV), Latin Jazz Ensemble.
Financial Aid: Available, contact office of financial aid.
Scholarships: Available, uta.edu/music.
Apply by: uta.edu/music.
Contact: For program admissions: tishii@uta.edu.

West Virginia University

Morgantown, West Virginia

Student Body: 10 majors, 50 ensemble students.
Tuition: Undergraduate: \$5,304 (in-state) \$16,402 (out-of-state). Graduate: \$5,838 (in-state), \$16,920 (out-of-state).
Faculty: Paul Scea, Keith Jackson, Scott Elliot, James Miltenberger, Al Wrublesky.
Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Pedagogy.
Jazz Bands: Little Big Band, DLQ, Lilypad, Tan Trio, Kucang Putih, Electrolytes, Trés, Rojak, Creative Arts Orchestra, Post-Trane, Trio+, Osteology.
Auditions: By appointment or CD/DVD.
Financial Aid: Available.
Scholarships: Available.
Apply by: Rolling.
Contact: Paul Scea, pscea@wvu.edu; community.wvu.edu/~pes002/.

University of Texas at Austin Butler School of Music

Austin, Texas

Student Body: 750 total enrollment, 25 jazz enrollment.
Tuition: \$4,812 in-state, \$15,415 out-of-state.
Faculty: Dennis Dotson, John Fremgen, Jeff Hellmer, John Mills, Wayne Salzman III, Mitch Watkins.
Jazz Degrees: Bachelor's of Music, Master's of Music, and Doctorate in Jazz Performance, Jazz Composition, or Music Studies with jazz emphasis.
Auditions: In Early Spring, visit music.utexas.edu/admissions.
Financial Aid: Available, uga@mail.music.utexas.edu.
Scholarships: Available, uga@mail.music.utexas.edu.
Apply by: Dec. 1.

Xavier University of Louisiana

New Orleans, Louisiana

Student Body: 26 students enrolled in jazz program.
Tuition: \$17,500; \$275/semester hour for graduate.
Jazz Bands: Jazz Ensemble, Mainstream Combo, Brass Band, Tradition Jazz Combo.
Faculty: Dr. Timothy R. Turner, Marc Ballard.
Auditions: March 15, May 15.
Financial Aid: Available, contact Joanne Paige, (505) 520-7597.
Scholarships: Available, contact Joanne Paige, (505) 520-7597.
Apply by: Feb. 5.
Contact: Winston Brown, (504) 520-7388.

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A jazz educator for over ten years, Erica von Kleist has taught clinics and workshops worldwide.
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Bob Mintzer conducts the Thornton Jazz Orchestra at the University of Southern California.

Admissions Advisors Tackle Students' Biggest Questions

If you think that stiff competition and a faltering job market are deterring prospective students from considering a music degree, think again.

Students are coming to college more qualified than ever, said Laura Hoffman, assistant dean for admissions and enrollment management at University of Michigan School of Music. And they're coming in droves.

"More students are applying to a large number of schools for the purpose of trying to find a good fit," Hoffman said.

Even in a dwindling economy, it's the question of whether or not a school is a good fit—not the cost—that is plaguing admissions departments.

PJ Woolston, director of admissions at the University of Southern California's Thornton School of Music, said students often based their perception of "fit" on the quality and accessibility of the faculty.

"A lot of times, the students that are asking about our program are really interested in a couple of things," Woolston said. "They want to know things like, Are the faculty actually there? What kind of opportunities will I have with this faculty? What does it mean in terms of networking?"

Woolston also said that students often inquire about the position of the music program within the framework of the university.

"Another really important question we get has to do with the context of the Thornton School," he said. "What does studying jazz within the Thornton School mean, and what does studying at a school within a major university mean?"

Admissions officials from all types of schools agree on one thing: Visiting the college is the best way to get a feel for the campus. Students will get a better grasp of a school's curriculum by doing their research, said Damien Bracken, dean of admissions at Berklee College of Music. He noted that current students can be an untapped resource for potential applicants, and Woolston added that faculty members often respond to questions.

"Speak to currently enrolled students who will give you a very clear and untainted view of their experience, and what they're getting out of

their education," Bracken said. "Part of it is just about what the rigor of the work is like and what the pace of the curriculum is like."

Financial questions are inevitable, though they typically don't come up until a student is admitted. Catherine Hope-Cunningham, admissions coordinator at The Ohio State University School of Music, alleviates applicants' financial concerns by providing them with online scholarship databases and resources.

"My best advice is to avoid taking on loans by diligently seeking out scholarships, especially special-eligibility scholarships," Hope-Cunningham said. "Most higher-education institutions have both internal and external special-eligibility scholarships, and it is wise to dedicate ample time to researching them all." Hope-Cunningham said an early start on the Free Application for Federal Student Aid (FAFSA) is also critical when applying for grants and need-based aid.

Jerry Cohen, dean of enrollment at Five Towns College, agreed that there are obstacles in receiving aid, but that applicants are typically well-aware of the financial repercussions of college. He always assures students and parents that the institution will offer them unconditional assistance.

"We try to entertain the fact that there are going to be expenses, but basically that there are avenues of using scholarship and other forms of aid," Cohen said. He noted that many colleges offer merit-based scholarships for particularly successful auditions.

One concern has stood the test of time: the actual worth of a music degree. Karen Kerr, director of admissions and recruitment at the University of Miami's Frost School of Music, said music degree skills are absolutely transferrable.

"I can point out marketable majors for those going into straight performance," Kerr said. "I also point out that you're not guaranteed a job regardless of what field you go into."

—Hilary Brown

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Elliot Mason, jazz trombone

John P. Moulder, jazz guitar



Midwest

Augustana College

Rock Island, Illinois

Student Body: 2,500.
Tuition: \$40,000/year.
Faculty: Joe Ott, Steve Grismore, James Dreier.
Jazz Degrees: Jazz minor.
Jazz Bands: Big band and several combos.
Auditions: General auditions in January, February, March.
Financial Aid: Available.
Scholarships: Available.
Apply by: Rolling.
Contact: Margaret Ellis, margaretelis@augustana.edu.

Benedictine University

Lisle, Illinois

Student Body: 15 students.
Tuition: Visit ben.edu.
Faculty: John Moulder, Patrick Infusino, Darwin Noguera.
Jazz Degrees: None.
Jazz Bands: One jazz band.
Auditions: Visit ben.edu.
Financial Aid: Available.
Scholarships: Available.
Apply by: Visit ben.edu.
Contact: Visit ben.edu.

Bowling Green State University

Bowling Green, Ohio

Student Body: 20,000 students, 60 in jazz program.
Tuition: Undergraduate: \$9,704 (in-state), \$17,012 (out-of-state). Graduate: \$11,425 (in-state), \$19,636 (out-of-state).
Faculty: David Bixler, Chris Buzzelli, Jeff Halsey, Bill Mathis, Charles Saenz, Roger Schupp, Tad Weed, Kim Nazarian.
Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies.
Jazz Bands: Lab Bands, Vocal Jazz Ensemble, Jazz Combos, Guitar Ensemble.
Auditions: Dec. 3, Jan. 14, Feb. 5, Feb. 25, Feb. 26.
Financial Aid: Available.
Scholarships: Available.
Apply by: Feb. 26. Audition form deadline is Feb. 12.
Contact: Kathleen Moss, (419) 372-8577, kmoss@bgsu.edu.

Capital University

Columbus, Ohio

Student Body: 4,000 students.
Tuition: \$28,000/year.
Faculty: Dr. Lou Fischer, Stan Smith, Dr. Michael Cox, Dr. Mark Lochstampfor, Robert Breithaupt, Ray Eubanks.
Jazz Degrees: Bachelor's of Music in Music Tech, Bachelor's of Music in Music Media, Bachelor's of Music in Music Business, Bachelor's of Music in Jazz Studies, Bachelor's of Arts in Music, Bachelor's of Arts in Professional Studies.
Jazz Bands: Big Band, Fusion Band, MIDI Band, Rock Ensemble, Jazz Consort, Jazz Percussion Ensemble, Savoy Combo, Vanguard Combo, World Music Ensemble, Vocal Jazz



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Contact: Check admissions online at capital.edu.

Cardinal Stritch University

Milwaukee, Wisconsin

Student Body: Over 6,800 total students across locations in Wisconsin and Minnesota (about 3,000 undergraduate and 3,800 graduate students), about 25 total music majors and minors.
Tuition: \$11,360/semester.
Jazz Degrees: Bachelor's of Music, Bachelor's of Art in Jazz Studies.
Jazz Bands: Jazz combos.
Faculty: Mark Davis.
Alumni: Tom McGirr, David Bonofiglio.
Auditions: An on-campus audition is required for acceptance. Auditions are scheduled on an individual basis.
Financial Aid: Available. Contact (414) 410-4000 or admityou@stritch.edu.
Scholarships: Available. Contact (414) 410-4000 or admityou@stritch.edu.
Apply by: No application deadline.
Contact: Dennis King, Music Department Chair, dwking@stritch.edu, (414) 410-4349.

Columbia College Chicago

Chicago, Illinois

Student Body: 50 jazz students, 50 contemporary, urban and popular music students.
Tuition: \$20,094/year.
Jazz Degrees: Bachelor's of Arts in Jazz Studies, Bachelor's of Music in Contemporary, Urban and Popular Music.
Jazz Bands: 20-piece jazz ensemble, 24 small ensembles including vocal jazz, jazz guitar ensembles, jazz combos, Latin jazz ensemble, r&b ensembles, blues ensembles, gospel choir, pop/rock ensembles, recording and performance ensembles.
Faculty: Richard Dunscomb, Scott Hall, Gary Yerkins, Bobbi Wilsyn, Geof Bradfield, Peter Saxe, Mimi Rohlfing, Dan Anderson, Chuck Webb, Frank Donaldson, Tom Hipskind.
Auditions: By appointment only. Contact Mary Blinn, mblinn@colum.edu, (312) 369-6149.
Financial Aid: Available. Contact student financial services, (312) 369-7140; colum.edu/sfs.
Scholarships: Audition required. Visit music.colum.edu.
Apply by: Rolling. Nov. 15 for spring, May 1 for fall.

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Cuyahoga Community College

Cleveland, Ohio

Student Body: 25 jazz students.

Tuition: \$80.54/credit hour (county residents), \$106.48/credit hour (Ohio residents), \$218.04/credit hour (out-of-state).

Jazz Degrees: Curriculum transfer agreement with Berklee College of Music.

Jazz Bands: Large ensembles, small combos, guitar ensemble, vocal jazz ensemble.

Faculty: Steve Enos, Ernie Krivda, Joe Hunter, Ray Porrello, Demetrius Steinmetz, Brian Kozak.

Financial Aid: Available. Call (216) 987-4256.

Scholarships: Available. Call (216) 987-4256.

Apply by: Aug. 1.

Contact: Steve Enos, (216) 987-4256.

DePaul University

Chicago, Illinois

Student Body: 390 total students, 70 jazz students.

Tuition: \$32,000 undergraduate, \$16,000, graduate.

Faculty: Timothy Coffman, Mark Colby, Kirk Garrison, Bob Lark, Thomas Matta, Bob Palmieri, Ron Perrillo.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Performance or Jazz Composition.

Jazz Bands: Three big bands, 10 combos.

Alumni: Orbert Davis, Rudresh Mahanthappa, John Chudoba, Tobias Kaemmerer, Brian Culbertson.

Auditions: In-person auditions held in Chicago each weekend in February.

Financial Aid: Available. Contact Director of Admission, Ross Beacraft, musicadmissions@depaul.edu.

Scholarships: Available. Contact Director of Admission, Ross Beacraft, musicadmissions@depaul.edu.

Apply by: Jan. 15.

Contact: Ross Beacraft, musicadmissions@depaul.edu.

DePauw University

Greencastle, Indiana

Student Body: 2,400 undergraduates.

Tuition: \$36,500/year.

Faculty: Visit depauw.edu/music.

Jazz Degrees: Instrumental Jazz Minor.

Jazz Bands: Jazz Ensemble.

Auditions: Visit depauw.edu/music.

Financial Aid: Visit depauw.edu/music.

Scholarships: Visit depauw.edu/music.

Apply by: Visit depauw.edu/music.

Contact: admission@depauw.edu.

Elmhurst College

Elmhurst, Illinois

Student Body: 2,500 students, 50 jazz students.

Tuition: \$29,994/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Two big bands, eight combos, two vocal jazz groups.

Faculty: Doug Beach, Mark Colby, Susan Moninger, Bob Rummage, Frank Caruso, Mark Stredler, Andy Baker, Ken Haebich, Mike Pinto.

Auditions: On-campus audition.

Financial Aid: Available.

Scholarships: Available.

Apply by: May 1.

Contact: Doug Beach, (630) 617-3518.

Indiana University

Bloomington, Indiana

Student Body: 75 jazz students, 1,600 music students (850 graduate, 750 undergraduate).

Tuition: Undergraduate: \$5,393/semester (in-state), \$14,724/semester (out-of-state). Graduate: \$443/credit hour (in-state), \$1,290/credit hour (out-of-state).

Jazz Degrees: Bachelor's and Master's of Music in Jazz Studies, Bachelor's of Science in Music/Outside Field.

Jazz Bands: Four big bands, Latin Jazz Ensemble, several combos.

Faculty: Jeremy Allen, David Baker, Corey Christiansen, Luke Gillespie, Pat Harbison, Steve Houghton.

Alumni: Chris Botti, Randy Brecker, Peter Erskine, Bob Hurst, Shawn Pelton.

Auditions: Three annual audition weekends; recordings accepted by application deadline. Pre-screening may be necessary. Visit music.indiana.edu/admissions.

Financial Aid: Available. Visit indiana.edu/~sfa.

Scholarships: Audition-based undergraduate scholarships available. Visit music.indiana.edu/admissions/tuition.

Contact: music.indiana.edu, (812) 855-7998, musicadm@indiana.edu.

Lawrence University

Appleton, Wisconsin

Student Body: 1,532 degree-seeking undergraduates, 75 in jazz program.

Tuition: \$38,205/year.

Faculty: Fred Sturm (chair), José Encarnacion, Mark Urness, Patty Darling, Bill Carrothers, Matt Turner, Dane Richeson, John Daniel, Nick Keelan, Steve Peplin.

Jazz Degrees: Bachelor's of Music in Performance

with emphasis in Jazz, Bachelor's of Music in Theory/Composition with emphasis in Jazz.

Jazz Bands: Two big bands, six jazz small groups, studio orchestra, vocal jazz ensemble.

Auditions: On-campus and regional available. Visit lawrence.edu.

Financial Aid: Available. Visit lawrence.edu.

Scholarships: Available. Visit lawrence.edu.

Apply by: Jan. 15.

Contact: Nathan Ament, (800) 227-0982, nathan.ament@lawrence.edu.

McNally Smith College of Music

St. Paul, Minnesota

Student Body: 700 students.

Tuition: \$25,000/year.

Faculty: Pete Whitman, Dave Jensen, Judi Donaghy, Debbie Duncan, Terry Burns, Gordy Knudtson, Jerry Kosak, Jay Young, Gary Raynor.

Jazz Degrees: Bachelor's of Music or Associate's of Applied Science in Performance, Bachelor's of Music in Composition, Bachelor's of Science or Associate's of Applied Science in Music Production, Bachelor's of Arts or Associate's of Applied Science in Music Business, Master's of Music in Performance, Diploma in Hip Hop Studies.

Jazz Bands: Various.

Auditions: By appointment.

Financial Aid: Shannon Sexe, (651) 361-3323.

Scholarships: Paul Haugen, (651) 361-3321.

Apply by: Aug. 1.

Contact: Molly Gilvert, (651) 361-3454.

Michigan State University East Lansing, Michigan

Student Body: 60 jazz studies majors.

Tuition: Undergraduate: \$372/credit hour (in-state), 970/credit hour (out-of-state). Undergraduate (junior or senior): \$406/credit hour (in-state), \$1,001/credit hour (out-of-state). Graduate: \$532/credit hour (in-state), \$1,045/credit hour (out-of-state).

Jazz Degrees: Undergraduate: Bachelor's of Music in Jazz Studies, Bachelor's of Music in Performance/Jazz Minor, Bachelor's of Music in Music Education/Jazz Minor, Master's of Music in Jazz Studies.

Jazz Bands: Three big bands, five octets, eight combos, two vocal ensembles.

Faculty: Rodney Whitaker, Etienne Charles, Diego Rivera, Randy Gelispie, Reginald Thomas, Perry Hughes, Kenneth Prouty.

Auditions: Recordings accepted. Visit music.msu.edu/admissions.

Financial Aid: Available.

Scholarships: Audition-based merit scholarships

available.

Apply by: Oct. 1 (spring), Dec. 1 (fall).

Contact: Benjamin Ebener, admissions director, (517) 355-2140, admissions@music.msu.edu; music.msu.edu/admissions.

Millikin University

Decatur, Illinois

Student Body: 50 jazz students.

Tuition: \$26,780/year.

Jazz Degrees: Bachelor's of Music in Music

Industry (Commercial Music or Music Business emphasis).

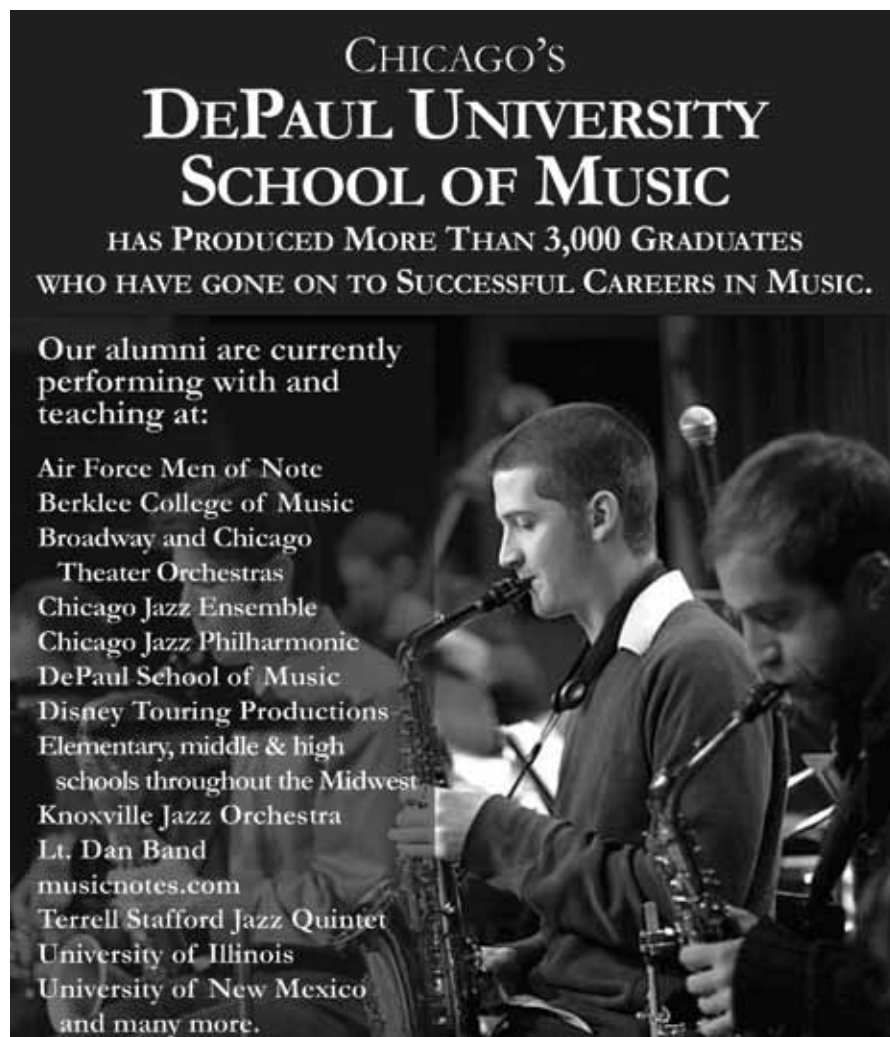
Jazz Bands: Jazz Bands I and II, jazz combos, vocal jazz ensembles.

Faculty: Randall Reyman, Perry Rask, David Burdick, Steve Widenhofer, Christopher Reyman.

Auditions: On campus by appointment. Visit millikin.edu/academics/cfa/som.

Financial Aid: Available. Visit millikin.edu/financial-aid or call (800) 373-7733.

Scholarships: Available. Visit millikin.edu/academics/cfa/som.



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Contact: Randall Reyman, (217) 433-4240; millikin.edu/academics/cfa/som/departments/jazz.

North Central College Naperville, Illinois

Student Body: 75 jazz studies program students.

Tuition: \$29,493/year.

Faculty: Jack Mouse, Janice Borla, Mitch Paliga, Doug Scharf, T.S. Galloway, John McLean, Larry Kohut.

Jazz Degrees: Bachelor's Degree in Jazz Studies.

Jazz Bands: Jazz Combos, Big Band, Vocal Jazz Ensembles, Jazz Saxophone Ensemble, Jazz Trombone Choir, Jazz Guitar Ensemble, Chamber Jazz Ensembles.

Auditions: Visit northcentralcollege.edu/audition.

Financial Aid: Available, contact Ashley Chubirka, (630) 637-5800, aechubirka@noctrl.edu.

Scholarships: Available, contact Ashley Chubirka, (630) 637-5800, aechubirka@noctrl.edu.

Contact: Ashley Chubirka, (630) 637-5800, aechubirka@noctrl.edu.

Northern Illinois University

DeKalb, Illinois

Student Body: 350 music students, 65 jazz majors.

Tuition: Undergraduate: \$9,390/year (in-state), \$16,650 (out-of-state). Graduate: \$274/credit hour (in-state), \$548/credit hour (out-of-state), in addition to one-time fees.

Visit niu.edu/bursar.

Jazz Degrees: Bachelor's of Music, Master's of Music, Performer's Certificate.

Jazz Bands: Three big bands, NIU Graduate Jazztet, Latin Jazz Group, combos.

Faculty: Ron Carter, Rodrigo Villanueva, Rich Moore, Robert Chappell, Greg Beyer, Tom Garling, Kelly Sill, Willie Pickens, Fareed Haque, Art Davis.

Auditions: On-campus recommended for undergraduate.

Visit niu.edu/music/auditions.

Financial Aid: Available. Visit niu.edu/fa.

Scholarships: Merit and audition-based talent scholarships available.

Apply by: Undergraduate: Various dates. Check Office of Admissions website for deadlines. Graduate: May 1 (international students), July 15 (U.S. residents). Check School of Music website for audition deadlines.

Contact: Lynn Slater, (815) 753-1546, lslater@niu.edu; niu.edu/music.

Northwestern University Evanston, Illinois

Student Body: In Bienen School of Music: 450 undergraduates, 180 graduates, 20 jazz undergraduates, four jazz graduates.

Tuition: \$41,592/year.

Faculty: Victor Goines, Christopher Madsen, Carlos Henriquez, Willie Jones III, Peter Martin, Elliott Mason, John Moulder.

Jazz Degrees: Bachelor's of Music, Master's of Music.

Jazz Bands: Jazz orchestra, combos.

Auditions: Pre-screening recording due Dec. 1, January and February auditions.

Financial Aid: Available. Contact Ryan O'Mealey, r-omealey@northwestern.edu.

Scholarships: Available; contact Ryan O'Mealey, r-omealey@northwestern.edu.

Apply by: Undergraduate: Jan. 1. Graduate: Dec. 1.

Contact: Ryan O'Mealey, r-omealey@northwestern.edu.

Oakland University Rochester, Michigan

Student Body: 19,053 total students, 350 music, theatre and dance students, 35 jazz students.

Tuition: Freshman/Sophomore: \$9,280 (in-state), \$21,666 (out-of-state).



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Junior/Senior: \$10,142 (in-state), \$23,224 (out-of-state).

Jazz Degrees: Jazz Studies minor.

Jazz Bands: Big band, jazz singers and jazz combos.

Faculty: Miles Brown, Sean Dobbins, Mark Stone, Tad Weed.

Alumni: Regina Carter (OU Artist-in-Residence).

Auditions: Feb. 11, March 10, March 24 (fall 2012). Visit oakland.edu/mtd.

Financial Aid: Available, Contact the OU Financial Aid Office, (248) 370-2550, finaid@oakland.edu

Scholarships: Scholarship consideration during February and March audition dates only.

Apply by: Dec. 1 (fall 2012). Set up audition by February 2012.

Contact: Miles Brown, (248) 370-2805, brown239@oakland.edu.

Oberlin College Oberlin, Ohio

Student Body: 2,800 total students, 575 conservatory students, 75 jazz students.

Tuition: \$48,842/year, \$11,500/year for room and board.

Faculty: Gary Bartz, Sean Jones, Peter Dominguez, Robin Eubanks, Bob Ferrazza, Billy Hart, Dan Wall.

Jazz Degrees: Bachelor's of Music.

Jazz Bands: Oberlin Jazz Ensemble (Big Band), over 20 combos.

Alumni: Sullivan Fortner, Kassa Overall, Neal Smith, Stanley Cowell, James McBride, Michael Mossman, Leon Lee Dorsey, Allen Farnham.

Auditions: Dec. 2, Feb. 17, March 2. Jazz composition and jazz performance applicants must fulfill different audition requirements.

Financial Aid: Available. Contact (440) 775-8142.

Scholarships: Available. Contact (440) 775-8142.

Apply by: Nov. 1 (early review), Dec. 1 (regular review).

Contact: Bob Ferrazza, (440) 775-8274, conservatory.admissions@oberlin.edu.

The Ohio State University Columbus, Ohio

Student Body: Approximately 35 jazz studies majors.

Tuition: \$9,420/year (in-state), \$23,604/year (out-of-state).

Jazz Degrees: Bachelor's of Music in Jazz Studies with a concentration in jazz performance or jazz composition.

Jazz Bands: Three big bands, eight combos.

Faculty: Ted McDaniel, Shawn Wallace, Kenyatta Beasley, Mark Flugge, Andy Woodson, Tim Cummiskey, Jim Rupp.

Auditions: In-person audition and successful completion of the Theory Placement Exam (TPE). Visit music.osu.edu.

Financial Aid: Available. Visit sfa.osu.edu.
Scholarships: Available. All prospective students are automatically considered for music scholarships based on audition and Theory Placement Exam results. To receive consideration for university administered scholarships, students must apply by Dec. 1. Special-eligibility scholarship applications available at sfa.osu.edu.
Apply by: Dec. 1. Visit music.osu.edu.
Contact: (614) 292-2870; music-ug@osu.edu.

Ohio University

Athens, Ohio

Student Body: 20,000 in university, 280 music majors in school of music, 50 in jazz program.
Tuition: Undergraduate: \$9,000 (in-state), \$18,000 (out-of-state). Graduate: \$7,000 (in-state), \$14,000 (out-of-state).
Faculty: Matt James, Roger Braun, John Horne, Michael Parkinson, Gary Wasserman, Richard Wetzel.
Jazz Degrees: Minor in Jazz Studies (undergraduate only) for all instruments, comprehensive Bachelor's of Music and Master's of Music degree programs, Bachelor's of Arts in Music and Honors Tutorial. Music Production undergraduate degree through Media Arts & Studies.
Jazz Bands: Two jazz ensembles, two combos and jazz percussion ensemble.
Auditions: Feb. 4, Feb. 11, Feb. 20, Feb. 25. Contact Elizabeth Braun, braune@ohio.edu, or visit finearts.ohio.edu/music.
Financial Aid: Available. Contact Elizabeth Braun, braune@ohio.edu.
Scholarships: Talent-based music scholarships, academic aid, out-of-state tuition assistance and graduate teaching assistantships are available to qualified students.
Apply by: Feb. 1 for undergraduate, March 1 for graduate.
Contact: Matt James, director of jazz studies. (740) 593-0957, jamesm1@ohio.edu.

Roosevelt University Chicago College of Performing Arts

Chicago, Illinois

Student Body: 417 undergraduates, 45 jazz majors.
Tuition: \$31,900/year. Housing costs run between \$10,000-14,000/year.
Faculty: Paul Wertico (Head of Jazz & Contemporary Music), Tom Garling, Mike Smith, Henry Johnson, Jim Trompeter, Scott Mason, Jeff Morrow, Ruben Alvarez.
Jazz Degrees: Bachelor's of Music in Jazz Piano, Jazz Trumpet, Jazz Trombone, Jazz Saxophone, Jazz Guitar, Jazz Bass,

Jazz Drums, Vocal Jazz.
Jazz Bands: Eight combos (Swing, Bebop, Hard Bop, ECM, Fusion, Avant-Garde, Brazilian, Contemporary), Large Jazz Ensemble, Latin Jazz Ensemble, Vocal Jazz Ensemble, Jazz Guitar Ensemble.
Auditions: February. Specific dates posted to the website in October.
Financial Aid: Available.
Scholarships: Scholarships are based primarily on audition performance and the

needs of the conservatory, though financial need will also be taken into consideration. CCPA students are not eligible for academic awards from Roosevelt University.
Apply by: Application available at roosevelt.edu starting Oct. 1. Deadline for application and supplemental materials is Jan. 15.
Contact: Brianna Borger, (312) 341-6735, bborger@roosevelt.edu; roosevelt.edu/ccpa.



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Saint Mary's University of Minnesota

Winona, Minnesota

Student Body: 1,250 undergraduate students, 30 Jazz and Music Industry students.

Tuition: \$25,600/year, \$33,030/year with room and board.

Faculty: John Paulson, Eric Heukeshoven, James Knutson, Denny McGuire, Brett Huus.

Jazz Degrees: Degrees in music industry (music business or music technology track), performance, music education, liturgical music.

Jazz Bands: Jazz Ensemble, Jazz Combo I, Workshop Jazz Combos.

Auditions: Feb. 5, Feb. 26, Feb. 27.

Financial Aid: Available. Call (507) 457-1437.

Scholarships: Available.

Apply by: Rolling admissions.

Contact: Office of Admissions, (800) 635-5987 ext. 1700; smumn.edu.

(in-state), \$8,818/semester (out-of-state). Graduate: \$3,830/semester (in-state), \$8,339/semester (out-of-state).

Faculty: Brett Stamps, Rick Haydon, Reggie Thomas, Jason Swagler, Miles Vandiver, Zeb Briskovich.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Master's of Music in Performance (jazz emphasis), Bachelor's of Arts in Music (jazz emphasis), Bachelor's of Music in Music Business.

Jazz Bands: Concert Jazz Band, Jazz Lab Band, Guitar Ensemble, Vocal Jazz Ensemble, jazz combos.

Auditions: Feb. 11, Feb. 20. Auditions can be scheduled individually for out-of-town students.

Financial Aid: Available, (618) 650-3880; siue.edu.

Scholarships: Available, (618) 650-3900.

Apply by: May 1.

Contact: Brett Stamps, (618) 650-2026.

Jazz Bands: Three faculty directed big bands, student-run combos.

Faculty: Dave Hagedorn, Phil Hey, Laura Caviani.

Alumni: Dan Cavanagh.

Auditions: Preliminary CD and application due by Dec. 15 (fall 2012). On-campus auditions are in March.

Financial Aid: Available. Contact Mary Hakes, music admissions, hakes@stolaf.edu.

Scholarships: Available. Contact Mary Hakes, music admissions, hakes@stolaf.edu.

Apply by: Dec. 15, 2011 (fall 2012 financial aid and scholarships).

Contact: Dave Hagedorn, hagedord@stolaf.edu.

University of Central Missouri

Warrensburg, Missouri

Student Body: Over 11,000 students, 55 enrolled in jazz classes.

Tuition: Undergraduate: \$195.30/semester hour (in-state), \$390.60/semester hour (out-of-state). Graduate, \$253.15/semester hour (in-state), \$506.30/semester hour (out-of-state).

Faculty: David Aaberg, Michael Sekelsky, Eric Honour, Robert Lawrence, James Isaac.

Southern Illinois University Edwardsville

Edwardsville, Illinois

Student Body: 14,000 students, 45 jazz performance majors.

Tuition: Undergraduate: \$4,168/semester

St. Olaf College

Northfield, Minnesota

Student Body: 3200 students.

Tuition: Approximately \$46,000 (comprehensive fee).

Jazz Degrees: No specific jazz degree.

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 bachelor of music in music education with a concentration or double major in jazz studies
 master of music in jazz studies

scholarships and graduate assistantships available

for audition dates and further information:

ccmadmis@uc.edu

513-556-5463
 FAX: 513-556-1028

ccm.uc.edu

faculty:
 Scott Belck, *director of jazz studies*
 Chris Berg, *bass*
 James Bunte, *saxophone*
 Rusty Burge, *vibraphone*
 Philip DeGreg, *piano*
 Marc Fields, *trombone*
 Art Gore, *drums*
 Bill Gwynne, *recording techniques*
 Kim Pensyl, *trumpet*
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 James E. Smith, *guitar*
 Rick VanMatre, *saxophone*
 John Von Ohlen, *drums*

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Jazz Degrees: Bachelor's of Music, Jazz-Commercial Music.

Jazz Bands: Two big bands, two combos, vocal jazz ensemble.

Auditions: Nov. 11, Feb. 18, Feb. 20.

Financial Aid: Available, call (800) 729-2678 or finaid@ucmo.edu.

Scholarships: For music call (660) 543-4530; for academic call (800)729-2678, finaid@ucmo.edu.

Apply by: Rolling enrollment.

Contact: David Aaberg, (660) 543-4909, aaberg@ucmo.edu.

University of Cincinnati College-Conservatory of Music (CCM)
Cincinnati, Ohio

Student Body: Approximately 900 music majors, 45 jazz majors.

Tuition: Approximately \$10,000/year (in-state), \$25,000/year (out-of-state).

Jazz Degrees: Bachelor's of Music and Master's of Music in Jazz Studies, Bachelor's of Music in Music Education with a Specialization in Jazz Studies, Minor in Jazz in certain Doctoral programs.

Jazz Bands: Two big bands, 10 combos, Jazz Guitar Ensemble, Brazilian Combo.

Faculty: Scott Belck, Rick Van Matre, Phil DeGreg, Kim Pensyl, John Von Ohlen, Chris Berg, Marc Fields, James Smith, Art Gore, James Bunte, Paul Piller, Rusty Burge, Bill Gwynne.

Auditions: On-campus preferred, but recordings accepted. Visit ccm.uc.edu.

Financial Aid: Available. Call (513) 556-5463.

Scholarships: Available. Call (513) 556-5463.

Apply by: Dec. 1.

Contact: (513) 556-5463; ccmadmis@uc.edu; ccm.uc.edu/jazz.

University of Illinois at Urbana-Champaign
Urbana-Champaign, Illinois

Student Body: 800 total, (400 undergraduate, 400 graduate), 90 in the jazz program.

Tuition: \$12,634/year (in-state), \$26,776/year (out-of-state).

Faculty: Visit music.illinois.edu.

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

Jazz Bands: At least four big bands.

Alumni: Cecil Bridgewater, Jim McNeely, Joe Farrell, Jon Burr.

Auditions: Visit music.illinois.edu.

Financial Aid: Available. Visit osfa.illinois.edu.

Scholarships: Available. Visit music.illinois.edu.

Apply by: Jan. 2 (undergraduates), Dec.1 (graduates).

Contact: Music Admissions Office, (217) 244-7899, musicadmissions@illinois.edu.

University of Iowa

Iowa City, Iowa

Student Body: 75 jazz students.

Tuition: \$7,765/year (in-state), \$25,099 (out-of-state).

Jazz Degrees: Bachelor's of Music (optional jazz emphasis), Master's of Arts in Jazz Studies.

Jazz Bands: Three big bands, Latin Jazz Ensemble, World Beat Ensemble, Guitar Ensemble, seven combos.

Faculty: John Rapson, Steve Grismore, Brent

Auditions: December and February. (undergraduate instrumental only). Audio or video recording accepted if circumstances prohibit on-campus audition. Graduate auditions arranged individually. Visit uiowa.edu/~music/.

Financial Aid: Available. Visit uiowa.edu/financial-aid or call (319) 335-1450.

Scholarships: Audition-based scholarships available. Undergraduate scholarships are available for each instrument (apply by Jan. 15). Five graduate



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Apply by: Rolling, recommended by Jan. 15.
Contact: John Rapson, (319) 936-7716, ira-rapson@uiowa.edu.

University of Kansas

Lawrence, Kansas

Student Body: 600 music majors (350 undergraduate, 250 graduate), 100 students in jazz program; 15 jazz studies majors.

Tuition: Undergraduate: \$262/credit hour (in-state), \$689/credit hour (out-of-state). Graduate: \$295/credit hour (in-state), \$691/credit hour (out-of-state).

Faculty: Dan Gailey, Robert McCurdy, Wayne Hawkins, Danny Embrey, Jeff Harshbarger, Brandon Draper, Vince Gnojek, Steve Leisring, Michael Davidson.

Jazz Degrees: Bachelor's of Arts in Jazz Studies.

Jazz Bands: Three big bands, six combos. Gary Foster, Ron McCurdy.

Auditions: Feb. 10–11, March 9–10. Bachelor's of Arts jazz majors require live audition.

Financial Aid: Available. Visit: financialaid.ku.edu/.

Scholarships: Available. Contact David Bushouse,

bushouse@ku.edu.

Apply by: Dec. 1.

Contact: Rita Riley, riley@ku.edu.

University of Michigan

Ann Arbor, Michigan

Student Body: 1,050 total students in the School of Music, Theatre and Dance, 50 undergraduate jazz majors, 10 graduate students

Tuition: Visit finaid.umich.edu/TopNav/AboutUMFinancialAid/CostofAttendance.aspx.

Faculty: Geri Allen, Andrew Bishop, Sean Dobbins, Michael Gould, Marion Hayden, Robert Hurst.

Jazz Degrees: Bachelor's of Fine Arts in Jazz Studies with Teacher Certification, Bachelor's of Fine Arts in Jazz Studies, Bachelor's of Fine Arts in Jazz and Improvisation, Bachelor's of Fine Arts in Jazz and Contemplative Studies, Master's of Music in Improvisation.

Jazz Bands: Jazz Ensemble, Jazz Lab Ensemble, Latin Jazz Ensemble, Campus Jazz Ensemble, Creative Arts Orchestra, jazz combos.

Alumni: Gerald Cleaver, Craig Taborn, Andrew Bishop, Randy Napoleon, Sachal Vasandani.



McNally Smith College of Music

Auditions: Nov. 11, Jan. 27, Feb. 3, Feb. 10, Feb. 17, Feb. 24 (date for grads only). Recorded auditions are accepted from students living more than 300 miles from Ann Arbor.

Financial Aid: Available to all students who complete the FAFSA and CSS Profile at finaid.umich.edu/TopNav/Forms.aspx.

Scholarships: Merit-based scholarships, if application is completed by Dec. 1 and audition is completed by March 9. Visit music.umich.edu/prospective_students/admissions/ug/schol_finaid.htm.

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Contact: Emily Perryman, (734) 763-7558,
emilycp@umich.edu.

University of Missouri at Columbia

Columbia, Missouri

Student Body: Approximately 100 jazz students.
Tuition: Approximately \$262/credit hour (in-state), \$685/credit hour (out-of-state).
Jazz Degrees: Minor in Jazz Studies (non-music majors), Certificate in Jazz Studies (music majors), Graduate Certificate in Jazz Studies.
Jazz Bands: Concert Jazz Band, Studio Jazz Band, Lab Jazz Band, Creative Improvisation Ensemble, 10 combos.
Faculty: Arthur White, Tom Andes, Allen Beeson, Michael Budds, Loyd Warden.
Alumni: Allen Beeson, Mike Metheny, Tim Aubuchon, Jim Widner.
Auditions: Visit music.missouri.edu
Financial Aid: Available. Visit sfa.missouri.edu.
Scholarships: Available. Visit sfa.missouri.edu.
Contact: William J. Lackey, Admissions and Publicity Coordinator, (573) 882-4471, lackeyw@missouri.edu.

University of Missouri at Kansas City

Kansas City, Missouri

Student Body: 560 conservatory students, 25 jazz majors, more than 60 student jazz participants.
Tuition: Undergraduate: \$9,500 (in-state), \$23,700 (out-of-state). Graduate: \$6,800 (in-state), \$17,600 (out-of-state).
Faculty: Bobby Watson, Dan Thomas, Doug Auwarter, Steve Dekker, Rod Fleeman, Stan Kessler, Gerald Spaits, Michael Warren, Bram Wijnands, Roger Wilder.
Jazz Degrees: Bachelor's of Music in Jazz and Studio Music, Master's of Arts with a concentration in Jazz.
Jazz Bands: Two big bands, numerous small ensembles.
Auditions: Scheduled only after receipt of the UMKC application and the Conservatory Supplemental application. Deadline date for receipt of all application materials is Dec. 15. Visit conservatory.umkc.edu.
Financial Aid: Available. Call (816) 235-1154 or visit sfa.umkc.edu.
Scholarships: Conservatory Merit Awards are available, (816) 235-2900; conservatory.umkc.edu/.
Apply by: Dec. 15. Auditions must be completed prior to March 2 (fall 2012 and scholarship consideration).

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University of Nebraska at Lincoln

Lincoln, Nebraska

Student Body: 45 jazz students.

Tuition: \$7,300/year (in-state), \$19,000/year (out-of-state).

Faculty: Paul Haar, Eric Richards, Peter Bouffard, Hans Sturm, Darryl White, Tom Larson, Scott Anderson.

Jazz Degrees: Master's of Music and DMA in Jazz Studies (Performance and Composition).

Jazz Bands: UNL Jazz Orchestra, UNL Jazz Band.

Alumni: Victor Lewis, Jeff Newell, Laurie Frink, Matt Wallace

Auditions: Visit unl.edu/music.

Financial Aid: Visit unl.edu/music.

Scholarships: Scholarships and assistantships available.

Apply by: Visit unl.edu/music.

Contact: Janet Sievert.

University of Nebraska at Omaha

Omaha, Nebraska

Student Body: 275 music students (undergraduate and graduate).

Tuition: \$5,880/year (in-state), \$14,950/year (out-of-state).

Jazz Degrees: No specific jazz degrees. Bachelor's of Music with concentrations in performance, theory and music technology.

Jazz Bands: Jazz I, Jazz II, Vocal Jazz ensemble and combos.

Faculty: Pete Madsen, Darren Pettit, Jeff Scheffler, Mark Misfeldt, Danna Murray, Andy Hall, Jason Johnson.

Alumni: Karrin Allyson.

Auditions: First Monday of each month through March. Contact Shellie Harden at sharden@unomaha.edu to schedule an audition. Visit nomaha.edu/music/audition.php.

Financial Aid: Available. Visit financialaid.unomaha.edu or contact Jim Saker, (402) 554-3446.

Scholarships: Available. Music scholarships are awarded based on the audition process, which includes recommendations, previous music experience and/or honors and major area of performance. Visit unomaha.edu/music/audition.

Apply by: Dec. 1 (spring), Aug. 1 (fall).

Contact: Pete Madsen, (402) 554-2297, petermadsen@unomaha.edu.

University of Northern Iowa

Cedar Falls, Iowa

Student Body: 12,500 students, 60 participating in the jazz program.

Tuition: Undergraduate: \$6,408 (in-state), \$15,161 (out-of-state). Graduate: \$7,476 (in-state), \$16,410 (out-of-state).

Faculty: Chris Merz, Robert Washut, Bob Dunn, Jonathan Schwabe, Tom Giampietro.

Jazz Degrees: Bachelor's of Music in Music Education, Jazz Specialization, Bachelor's of Arts in Jazz Studies, Master's of Music in Music Education (Jazz Studies specialization), Master's of Music in Jazz Pedagogy.

Jazz Bands: Three big bands, five to seven combos.

Alumni: Paul McKee, JC Sanford, Tom Giampietro, Vladan Milenkovic, Rick Stone.

Auditions: Feb. 25 and March 2, or by arrangement. Live auditions strongly advised. Tape auditions will be considered for those unable to travel to campus due to extreme distance.

Financial Aid: (319) 273-2700, fin-aid@uni.edu.

Scholarships: Alan Schmitz, schmitz@uni.edu.

Apply by: Prior to audition date.

Contact: Chris Merz, merz@uni.edu.

University of Toledo

Toledo, Ohio

Student Body: 23,000 total students, 125 music program students, 40 jazz students.

Tuition: Undergraduate: \$3,963/semester (in-state), \$8,369/semester (out-of-state). Graduate: \$5,520/semester (in-state), \$10,464/semester (out-of-state).

Faculty: Gunnar Mossblad, Jon Hendricks, Norm Damschroder, Jonathan Ovalle, Jay Weik, Mark Byerly, Tad Weed, Claude Black, Kim Buehler.

Jazz Degrees: Bachelor's of Music in Jazz Performance, Bachelor's of Music in Jazz with Music Business or Recording Arts track. Music education with an emphasis in Jazz, Bachelor's of Arts with jazz emphasis, Jazz Minor, Master's of Music—Jazz Performance or Jazz Composition track.

Jazz Bands: UT Jazz Ensemble, UT Jazz Vocalstra, UT Jazz Lab Band, UT Jazz Chamber Ensemble, UT Latin Jazz Ensemble.

Auditions: All instruments and voice: all major scales; chromatic scale, perform a blues tune and a jazz standard; improvise a few choruses. Percussionists: mallets, same as

above, first 26 snare drum rudiments, demonstrate jazz feel on the drum set, including brushes and Latin feel.

Financial Aid: Available. Visit utoledo.edu/financialaid/.

Scholarships: Available. Visit utoledo.edu/as/music/audition.html.

Apply by: Spring 2012, Jan. 8.

Contact: Gunnar Mossblad, jazz@utoledo.edu.

University of Wisconsin at Eau Claire

Eau Claire, Wisconsin

Student Body: 11,409 total students, 110 in jazz.

Tuition: \$8,024 (in-state), \$15,616 (out-of-state).

Faculty: Robert Baca, Jeffery Crowell, Phillip Ostrander.

Alumni: Jamey Simmons, Andy Classen, Matt Edlund, Jeremy Miloszewicz, Kevin Kjos, Tom Luer, Scott Pingel, Kyle Newmaster, Larry Lelli, Matt Pivec, Jesse Stacken, Dan Urness.

Auditions: Sept. 1, Nov. 12, Jan. 19, Feb. 11, March 10.

Scholarships: Available, (715) 836-4954.

Apply by: Rolling. Priority admissions are Nov. 1.

Contact: Robert Baca, (715) 836-4371.

University of Wisconsin at Green Bay

Green Bay, Wisconsin

Student Body: 20-30 jazz students and approximately 100 music majors.

Tuition: \$3,488 (in-state), \$7,274 (out-of-state).

Faculty: John Salerno, Adam Gaines, Chrisitne Salerno, Stefan Hal, Craig Hanke.

Jazz Degrees: Bachelor's of Arts with jazz emphasis.

Jazz Bands: Two Jazz Ensembles, Jazz Combo, Vocal Jazz Ensemble.

Alumni: Carl Allen, Todd Buffa, Ricardo Vogt, Woody Mankowski.

Auditions: Auditions take place during first week of classes. Auditions consist of blind auditions with sight-readings, jazz scales, prepared excerpts.

Financial Aid: Available, contact (920) 465-2075; finaids@uwgb.edu.

Scholarships: Available.

Apply by: May 15.

Contact: Kevin Collins, collinsk@uwgb.edu.

University of Wisconsin at Milwaukee

Milwaukee, Wisconsin

Student Body: 325 undergraduates in the music department.

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Sam Newsome – Saxophone, Small Jazz Combo, Jazz Theory/Improv
Robert Aquino – Theory/Composition
Carlo DeRosa – Bass
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Jazz Degrees: Bachelor's of Fine Arts Degree in Music Performance—Instrumental Jazz Studies.
Jazz Bands: Jazz ensemble, youth jazz ensemble, five jazz combos.
Faculty: Curt Hanrahan, Steve Nelson-Raney, Don Linke, Lou Cucunato, Gillian Rodger, Kevin Hartman, Dave Smith, Dave Bayles, Carl Storniollo, Tom McGirr.
Auditions: Five auditions annually.

Financial Aid: Visit uwm.edu.
Scholarships: Scholarship information given at time of audition.
Apply by: Visit uwm.edu.
Contact: Curt Hanrahan, hanraha6@uwm.edu (winds), Steve Nelson-Raney, snraney@uwm.edu (rhythm).

University of Wisconsin at Oshkosh

Oshkosh, Wisconsin

Student Body: 75 jazz undergraduates.

Tuition: Approximately \$7,200/year.
Faculty: Marty Robinson, Rob McWilliams, Andy Sachen, Jessica Israels.
Jazz Degrees: Bachelor's of Music in Performance, Recording Technology, Music Business or Music Education.
Jazz Bands: Two jazz big bands, five jazz combos, vocal jazz choir.
Auditions: Feb. 19, March 4 and March 31, or by special appointment.
Financial Aid: Available. Call (920) 424-3377.
Scholarships: Available. Call (920) 424-4224.
Apply by: Feb. 1.
Contact: Marty Robinson, (920) 424-7015; robinism@uwosh.edu.

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 Scholarships Available | www.ucojazzlab.com
www.uco.edu/cfad/academics/music

Wayne State University

Detroit, Michigan

Student Body: 350 music students.
Tuition: (Approximate) Undergraduate: \$4,000/12-credit semester (in-state), \$8,350/12-credit semester (out-of-state). Graduate: \$6,300/12-credit semester (in-state), \$13,000/12-credit semester (out-of-state).
Jazz Degrees: Bachelor's of Music, Jazz Studies; Master's of Music, Jazz Performance.
Jazz Bands: Big Bands I, II, III, Jazztet, Jazz Combos, Jazz Guitar Ensembles.
Faculty: Christopher Collins, Russ Miller, Dennis Tini.
Auditions: Nov. 12, Feb. 4, Feb. 18, Mar. 4 (deadline for talent-based scholarship consideration). Visit music.wayne.edu/auditions.php.
Financial Aid: Available. Visit finaid.wayne.edu.
Scholarships: Available. All students are considered for talent-based departmental scholarships if they audition on or before March 4. Visit music.wayne.edu for details.
Apply by: All application materials must be submitted at least one month prior to audition.
Contact: Christopher Collins, (313) 577-1780, jazz@wayne.edu.



Webster University

St. Louis, Missouri

Student Body: 25–35 enrolled in jazz program.
Tuition: \$19,330 full-time per academic year for undergraduates (\$495/credit hour); graduate fee: \$520/credit hour.
Faculty: Paul DeMarinis, Steve Schenkel, Kim Portnoy, Debby Lennon, Keith Moyer, Jim Martin, Carolbeth True, Carol Schmidt, Dave Black, Tom Byrne, Dan Rubright, Willem von Hombracht, Jay Hungerford, Kevin Gianino, Willie Akins, Ben Wheeler, Dave Black, Willem von Hombracht,

Jazz Degrees: Bachelor's of Music (jazz performance and emphasis in music technology).

Jazz Bands: Big band, nine jazz combos, vocal jazz ensemble.

Alumni: Steve Kirby, John Zorn, Chris Cheek, Butch Thomas.

Auditions: Dec. 2, Feb. 10, Feb 24., Feb. 25, March 9, June 1. Audition requirements include improvisation over a blues and two standards.

Financial Aid: Available, (800) 983-4623; fincaid@webster.edu.

Scholarships: TKT jazz scholarship, Suzy Shepard jazz scholarship, Donald O. Davis jazz scholarship.

Apply by: April 1.

Contact: Patricia Gray Baygents, (800) 753-6765 or (314) 246-4216.

Western Illinois University
Macomb, Illinois

Student Body: 12,679 total students, 45 jazz program students.

Tuition: Undergraduate: \$254.95/credit hour (in-state), \$382.43/credit hour (out-of-state). Graduate: \$281.16/credit hour (in-state), \$562.32/credit hour (out-of-state).

Faculty: John B. Cooper, Michael Stryker, Matt Hughes, Kevin Nichols, John Vana, John Mindeman, George Turner.

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies-Performance, Master's of Music in Jazz Studies-Composition, jazz minor.

Jazz Bands: WIU Jazz studio orchestra, WIU jazz band, jazz combos.

Alumni: Reggie Thomas, Bruce Gates, Ben Willis, Tyler Ross, Stephen Hawk, Cory Bell, Brian Zeglis.

Auditions: Dec. 10, Jan. 14, Feb. 4, Feb. 20.

Financial Aid: Available. Contact financial aid office, (309) 298-2446.

Scholarships: Available. Contact scholarship office, (309) 298-1823.

Apply by: March 31 (fall). No deadline for scholarship applications.

Contact: Yvonne Oliver, (309) 298-1087, yl-Oliver@wiu.edu.

Western Michigan University
Kalamazoo, Michigan

Student Body: Approximately 80 jazz students, 450 music majors.

Tuition: Undergraduate: \$4,381/semester (in-state), \$10,747/semester (out-of-state). Graduate: \$459/credit hour (in-state), \$973/

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Performance with a Jazz Emphasis.

Jazz Bands: Jazz Orchestra, Jazz Lab Band, Nonet, Gold Company I and II (vocal jazz ensembles), The Drum Choir, Brasil Project, Latin Jazz Ensemble.

Faculty: Tom Knific, Trent Kynaston, Steve Zegree, Scott Cowan, Keith Hall, Duane Davis, Tim Froncek, Billy Hart, Fred Hersch,

Alumni: Michael Wheaton, John Campos, Xavier Davis, Jennifer Shelton Barnes, Quincy Davis.

Auditions: November, February and March. Visit wmich.edu/music.

Financial Aid: Available. Visit wmich.edu/music.

Scholarships: Available. Graduate assistantships available. Visit wmich.edu/music.

Apply by: Rolling.

Contact: Tom Knific, thomas.knific@wmich.edu; Steve Zegree, stephen.zegree@wmich.edu; wmjazz.com.

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The New School for Jazz and Contemporary Music Turns 25

In the heart of New York's West Village sits a shrine to jazz, a testament to improvisation and a monument to creative thinking. While many a jazz club in the neighborhood fits that description, this particular hub is The New School for Jazz and Contemporary Music.

For the last 25 years, The New School has recruited, nurtured and trained the next generation of jazz musicians by enlisting professionals from around the city to work as de facto college professors. In turn, those professionals have been the lure that has attracted such jazz students as pianists Brad Mehldau and Robert Glasper, saxophonists Walter Blanding Jr. and Sharel Cassity, guitarists Peter Bernstein and Mary Halvorson, bassist Avishai Cohen, violinist Miri Ben-Ari and drummer Jamire Williams.

It's a concept that today seems so prevalent to the jazz continuum—to have practicing, touring professional musicians teach—but 25 years ago was extremely radical, when saxophonist and educator Arnie Lawrence and a small group of like-minded individuals founded the school in 1986.

"The quick story is that Arnie Lawrence was a good friend of David Levy, who was the dean of Parsons School of Design," said Martin Mueller, executive director of The New School and member of the jazz faculty since its conception. "David Levy was also a musician. He played baritone saxophone and obviously appreciated jazz.

"Arnie, David and a couple of other people in the institution cooked up this idea, which was very natural to The New School spirit. The entire philosophy of The New School has been to have the practitioner as educator. In a philosophy class, you learn from a real philosopher. In a social science class, it's a real social scientist. It's only natural that in a jazz school, the faculty would be made up of all practicing jazz artists. It fit the DNA of The New School."

It also dovetailed perfectly with the way jazz has always been taught best: from one generation to the next, by artists who applied their craft everywhere, from the clubs of New York to the great concert halls around the world.

Arnold Lawrence Finkelstein, better known in jazz circles as Arnie Lawrence, was a catalyst for recruiting those players-turned-educators, especially in the early days. He's been called the "New School's Pied Piper," "wonderfully crazy," a "cosmic cowboy of jazz," a "very positive screwball," a hero and a mentor. Though he passed away in 2005, his presence and legacy still resonate with faculty members and alumni.

Lawrence had played with everyone from Charles Mingus to Maynard Ferguson and even did a stint in The Tonight Show Band. He had the promotional savviness, salesmanship and jazz community connections to bring artists into the school.

At a time when working jazz musicians didn't traditionally teach at universities, Lawrence recruited a star-powered faculty—Chico Hamilton, Jimmy Cobb, Sir Roland Hanna, Donald Byrd, Jimmy Heath, Hank Jones, Jim Hall, Tommy Flanagan, Frank Foster and Reggie Workman, to name a very few. One of the other early recruits was pianist Junior Mance.

"Arnie? You couldn't help but love him," Mance said. "He was very talented, but in a different way. Some people thought he was a screwball, but he was a very, very positive screwball."

Mance laughed as he recalled the story of how he became part of the New School faculty. He was returning home one evening when he passed a bar and saw Lawrence and Chico Hamilton inside. The two men asked him to come in for a glass of wine.

"Arnie said, 'We're starting a jazz school up at The New School and we want you to teach,'" Mance recalled. "I said, 'What? No guys, I'm not a teacher. I'm a college dropout.'"

Lawrence and Hamilton were insistent. They wanted Mance to teach the blues and asked him to educate students about what he learned from years on the road. But Mance remained skeptical.

"What was happening was while I was arguing with one, the other one was telling the bartender to pour me another drink," Mance laughed. "So they kept going and going. To make a long story short, they said, 'Listen, just do us a favor. Show up at the school tomorrow morning and speak to our class.'"

"So, I said 'OK.' I talked to one of the classes, either Chico's class or Arnie's class, and these kids started asking me questions. I was surprised that they knew as much as they did about me. And you know what? That sold me on it."

That one class turned into a 23-year career for Mance. The 82-year-old artist recently retired from teaching to focus on his recording career and performances with his quintet.

Larry Goldings was one of the students asking questions that first day, Mance said. A member of the first class to enter The New School, Goldings—a multitalented keyboardist, arranger and composer—said he was lucky to be in the right place at the right time. Born and raised in the Boston area, the young Goldings was a piano wunderkind who desperately wanted to go to New York. He heard about the upstart college program from guitarist Peter Bernstein, a friend and future New School alum who lived in the New York and had been hearing a buzz.

"Somehow, I convinced my parents that I would go right to New York after high school to a totally untested, experimental school," Goldings said. But he said it was one of the best decisions he's made.

"Arnie really had a way of making you feel special," Goldings recalled. "Within 10 minutes, I knew I was going to the program. I remember after playing for Tommy [Flanagan], and Arnie said, 'Well, looks like you'll be gigging enough to pay your own tuition.' It was sweet, but I don't know that I believed him. Still, they both made me feel great and really special, and that I was going to be part of a really special program.

"With Arnie, from the day I met him until the day I graduated, he was, more than anyone else, the person who made me feel extraordinary. He always created situations where I would be exposed to meeting a great musician, whether it was playing in front of them or playing with them in a master class."

Goldings said one of the cornerstones of the school was to connect students with the musicians that were closest to jazz legends. A student would learn more from studying with someone who played with

Soprano saxophonist Jane Ira Bloom works with students.



Faculty members at the New School Jam, which took place on Sunday afternoons at Sweet Basil in the '80s. From left, Ted Curson, Mike Richmond, Arnie Lawrence and Jimmy Cobb.



Martin Mueller, executive director for The New School for Jazz and Contemporary Music



New School Jazz founder Arnie Lawrence



Long-time faculty member Chico Hamilton



Student Brad Mehldau at 19



The bassist as professor: Reggie Workman



Faculty member Junior Mance

Charlie Parker or Clifford Brown than they would from a textbook. Saxophonist David Liebman taught one of Goldings' favorite classes. Each week, Liebman would come to class armed with a turntable and a stack of records.

"It was the first time I heard flamenco," Goldings said. "It was the first time I ever heard the Bulgarian Women's Choir. He brought in a record of Jewish cantorial music. I heard so much stuff that I otherwise would not have heard until much later. Of course, this was pre-Internet, so it was much harder to be exposed to such a breadth of music, but Dave was incredible."

The school's curriculum was just as free and improvised as Liebman's class, along with jazz itself, and Lawrence was the ringmaster. Goldings remembered one day in a theory class taught by Henry Martin, when Lawrence peaked his head in.

"He said in his very unique fashion with a Brooklyn accent, 'Excuse me, I'm sorry to interrupt, but the rest of the day will be Art Blakey Day.' And in walks Art Blakey. That class had almost the entire student body. You could see Henry was not happy because he was in the middle of a lesson. You could see smoke coming out of his ears. But for me and some other kids, it was like, 'Great!' For the next three hours, it was Art Blakey."

For many students, the school was also about getting a taste of professional gigs. In his first year, Goldings regularly played sets at Sweet Basil in Greenwich Village before the school's Sunday afternoon jam session. That led to regular gigs at the club. Sir Roland Hanna eventually took Goldings to Europe to be part of an international jazz party in Holland. There, he played a set with James Moody, Al Cohn and Harry "Sweets" Edison. "I was 18," he said with hint of incredulity.

Gigging outside of school was not only accepted—it was encouraged as long as you made up the classwork that you had missed. That tradition continues to this day. When asked about his memories of The New School, pianist Robert Glasper, a 2000 graduate, said he missed so many

classes due to touring that he had to play vibes in a Coltrane ensemble concert for extra credit. "I was horrible!" he wrote in an email.

For others, the school provided a chance to meet musicians who might offer advice, work, or both. Two members of Junior Mance's current quintet were his students at The New School—tenor saxophonist Ryan Anselmi and baritone saxophonist Andrew Hadro.

Hadro, a 2007 graduate, noted that Mance was, and continues to be, a huge influence on him because the pianist never approached jazz in an academic manner. Hadro also remembers his freshman year, sharing an elevator ride with Hamilton.

"I had my baritone on my shoulder and caught the elevator down to the lobby," Hadro said. "Chico Hamilton was in the elevator, just me and him. He looked at me with that wry grin that only Chico can manage and says, 'You ever heard of Gerry Mulligan?' I'm sure I mumbled something stupid and told him yes, of course. He proceeded to tell me the whole story of the Gerry Mulligan Quartet, which he was a part of, and how it started in his living room and all about the group. That's when I got smacked in the face with the realization that I was finding my way into the middle of the music that I had been checking out for my whole life. I was in Chico's ensemble at school the next semester—and brought all of my horns, including my flute. He told me that he had a pretty good flute player in his band once. I took his bait and asked him who it was. 'Eric Dolphy,' he said. I don't think I played much flute that day."

It's those firsthand accounts and interactions that continue to make The New School a different type of environment to alumni. In terms of those who made an impact, Hadro also singled out Jane Ira Bloom—because of the high standards she set for students in her classroom—and saxophonist George Garzone for his ability to help students straighten out their musical problems and for teaching him "how to actually practice."

Glasper cited the musical support of people like Workman, Charles Tolliver, Cecil Bridgewater, Charlie Persip and Gerard D'Angelo.

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Goldings added pianist Kenny Werner, journalist Ira Gitler and radio host Phil Schaap. “He definitely humiliated some kids and with good reason,” Goldings said. “If you couldn’t name one Duke Ellington record, you’d have to ask why were you in this program.”

For tenor saxophonist Albert Rivera—a 2005 graduate who has two records out as a solo artist and gigs with Don Braden, Jimmy Greene, Claudio Roditi and Winard Harper—Workman drew him to The New School.

“When I realized Reggie Workman was a full-time faculty member, I knew I had to go,” Rivera said. “John Coltrane is, and will always be, my idol, and knowing that Reggie had spent some time working with John Coltrane (and many others I look up to), I felt that it was the best chance I could get in receiving the direct knowledge that was passed on from the greats like Coltrane to Reggie Workman, and then on to me by simply hanging and taking classes and trying to get a deeper understanding for this music.”

Back in his office, Mueller noted that the school has changed dramatically over the past quarter-century. “We’ve come light years from those early Wild West days,” he chuckled. “I can truly say that we were probably the most expensive jam session on the planet.”

The change has come partly out of necessity. Before moving the school to 13th Street, the original location was the second floor of The Parsons School of Design on Fifth Avenue. Mueller joked that the original equipment room was next door to an art studio where live nudes were often painted. When that class was in session, a line formed at the equipment room. Then there was the time that the great pianist Jaki Byard pulled a knife out in class because a student was getting out of line.

“Some of these stories can be told, and some can’t,” Mueller smiled. “Here I was a young administrator trying to make sense of what the hell I was supposed to be doing. How am I supposed to make sense of this? How can I interpret these kinds of characters into an institutional life?”

But that was also part of The New School’s charm. After 25 years, Mueller said the school has found a balance. He cited that while the school now has more accountability and a strict core curriculum, more than half of the credits needed to graduate continue to be elective courses. Students can also choose from 37 ensembles to play in.

“Our school has evolved and changed over all these years,” Mueller said. “We take our tone from the culture and from each new generation coming in. We do that consciously and we do that through the natural consumer need. In essence, we give them what they want.”

It’s part of Arnie Lawrence’s lasting legacy, a legacy that also includes a large international student population, especially from Israel. When Lawrence moved to Israel with his wife in 1997, he helped develop a much stronger jazz education system there, and a pipeline to The New School. Mueller said as much as 10 percent of the institution’s student body comes from Israel now.

That may grow considering a new curriculum agreement between The New School and the Israel Conservatory of Music in Tel Aviv. Headed up by New School alumnus Amit Golan, the program gives students two years of New School training in Tel Aviv, then those students finish their degree in New York. The first class studied in Manhattan this fall.

When you ask alumni about the most valuable part of The New School experience, like true musicians, they say, “discipline,” “New York City” and “the hang.”

“New School showed me to an extent what I needed to do to succeed as a professional musician,” Rivera said. “It showed me how to be patient, how to listen, how to work with others and above all how to be a hard worker. I knew if I didn’t take the time then to spend hours in the practice room trying to work things out [as a student], as I got older that shed time would become less and less.”

“I gained a great musical family being at The New School,” Glasper explained. “A lot of very talented cats went there, and it was great to play and learn from each other. It definitely furthered my growth in this music.”

“It wasn’t about books,” Goldings said. “It was about taking advantage of these masters who made their home in New York.” —Frank Alkyer



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West

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Sacramento, California

Student Body: 80 students.

Tuition: \$26/unit.

Faculty: Dyne Eifertsen, Joe Gilman, Art Lapierre.

Jazz Degrees: Associate's of Arts in Jazz Studies.

Jazz Bands: Studio Jazz Ensemble, Community Jazz Ensemble, Latin Jazz Ensemble, Jazz Collective, Vocal Jazz Ensembles.

Auditions: May 2011 (live/recorded).

Financial Aid: Available, (916) 484-8437.

Scholarships: Available, (916) 484-8437.

Apply by: May 2011.

Contact: Dyne Eifertsen, (916) 484-8676; eifertdc@arc.losrios.edu.



University of California, Los Angeles

Arizona State University

Tempe, Arizona

Student Body: 300 undergraduate music majors, 35 Jazz Studies majors.

Tuition: \$8,500/year (resident), \$19,500/year (non-resident).

Jazz Degrees: Bachelor's and Master's Degree of Music in Jazz Performance.

Jazz Bands: Concert Jazz Band, Jazz Repertory Band, Latin Jazz Band, Percussion Jazz Band and seven combos.

Faculty: Catalin Rotaru, Michael Kocour, Jeff Libman, Dennis Monce, Dom Moio, Sam Pilafian, Clarke Rigsby, Bryon Ruth.

Auditions: Nov. 19, Feb. 11, Feb. 25, March 3.

Financial Aid: Available. Visit music.asu.edu/financial/index.htm.

Scholarships: Available. Call (480) 965-5348.

Contact: Michael Kocour, (480) 965-5348; Michael.Kocour@asu.edu; music.asu.edu/jazz

Brigham Young University

Provo, Utah

Student Body: 700 in school of music;

45 in jazz and contemporary music.

Tuition: Undergraduate: \$2,145/fall semester, \$1,073/spring semester (LDS), \$4,290/fall semester, \$2,145/spring semester (non-LDS). Graduate: \$2,710/fall semester, \$1,355/spring semester (LDS); \$5,420/fall semester, \$2,710/spring semester (non-LDS).

Jazz Degrees: Bachelor's of Music in Jazz Studies, Bachelor's of Music in Media Music, Bachelor's of Music in Sound Recording Technology. Master of Arts and Master of Music, areas of specialty offered within each.

Jazz Bands: Synthesis (big band), Jazz Ensemble, Jazz Lab Band, Jazz Legacy Dixieland Band, Q'd Up, Salsa Combo, 5 Traditional Jazz Combos, Jazz Voices, Vocal Point, Vocal Jazz Ensemble.

Faculty: Mark Ammons, Ron Brough, Steve Call, Newell Dayley, Larry Green.

Auditions: Live auditions are held on the last Saturday of January. See music.byu.edu for exact requirements.

Financial Aid: Visit scholarships.byu.edu.

Scholarships: Visit scholarships.byu.edu; music@byu.edu (talent-based).

Apply by: Jan. 15.

Contact: Visit music.byu.edu.

Brigham Young University-Idaho

Rexbury, Idaho

Student Body: 500 music majors, 125 students enrolled in jazz program, 12 jazz studies majors.

Tuition: \$1,735/semester (LDS), \$3,480.00/semester (non-LDS).

Jazz Degrees: Bachelor's of Music in Jazz Studies offered for string bass, saxophone, trumpet, trombone, percussion and jazz piano.

Jazz Bands: Two big bands, salsa band, four to six combos, vocal jazz ensemble.

Faculty: Mark Watkins, Ryan Nielsen, Aaron Miller, Jay Lawrence (adjunct), Keith Phillips (adjunct).

Auditions: Visit byui.edu/music.

Financial Aid: Available. Visit byui.edu/financialaid.

Scholarships: Available. Visit byui.edu/music or e-mail music@byui.edu.

Apply by: Visit music@byui.edu.

Contact: Mark Watkins, (208) 496-4976; watkinsm@byui.edu.

Brubeck Institute

Stockton, California

Student Body: Five students.

Tuition: Full scholarship.

Faculty: Joe Gilman; numerous guest artist/clinicians throughout the year.

Jazz Degrees: Certificate program; no degree.

Jazz Bands: Brubeck Institute Jazz Quintet.

Auditions: March; first round, recording and credentials; second round, live auditions.

Financial Aid: N/A.

Scholarships: Available, full scholarship if accepted.

Apply by: February.

Visit: brubeckinstitute.org.

Contact: Joe Gilman, gilmanjoseph@aol.com.



California Institute of the Arts

Valencia, California

Student Body: 50 in jazz program (both undergraduate and graduate).

Tuition: \$37,684/year.

Jazz Degrees: Bachelor's of Fine Arts and Master's of Fine Arts.

Jazz Bands: Faculty and student ensembles.

Faculty: David Roitstein, Charlie Haden, John Fumo, Vinny Golia, Alex Iles, Alphonso Johnson, Larry Koonse, Joe LaBarbera, Paul

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Auditions: Applicants to the jazz program are evaluated by recorded audition only. Auditions may be submitted either via mail or at calarts.edu/admissions/.

Financial Aid: Available. Visit calarts.edu/financialaid.

Scholarships: Based on audition CD. Visit calarts.edu/financialaid.

Apply by: Jan. 5 (Dec. 1 preferred).

Contact: Visit music.calarts.edu or call (661) 253-7817.

California State University at East Bay

Hayward, California

Student Body: 12,000 undergraduates, 25 in jazz concentration.

Tuition: \$4,230/year (in-state), \$11,160/year (out-of-state).

Faculty: Johannes Wallmann, Dann Zinn, Erik Jekabson, Doug Beavers, more.

Jazz Degrees: Bachelor's of Arts in Music (jazz concentration).

Jazz Bands: Jazz Orchestra, Jazz Standards Ensemble, Contemporary Jazz Ensemble, Blue Note Jazz Ensemble, Latin Jazz Ensemble, Jazz Composers Ensemble, Electric Jazz Ensemble.

Auditions: Visit csueastbay.edu/music.

Financial Aid: Available, (510) 885-2784, finaid@csueastbay.edu.

Scholarships: Available, Johannes Wallmann, (510) 885-4198, jazz@csueastbay.edu.

Apply by: To be determined.

Contact: Johannes Wallmann, (510) 885-4198; jazz@csueastbay.edu.

California State University-Long Beach Bob Cole Conservatory of Music

Long Beach, California

Student Body: 620 students.

Tuition: \$22,232 (on-campus, California residents), \$15,618 (commuter); \$21,830 (off-campus), \$25,290 (commuter, Non-California residents), \$31,904 (on-campus), \$31,502 (off-campus).

Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies.

Jazz Bands: Jazz Ensembles, Combos, Concert Jazz Orchestra, Studio Jazz Band.

Faculty: Ray Briggs, Cecilia Coleman, Randy Drake, Jimmy Emerzian, Ron Escheté, Christine Guter, more.

Alumni: Mark Turner, Chad Wackerman, Stan Martin, John Patitucci.

Auditions: For spring 2012: Nov. 5 (undergraduate and graduate). For fall 2012: Feb. 4 and March 3 (undergraduate); Feb. 29 (graduate). On-campus audition only.

Financial Aid: Available.

Visit csulb.edu/depts/enrollment/financial_aid/.

Scholarships: Audition-based New Student Scholarships are available.
Apply by: Nov. 30 (university application deadline for Fall 2012).
Contact: Arnel Ignacio, music@csulb.edu, (562) 985-4781; csulb.edu/music.

California State University at Northridge

Northridge, California

Student Body: 65 enrolled in jazz program.
Tuition: Approximately \$5,900/year (in-state) : \$10,300/year (out-of-state). Visit csun.edu/finaid/cost12.html.
Jazz Degrees: Bachelor's of Music in Jazz Studies.
Jazz Bands: Three Jazz Big Bands, NuVeau Art Ensemble (contemporary), Latin Jazz Ensemble; Jazz Vocal Ensemble; multiple jazz combos and independent student projects.
Faculty: Gary Pratt, Matt Harris, John Daversa, Bob McChesney, John Pisano, Larry Koonse, Gregg Bissonette, Dick Weller, more.
Auditions: Spring. By appointment only. Visit csunjazz.com.
Financial Aid: Available. Visit: csun.edu/finaid/.
Scholarships: Available. Contact Gary Pratt, jazz@csun.edu.
Apply by: Nov. 30 (for fall admissions).
Contact: Gary Pratt, jazz@csun.edu.

California State University at Los Angeles

Los Angeles, California

Student Body: 35 undergraduate jazz majors.
Tuition: Undergraduate: \$4,847/year (in-state), \$13,150/year (out-of-state). Graduate: \$5,700 (in-state), \$15,000 (out-of-state).
Jazz Degrees: Bachelor's of Arts, Bachelor's of Music: Jazz Studies, Master's of Music with general concentrations in commercial music, composition and conducting.
Jazz Bands: Jazz Ensemble, Afro Latin Ensemble, Jazz Combos, Vocal Jazz Ensemble.
Faculty: Jeffrey Benedict, Paul De Castro, James Ford.
Auditions: Nov. 13, Dec. 10. Visit calstatela.edu/academic/music/audition.php or call (323) 343-4060. DVDs/CDs acceptable.
Financial Aid: Available. Visit calstatela.edu/univ/sfinserv/feepay.php.
Scholarships: Available. Requires formal application and audition. Visit calstatela.edu/academic/music/scholarship.php.
Apply by: Jan. 1.
Contact: Dr. James Ford, jford@calstatela.edu, or Dr. Jeffrey Benedict, jbenedi@calstatela.edu.

California State University at Sacramento

Sacramento, California

Student Body: 50 jazz majors, 300 music majors.
Tuition: \$1,927/semester for all students; non-resident fee: \$339/unit.
Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's with an emphasis in Jazz Studies.
Jazz Bands: Two big bands, three vocal ensemble, seven jazz combos.
Faculty: Steve Roach, Gerry Pineda, Juila

Apply by: Auditions in December, February and May. Requirements and specific dates are found at csus.edu/music/admissions.
Financial Aid: Available, complete FAFSA. Contact finaid@csus.edu.
Scholarships: Available. Contact mallen@csus.edu.
Apply by: Visit csumentor.edu.
Contact: Mark Allen, (916) 278-6543; csus.edu/music/jazz.



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In the jazz world he is a household name, usually associated with being a saxophonist, bass clarinetist, composer, arranger, leader of a Grammy winning big band, member of the Yellowjackets, educator and more.



Russ Ferrante
Assistant Professor of Jazz Studies

He began recording and touring with a variety of musicians including Robben, Joe Farrell, Tom Scott, and Joni Mitchell. It was during this period that, Russell, Robben and Jimmy Haslip co-founded the jazz group, Yellowjackets.



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Gilbert Castellanos	Thom David Mason	Aaron Serfaty	Bruce Forman
Ndugu Chandler	Dr. Ronald C. McCurdy	Bob Sheppard	Pat Kelley
Peter Erskine	Roy McCurdy	John Thomas	Tim Kobza
Russell Ferrante	Vince Mendoza	Jacques Voyemant	Richard Smith
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 **Cornish College of the Arts**
Seattle, Washington

Student Body: 850 students, 135 music students.
Tuition: \$30,380/year.
Jazz Degrees: Bachelor's of Music.
Jazz Bands: 10–12 faculty-coached ensembles every semester including a Contemporary Big Band, Be-Bop Ensemble, Fusion Ensemble, Latin Ensemble, Tango Ensemble, Blues Ensemble and Jazz Vocal Ensembles.
Faculty: Jovino Santos Neto, Julian Priester, Jim Knapp, Chuck Deardorf, Randy Halberstadt, Wayne Horvitz, Tom Varner, Dawn Clement, Eyvind Kang, Ben Thomas, Jeff Hay.
Alumni: Brad Shepik, Myra Melford.
Auditions: Preliminary pre-screening submissions for Fall 2012 due January. Nov. 19–20 (on-campus Early Audition date and Open House), Feb. 4–5 and March 3–4 (regular audition dates).
Financial Aid: Available. Contact admissions@cornish.edu.
Scholarships: Available. Contact admissions@cornish.edu.
Apply by: For admission, financial aid and scholarships, application is due Dec. 15 for fall 2012 semester.
Contact: Kent Devereaux, Music Department Chair, (206) 726-5030, music@cornish.edu.

Eastern Washington University

Cheney, Washington

Student Body: 10,000 student enrolled in the university, approximately 120 in jazz program.
Tuition: Undergraduate: \$6,504 (in-state), \$13,500 (out-of-state). Graduate: \$7,000 (in-state), \$17,500 (out-of-state).
Jazz Degrees: Undergraduate Jazz Certificate, Master's Degree in Jazz Pedagogy.
Jazz Bands: Two vocal jazz choirs, three jazz ensembles (big bands), five small groups (combos).
Faculty: Todd DelGiudice, Michael Waldrop, Andy Plamondon, Kristina Ploeger, Brian McCann, Don Goodwin, Rob Tapper, more.
Auditions: Off-Campus: December 2011 (in Seattle). On-Campus Open-house auditions: TBA January and TBA March.
Financial Aid: Available.
Contact: rtapper@ewu.edu. (509) 359-7073.

 **JazzSchool**
Berkeley, California

Student Body: 60.
Tuition: \$475/unit.
Faculty: Laurie Antonioli, Bill Aron, David Belove, Jon Bendich, Lee Brenkman, Anthony Brown, Kwami Coleman, Christy Dana, Julia Dollison, Kai Eckhardt, Andrew Emer, Steve Erquiaga, Mimi Fox, Todd Gascon, John Gove, Alan Hall, Terri Hinte, Erik Jekabson, Jay Lehmann, Jeff Mars, Kerry Marsh, Paul Mehling, Hafez Modirzadeh, Susan Muscarella, Kim Nalley, Jim Santi Owen, Joyce Pricco, Evan Price, Glenn Richman, John Santos, Jaz Sawyer, Marcos Silva, Sheryl Lynn Thomas.
Jazz Degrees: Bachelor's of Music in Jazz Studies.
Jazz Bands: Instrumental and vocal. Jazz, Latin jazz, funk, Brazilian, Indian, world.
Auditions: By appointment. Contact susan@jazzschool.org.
Financial Aid: Contact susan@jazzschool.org.
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Portland State University

Portland, Oregon

Student Body: Approximately 40 jazz students.

Tuition: Undergraduate: \$2,125/term (in-state), \$6,318/term (out-of-state). Graduate: \$4,476/term (in-state), \$6,880/term (out-of-state).

Jazz Degrees: Bachelor's of Music in Jazz Studies (instrumental or vocal), Master's of Music in Jazz Studies.

Jazz Bands: Two large ensembles, five to seven combos.

Faculty: Charles Gray, Darrell Grant, George Colligan.

Auditions: First week of February. Visit pdx.edu/music.

Financial Aid: Available. Visit pdx.edu/finaid/.

Scholarships: Available. Must audition by Feb. 7 for consideration. Visit pdx.edu/music.
Jan. 15.

Contact: Charles Gray, (503) 725-3029.

San Diego State University

San Diego, California

Student Body: 30,000 students; 60 jazz students.

Tuition: Undergraduate: \$5,990/year; graduate: \$7,124/year.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Studies.

Jazz Bands: Jazz ensembles, jazz combos, vocal jazz ensemble.

Faculty: Bill Yeager, Rick Helzer, Richard Thompson, Bob Magnusson, Bob Boss, Mike Holguin, more.

Auditions: February 2012.

Financial Aid: Available.

Scholarships: Available, (619) 594-6031.

Apply by: Nov. 30.

Contact: skonar@mail.sdsu.edu;
music.sdsu.edu.

San Francisco State University

San Francisco, California

Student Body: 62 jazz majors.

Tuition: Undergraduate: \$1,645/semester (in-state), \$1,878/semester (out-of-state).

Jazz Degrees: Bachelor's of Arts.

Jazz Bands: Big band, vocal jazz, jazz combos.

Faculty: Dee Spencer, Andrew Speight.

Auditions: Saturday live audition dates in early spring (live) or recorded audition submitted by March 1.

Financial Aid: See sfsu.edu/~finaid/.



Scholarships: Available. Visit musicdance.sfsu.edu/scholarships.

Apply by: Dec. 1.

Contact: Lisa Wielunski, musicdance.sfsu.edu; (415) 338-1431.

San Jose State University

San Jose, California

Student Body: 30,000 students in the university, 50 jazz majors.

Tuition: \$2,115/semester (in-state), \$7,000/semester (out-of-state).

Faculty: Aaron Lington, Jeff Lewis, Wayne Wallace, Frank Sumares, Rick Vandivier, John Shifflett, more.

Jazz Degrees: Bachelor's of Music in Jazz Studies; Master's of Arts in Music with an emphasis in Jazz Studies.

Jazz Bands: Jazz Orchestra, Afro-Latin Jazz Ensemble, Gospel Choir, combos.

Auditions: Visit music.sjsu.edu.

Financial Aid: sjsu.edu/faso.

Scholarships: sjsu.edu/faso.

Apply by: Variable, visit sjsu.edu.

Contact: Aaron Lington, music@email.sjsu.edu.

Sonoma State University

Rohnert Park, California

Student Body: Approx. 8,000 in the university, 25 in jazz program.

Tuition: \$2,859 (in-state), \$372/unit (out-of-state).

Faculty: Doug Leibinger, George Marsh, Cliff Hugo, Randy Vincent, Pete Estabrook, John Simon, more.

Jazz Degrees: Bachelor's of Arts in Music with a Jazz Studies concentration, Minor in Music with a Jazz Studies concentration.

Jazz Bands: Jazz Orchestra, Classic Jazz Ensemble, Contemporary Jazz Ensemble, Latin Jazz Ensemble.

Auditions: Ongoing. Visit sonoma.edu/performingarts/music/auditions.shtml.

Financial Aid: Visit sonoma.edu/finaid/.

Scholarships: Contact Doug Leibinger, douglas.leibinger@sonoma.edu or sonoma.edu/performingarts/music/scholarships.shtml.
Apply by: November CSU application deadline.
Contact: Doug Leibinger, douglas.leibinger@sonoma.edu.

Stanford University
 Stanford, California

Student Body: 8,000 students, approximately 250 students enrolled in jazz program.
Tuition: Visit stanford.edu.
Faculty: Fred Berry, Jim Nadel, Murray Low.
Jazz Degrees: Jazz minor.
Jazz Bands: Stanford Jazz Orchestra, Stanford combos, Stanford Afro-Latin Jazz Ensemble.
Auditions: First week of fall term.
Financial Aid: Available through Friends of Music at Stanford.
Scholarships: Available.
Apply by: Visit music.stanford.edu.
Contact: admission.stanford.edu.

University of Colorado at Boulder
 Boulder, Colorado

Student Body: 14 undergraduate jazz students, 21 graduate jazz students, 550 total students in College of Music.
Tuition: Undergraduate: \$7,966 (in-state), \$29,150 (out-of-state). Graduate: \$6,252 (in-state), \$17,028 (out-of-state).
Faculty: John Davis, Brad Goode, John Gunther, Dave Corbus, Jeff Jenkins, Paul Romaine, Bijoux Barbosa, more.
Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music, Doctor of Musical Arts.
Jazz Bands: Jazz Ensembles, Jazz Combos.
Auditions: Visit music.colorado.edu.
Financial Aid: Available. Visit colorado.edu/finaid.
Scholarships: Available. Visit music.colorado.edu.
Apply by: Jan. 15 (undergraduate), Dec. 1 (graduate).
Contact: ugradmus@colorado.edu; gradmusc@colorado.edu.

University of Denver
 Denver, Colorado


Student Body: 240 total undergraduates, 85 in jazz program.
Tuition: \$36,000/year.
Faculty: Lynn Baker, Al Hood, Art Bouton, Eric Gunnison, Alan Joseph, Ken Walker, Mike Marlier.
Jazz Degrees: Bachelor's of Music in Jazz Studies and Commercial Music, Master's of Music in Performance with a Jazz Emphasis, Master's of Music in Composition with a Jazz Emphasis.

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Jazz Bands: Lamont Jazz Orchestra, Lamont Jazz Ensemble, University Jazz Ensemble, Latin Combo, Hard Bop Combo, Modal Combo, Bebop Combo, Fusion Combo, Standards Combo, Free Improvisation Combo, Vocal Jazz Combo.

Auditions: Visit du.edu/ahss/schools/lamontadmissions/auditionReqs/jazz.html. Several audition dates in February.

Financial Aid: Available, (303) 871-6973.

Scholarships: Available, (303) 871-6973.

Apply by: January.

Contact: Jerrod Price, (303) 871-6973.

University of Idaho

Moscow, Idaho

Student Body: Approximately 220 total undergraduates, 60 in the jazz program.

Tuition: \$5,856 (in-state), \$18,376 (out-of-state).

Faculty: Carol Padgham Albrecht, Pamela G. Bathurst, Daniel J. Bukvich, Barry Bilderback, J. Roger Cole, Ferenc P. Cseszko, Robert H. Dickow, more.

Jazz Degrees: None, Jazz Emphasis offered.

Jazz Bands: Four big bands.

Auditions: Audition by Feb. 25 for priority consideration for scholarships. Visit uidaho.edu/class/music/futurestudents.

Financial Aid: Available. Student Financial Aid Services, finaid@uidaho.edu, (208) 885-6312.

Scholarships: Available.

Apply by: Feb. 15.

Contact: Susan Hess, music@uidaho.edu.

University of California— Los Angeles Herb Alpert School of Music

Los Angeles, California

Student Body: Approximately 85 undergraduate majors.

Tuition: Approximately \$12,000 (in-state).

Jazz Degrees: Bachelor's in Ethnomusicology, Jazz Studies Concentration (Performance and Composition). Master's of Music in Jazz through partnership with the Thelonious Monk Institute of Jazz.

Jazz Bands: Jazz Orchestra, Latin Jazz Big Band, Contemporary Jazz Orchestra, Jazz Fusion Ensemble, Combos I–VII,
Faculty: Kenny Burrell, Justo Almaro, George Bohanon, Clayton Cameron, Charley Harrison, Tamir Hendelman, Wolf Marshall, Roberto Miranda, more.

Auditions: Auditions are required and held on campus. Students within a 200-mile radius of UCLA are required to audition in person. Video auditions otherwise accepted. Visit arts.ucla.edu/ethno.

Financial Aid: UCLA Financial Aid Office, fao.ucla.edu.

Scholarships: UCLA Scholarship Resource Center,

src.ucla.edu.

Apply by: Nov. 1–30. Visit universityofcalifornia.edu/admissions/

Contact: arts.ucla.edu/prospective-students_rcrtasst@arts.ucla.edu.

University of Nevada at Las Vegas

Las Vegas, Nevada

Student Body: 40 undergraduates, 15 graduates in the jazz studies program.

Tuition: \$3,800/semester (in-state), \$8,300/semester (out-of-state).

Faculty: David Loeb, Tom Warrington, Nathan Tanouye, Joe Lano, Phil Wigfall, Bernie Dresel, John Abraham, JoBelle Yonely, Gil Kaupp, more.

Jazz Degrees: Bachelor's and Master's of Music in Jazz Performance, instrumental or vocal, and Composition.

Jazz Bands: Three large jazz ensembles, 10 combos, Contemporary Jazz Ensemble, Latin Jazz Ensemble, Jazz Vocal Ensemble.

Auditions: Contact Dave Loeb, (702) 895-3739; dave.loeb@unlv.edu.

Financial Aid: Available.

Scholarships: Available.

Apply by: Contact Dave Loeb.

Contact: Dave Loeb, (702) 895-3739, dave.loeb@unlv.edu.

University of Nevada at Reno

Reno, Nevada

Student Body: 200 music majors.

Tuition: Undergraduate: \$168.75 per credit (in-state). Graduate: \$246.50/credit (in-state), \$6,645/semester (out-of-state).

Jazz Degrees: Bachelor's and Master's of Music in jazz performance.

Jazz Bands: Two Big Bands, six combos, Free Improvisational Ensemble.

Faculty: Peter Epstein, David Ake, Ed Corey, Larry Engstrom, Hans Halt, more.

Auditions: Visit unr.edu/cla/music. CDs allowed.

Financial Aid: Available. Visit unr.edu/financial-aid.

Scholarships: Available. Assistantships available for graduate students; unr.edu/cla/music.

Apply by: Jan. 31.

Contact: Peter Epstein, (775) 784-1501; pepstein@unr.edu.

University of Northern Colorado

Greeley, Colorado

Student Body: 30 undergraduate students, 20 graduate students.

Tuition: Undergraduate: \$7,000 (in-state), \$18,000 (out-of-state). Master's: \$8,000 (in-state), \$17,000 (out-of-state). Doctoral: \$9,000 (in-state) \$20,000 (out-of-state).

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Jazz Degrees: Bachelor's of Music in Jazz Studies, Master's of Music in Jazz Studies, Doctorate of Arts in Jazz Studies.

Jazz Bands: Five big bands, 10 combos, four Vocal Jazz Ensembles, Guitar Ensemble, Latin Jazz Ensemble.

Auditions: Feb. 11, Feb. 20, Feb. 25.

Financial Aid: Available.

Scholarships: Available.

Apply by: Contact (888) 700-4UNC.

Contact: Kelsey Shiba, (970) 351-2577.

University of Oregon

Eugene, Oregon

Tuition: Undergraduate: \$6,804/year (in-state), \$20,916/year (out-of-state). Graduate: \$13,383/year (in-state), \$19,350/year (out-of-state).

Jazz Degrees: Bachelor's of Music, Master's of Music-Instrumental, Master's of Music Composition/Arranging,

Doctoral of Music-Instrumental Secondary Emphasis, Doctoral of Music Composition/Arranging Secondary Emphasis.

Jazz Bands: Three Big Bands, 10-12 small jazz ensembles, jazz guitar ensemble, Latin ensemble.

Faculty: Steve Owen, Tony Koenigsberg, Brian McWhorter, Idit Shner, Tyler Abbot, Michael Denny.

Auditions: All applicants must submit a preliminary audition tape/CD by Jan. 1. Visit jazz.uoregon.edu/admissions.

Financial Aid: Available.

Visit financialaid.uoregon.edu.

Scholarships: Available.

Visit jazz.uoregon.edu/scholarships.

Apply by: Jan. 15.

Contact: Steve Owen, (541) 346-2137, sowen@uoregon.edu; jazz.uoregon.edu.

University of Southern California

Los Angeles, California

Student Body: 60 jazz students.

Tuition: Undergraduate: \$42,162/year. Graduate: \$22,720/year. Graduate certificate: \$11,360/year.

Jazz Degrees: Bachelor's of Arts, Bachelor's of Music, Master's of Music, Doctorate of Musical Arts, Graduate Certificates.

Jazz Bands: USC Thornton Jazz Orchestra, USC Thornton Jazz Honors Combo, Afro-Latin American Jazz ensemble (ALAJE), CreSCendo vocal jazz choir).

Faculty: Alan Pasqua (Chairman), Bob Mintzer, Peter Erskine, Darek Oles, Bob Sheppard, Russell Ferrante, Otmario Ruiz, Ndugu Chancelor, Vince Mendoza.

Auditions: Dates vary. Appointments must be made directly with the school. Contact uscmusic@usc.edu or call (213) 740-8986.

Financial Aid: Available.

Visit usc.edu/admission/fa/.

Scholarships: Available. Based upon faculty recommendation. Graduate assistantships are available. Visit usc.edu/music/admission/teaching_assistantships/.

Apply by: Dec 1.

Contact: (213) 740-3119, uscjazz@usc.edu.

University of Utah

Salt Lake City, Utah

Student Body: 45 undergraduate, 10 graduate jazz majors.

Tuition: \$6,000/year.

Jazz Degrees: Bachelor's of Music in Jazz Composition or Jazz Performance,



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Auditions: CD recordings or DVDs accepted. Live auditions are the second and fourth Saturdays in February.

Financial Aid: Available. Call (801) 581-6211.

Scholarships: Music scholarships available, call (801) 581-6762.

Apply by: March 1.

Contact: Connie Floor, (801) 581-6765, Connie.Floor@utah.edu

University of Washington Seattle, Washington

Student Body: Approximately 27,000 undergraduates, 190 music majors, 24 jazz studies majors.

Tuition: Undergraduate: \$8,701 (in-state), \$25,329 (out-of-state).

Faculty: Marc Seales, Cuong Vu, Michael Brockman, Luke Bergman, Steve Korn, Tom Collier.

Jazz Degrees: Bachelor's of Music in Jazz Studies.

Jazz Bands: Studio Jazz Ensemble, Advanced Studio Jazz Ensemble, Jazz Workshop, Modern Jazz Contingent.

Auditions: January and February of each year. Requirements available online at music.washington.edu/advising/?page=audition_rep

Financial Aid: Available, SoMadmit@uw.edu.

Scholarships: Available, SoMadmit@uw.edu.

Apply by: Dec. 15.

Contact: Jenni Cole, SoMadmit@uw.edu.

Washington State University Pullman, Washington

Student Body: 18,232 students, about 200 music majors and about 100 students involved in jazz studies.

Tuition: Undergraduate: \$8,592 (in-state), \$12,630 (out-of-state). Graduate: \$8,852 (in-state), \$13,024 (out-of-state).

Faculty: Greg Yasinitzky, David Jarvis, David Turnbull, Frederick Dave Snider, Dave Hageleganz, Dean Luethi.

Jazz Degrees: Master's of Arts in Music with an Emphasis in Jazz, Bachelor's of Music in Performance with an Emphasis in Jazz, jazz minor.

Jazz Bands: Jazz big band, big band II, SaxBand, five combos, VOJAZZ Vocal Jazz Ensemble.

Auditions: Auditions by appointment.

Financial Aid: Available. Contact (509) 335-9711; finaid@wsu.edu.

Scholarships: Available. Contact (509) 335-9711; scholarships@wsu.edu.

Apply by: Jan. 31, for priority admission and scholarship consideration for fall 2012.

Contact: Greg Yasinitzky, (509) 335-4244; yasinitz@wsu.edu.

University of the Pacific

Stockton, California

Student Body: 180 undergraduates, 15 jazz studies majors.

Tuition: \$35,770/year.

Faculty: Patrick Langham, Sam Grobe-Heintz,

Joe Mazzaferro, more.

Jazz Degrees: Bachelor's of Arts (concentration in Jazz Studies).

Jazz Bands: Pacific Jazz Ensemble (big band) and four jazz combos.

Auditions: Jan. 21, Jan. 28, Feb. 4, Feb. 11.

Financial Aid: Available, Katherine Harper, (209) 946-2418; kharper@pacific.edu.

Scholarships: Available, Katherine Harper, (209) 946-2418; kharper@pacific.edu.

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Contact: Patrick Langham, (209) 946-3222, plangham@pacific.edu.



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Cornish President Sergei P. Tschernisch (left) presents an honorary degree to retiring professor Julian Priester.



Priester Bids Farewell to Cornish

A fixture at Seattle's Cornish College of the Arts, Julian Priester retired from the school last spring after spending more than three decades helping young musicians speak the free-jazz language. School officials awarded him an honorary doctorate of fine arts and the distinction of professor emeritus at a ceremony in May. Now, the trombonist has his eye on New York.

Priester has no plans to rest during retirement. He's already planning to fill his schedule with concerts, lectures and workshops. His first task, however, is getting his name back out there.

"I spent 32 years on the faculty at Cornish, which is a long time," Priester said. "It took its toll on my jazz artist persona, because I'm now known more as an academic than I am as a jazz performer."

For his first big concert of his post-Cornish career, Priester traveled to his hometown of Chicago, where he played in a tribute concert for saxophonist Von Freeman.

Seattle has grown on him, and Priester said he'll stay in the city for the short term. After raising his two sons there, he developed an indelible connection to the area. Priester came to Seattle from San Francisco—a "sight unseen," he said—because he wanted his family to live in a safer city. Now that his children are grown, moving closer to what he calls the nucleus of the jazz world seems like a more enticing option.

"My heart is still connected to the musical style and temperature that's being generated on the East Coast," Priester said.

Listeners who knew Priester the performer before Priester the teacher best remember his collaborations with Sun Ra, Lionel Hampton

and Herbie Hancock. That was well before he moved to Seattle in 1979, when he welcomed his first studio of eager students.

Priester's touring and recording schedule didn't cease when he joined the Cornish faculty initially. As time went on, however, he found it increasingly difficult to balance his professional and academic careers. He recorded a few albums as a leader—*Hints On Lights And Shadow* and *In Deep End Dance*—while teaching. Most of his efforts, however, were focused on academia.

"[Gigging] was just too distracting for the students. Toward the end of my tenure there, I wasn't doing much touring at all," Priester said. "Now that I'm retired, I'm in the process of rekindling that energy, not just within myself but also with my peers."

To Priester, Cornish had a forward-thinking atmosphere where he was able to tailor his own curricula without the oversight of the administration. He taught students how to develop structure in free-jazz, showing them how to improvise coherently in a musical environment devoid of strict chord changes.

One of those students was Kent Devereaux, current chair of Cornish's music department. Devereaux took classes from Priester 31 years ago and recalls the lessons and advice Priester gave him to this day.

Free-jazz was about playing what you heard, Devereaux remembered Priester saying. It all started with listening intently to your fellow performers.

"For me, that characterized Julian's approach—listen first, then speak," Devereaux said. "He is a man of few words, but very well-chosen ones."

Devereaux saw Priester as a professor who was universally loved by students and admired by colleagues. The two began talking about retirement a couple of years ago, and Devereaux is now in the first stages of launching a nationwide search for a replacement who will be just as admirable as Priester was.

"Our hope [is that] we can attract an artist who might have the kind of impact that Julian had at Cornish over the years," Devereaux said. "They will have big shoes to fill."

The school Priester found in the late 1970s changed with him. He wants to be remembered as a teacher who stressed the correlation between free-jazz and the heritage of the genre. Through future lectures, recordings and concerts, he'll keep reminding musicians to dig into the past while performing.

"You have to draw from the past in order to have the language that you need to perform today's music," Priester said. "History doesn't start today."
—Jon Ross



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CAREY DEADMAN, trumpet
KEN HEABICH, bass, combo
SUSAN MONINGER, vocal ensemble
MIKE PINTO, guitar ensemble, guitar, combo
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Student Body: 65 students per year.
Tuition: Visit banffcentre.ca.
Faculty: Dave Douglas, Clarence Penn, Matt Brewer, Donny McCaslin, Jeff Parker, Roberto Rodriguez, Darcy James Argue, Michael Bates, Ravi Coltrane, more.
Jazz Degrees: Training and professional development at the post-graduate level.
Jazz Bands: Student
Auditions: Visit banffcentre.ca.
Financial Aid: Available, visit banffcentre.ca.
Scholarships: Available, visit banffcentre.ca.
Apply by: Jan. 15.
Contact: (403) 762-6180, (800) 565-9989, arts_info@banffcentre.ca.

Camosun College

Victoria, British Columbia, Canada

Student Body: 25 jazz diploma students, 28 enrolled in individual courses.
Tuition: Canadian students: \$6,381.22 (first year), \$6,133.80 (second year), 16,500 (international students).
Faculty: Rob Cheramy, Gordon Clements, Joey Smith, Gergana Velinova, George McFetridge, Karel Roessingh, Wes Wraggett.
Jazz Degrees: Certificate in Music Foundations, Diploma in Jazz Studies.
Jazz Bands: VCM Honour Jazz Orchestra, VCM Vocal Jazz Ensemble, VCM Jazz Combo (1-5). Summer academies available.
Financial Aid: Visit camosun.ca/services/financialaid.
Scholarships: Visit camosun.ca/services/financialaid.
Apply by: Feb. 28 (early admission), June 1 (final deadline).
Contact: (250) 386-5311 ext. 264, post-secondaryregistrar@vcm.bc.ca.

Capilano University

North Vancouver, British Columbia, Canada

Student Body: Approximately 200 students.
Tuition: Approximately \$4,500/year.
Jazz Degrees: Performance, General Studies, Education, Composition.
Jazz Bands: Three Big Bands, Three Vocal Jazz Choirs.
Faculty: Brad Turner, Rejean Marois, Jared Burrows, Bill Coon, Ross Taggart, Dave Robbins, Mike Allen, Graham Boyle, more.
Alumni: Bria Skonberg, Evan Arntzen, Cory Weeds, Bruno Hubert.
Auditions: In May. On-campus preferred, DVDs accepted conditionally.
Financial Aid: Available. Contact (604) 984-4966.
Scholarships: Visit capilano.ca/services/financial/financial/applications-online.
Apply by: Apr. 15 for fall term.
Contact: Jazz Studies Coordinators Grace McNab, (604) 986-1911 ext. 2305, or Dennis Esson, (604) 986-1911 ext. 3630.

Grant MacEwan University Edmonton, Alberta

Student Body: 120 (30 students per year).
Tuition: Approx. \$9,200.
Jazz Degrees: Bachelor's of Music in Jazz and Contemporary Popular Music. Majors: Composition, General, General-Music Technology & Production Minor. General-Music Career Management Minor, Performance.
Jazz Bands: Contemporary Combo, Big Band, Jazz Combo, Jazz Choir, Guitar Band, Showcase Band, Jazz Ensembles, Dixie Band.



Terence Blanchard at Humber College

Faculty: Bob Gilligan, Chris Andrew, Raymond Baril, Craig Brenan, Graham Caddel, Jeff Campbell, Erin Craig, Sandro Dominelli, Jerrold Dubyk, Daniel Gervais, Allan Gilliland.
Auditions: Mar. 10-11 and May 11-12. Visit macewan.ca.
Financial Aid: (780)497-4340 or toll-free (888) 497-4622 ext. 4340.
Scholarships: Available. Contact Craig Hamilton, hamiltonc@macewan.ca, (780) 497-5033.
Apply by: Application opens Oct. 1 until program is full.
Contact: Katie Olsson, Olssonk@macewan.ca.

Humber Institute of Technology & Advanced Learning

Toronto, Ontario, Canada

Student Body: 400 (approx).
Tuition: \$5,938.98 (domestic), \$11,730 (international).
Jazz Degrees: Bachelor's of Applied Music-Contemporary Music.
Jazz Bands: Yes.
Faculty: Visit creativeandperformingarts.humber.ca/music.
Alumni: Visit creativeandperformingarts.humber.ca/music.
Auditions: TBD for fall.
Financial Aid: Available. Visit osap.gov.on.ca.
Scholarships: Apply at srs.humber.ca.
Apply by: Contact (416) 675-5000.
Contact: Denny Christianson, (416) 675-6622 ext. 3327.

Leeds College of Music

Leeds, United Kingdom

Student Body: Conservatoire.
Tuition: Visit lcm.ac.uk.
Jazz Degrees: Bachelor's of Arts, Music (Jazz), three years full-time validated by the University of Bradford.
Jazz Bands: Big Band, Contemporary, Jazz Orchestra, Jazz Ensemble.
Faculty: Visit lcm.ac.uk.
Alumni: Matthew Bourne, Alan Barnes, James Hamilton, more.
Auditions: CD pre-screening required. Auditions from winter 2011 onwards (fall 2012).
Financial Aid: Two scholarships available.
Scholarships: Available.
Apply by: January 2012 (fall 2012).
Contact: Liz Parry, Head of Jazz, (+44) 0113 222 3400.

Jazzworx Music Institute

Bowen Hills, Brisbane, Australia

Student Body: 42 jazz students.



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Faculty: Dan Quigley, Paula Girvan,
Bruce Woodward, Steve Russell.

Jazz Degrees: Bachelor's of Music in Jazz
Performance.

Jazz Bands: Seven.

Auditions: Visit jazz.qld.edu.au.

Financial Aid: Available for Australian citizens.

Scholarships: Available. Visit jazz.qld.edu.au.

Apply by: Visit jazz.qld.edu.au.

Contact: Dan or Greg Quigley,
play@jazz.qld.edu.au.

McGill University

Montreal, Quebec, Canada

Student Body: 100 undergraduate jazz students,
10–20 graduate jazz students.

Tuition: Undergraduate: \$4,841.48 (Quebec)
\$8,441.18 (out-of-province),
\$19,437.68 (international).

Faculty: Gordon Foote, Kevin Dean,
André White, Jan Jarczyk,
Joe Sullivan.

Jazz Degrees: Bachelor's of Music in Jazz
Performance, Licentiate in
Jazz Performance, Master's
in Jazz Performance.

Jazz Bands: McGill Jazz Orchestras I–III,
McGill Chamber Jazz Ensemble,
20 jazz combos.

Auditions: Undergraduate auditions are
Feb. 19–27.

Financial Aid: Visit mcgill.ca/studentaid.

Scholarships: Visit mcgill.ca/studentaid/scholarships/ or mcgill.ca/gps/students/fellowships/.

Apply by: Pre-screening CD or DVD
by Jan. 15. Graduates must
apply before Dec. 15.

Contact: Patrick O'Neill, (514) 398-4546,
patrick.oneill@mcgill.ca; Pia
D'Amico, undergraduateadmissions.music@mcgill.ca.

New Zealand School of Music

Wellington and Albany (Auckland), New Zealand

Student Body: 458 music students,
110 jazz students.

Tuition: Domestic: NZ\$5,514
(under graduate), NZ\$6,390
(graduate), NZ\$6,390 (Ph.D).
International: NZ\$23,000
(undergraduate), NZ\$6,390 (Ph.D).

Faculty: Nick Tipping, Phil Broadhurst,
Bruce Brown, Paul Dyne,
Rodger Fox, Colin Hemmingsen,
Dave Lisik, Norman Meehan.

Jazz Degrees: Bachelor's of Music, Honours,
Master's of Music, Master's of
Musical Arts, Doctorate of
Musical Arts, graduate and
post-graduate diplomas
(composition and performance).

Jazz Bands: Three big bands, combos,
fusion and latin ensembles,
jazz choir.

Auditions: Visit nzsm.ac.nz/study/auditions.aspx. Live audition
required for local students,
DVD for international students.

Financial Aid: Available. Contact Sarah Smythe
sarah.smythe@nzsm.ac.nz.

Scholarships: Available.

Apply by: Contact Sarah Smythe, sarah.smythe@nzsm.ac.nz.

Contact: Nick Tipping, jazz@nzsm.ac.nz,
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Prince Claus Conservatory

Groningen, The Netherlands

Student Body: Approximately 100 students.

Tuition: Approximately \$2,500/year.

Jazz Degrees: Bachelor's of Music,
Master's of Music.

Jazz Bands: Big Band, Fusion Ensemble,
Cubop Ensemble, Standards
Ensembles, Brazilian Ensemble,
New York Comes to Groningen
Ensemble.

Faculty: Joris Teepe, Don Braden,
Robin Eubanks, Alex Sipiagin,
Freddie Bryant, Gene Jackson,
JD Walter.

Alumni: Tarek Yamani.

Auditions: May and June.

Financial Aid: Available.

Scholarships: Available.

Apply by: May 1.

Contact: W. Kroonenberg,
w.s.kroonenberg@pl.hanze.nl,
or JG Krüger,
j.kruger@pl.hanze.nl.

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Contact details including information about scholarships
www.nzsm.ac.nz

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Projazz School of Music, Instituto Profesional

Santiago, Chile

Student Body: 430 students.
Tuition: \$6,100/year.
Jazz Degrees: Instrumental Performance in Jazz and Popular Music, Music Composition with emphasis in Performance, Music for Film and Audio-Visual Media.

Jazz Bands: Projazz Big Band, Colectivo Los Musicantes, Projazz Saxophone Quartet.

Faculty: Ana Maria Meza, Patricio Ramírez, Andrés Pérez, Cristián Gallardo, Andrés Baeza, Carl Hammond, Alejandra Silva.

Auditions: On-campus auditions. International students may send CD/DVDs.

Financial Aid: None.

Scholarships: Available.

Contact George Abufhele, geo@projazz.cl.

Apply by: Jan 16.

Contact: George Abufhel, geo@projazz.cl; projazz.cl.



Puerto Rico Conservatory of Music

San Juan, Puerto Rico

Student Body: 450 students, 100 jazz students.

Tuition: Undergraduate: \$75/credit plus fees. Graduate: \$150/credit plus fees.

Jazz Degrees: Bachelor's of Music in Jazz and Caribbean Music Performance, Graduate Diploma in Jazz and Caribbean Music Performance.

Jazz Bands: Two large jazz ensembles.

Faculty: Andrew Lazaro, Luis Marin, Fidel Morales, Charlie Sepulveda, Fernando Mattina.

Auditions: Feb. 12. Auditions by DVD accepted. Visit cmp.edu/admisiones.

Scholarships: Available.

Apply by: Dec. 15.

Contact: Brian Cole, (787) 751-0160 ext. 261, admisiones@cmp.edu.

St. Francis Xavier University

Antigonish, Nova Scotia, Canada

Student Body: 4,000 undergraduates, 70 in jazz.

Tuition: \$6,205 (Canadian), \$12,410 (international).

Faculty: Gene Smith, Paul Tynan, Greg Carter, Kevin Brunkhorst, Anthony Genge, Dan Sutherland.

Jazz Degrees: Bachelor's of Music Honors, Bachelor's of Arts in Music, Diploma in Jazz Studies.

Jazz Bands: Guitar Ensemble, Nonet, Latin Band, Student Ensembles, Vocal Jazz Choir.

Auditions: Arranged by March 15 (fall).

Financial Aid: Available.

Scholarships: Available.

Apply by: Visit stfx.ca.

Contact: Visit stfx.ca.

University of Manitoba

Winnipeg, Manitoba, Canada

Student Body: 285 total student body, 50 jazz students, two post-baccalaureate students.



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Jazz Degrees: Bachelor's of Jazz Studies, Integrated Bachelor's of Music/Bachelor's of Education, Post-Baccalaureate Diploma in Performance, Master's of Music.

Jazz Bands: University of Manitoba Jazz Orchestra, Jazz Lab Band, small jazz ensembles, jazz outreach ensembles

Auditions: February 17–18 (fall 2012).

Financial Aid: Available. Visit umanitoba.ca/student/admissions/finances/supports/.

Scholarships: Available. Visit umanitoba.ca/student/admissions/finances/supports/.

Apply by: Jan. 15.

Contact: Shelley O'Leary, (204) 474-6728; olearysa@cc.umanitoba.ca.

**The University of Sydney
Sydney Conservatorium of Music**
Sydney, Australia

Student Body: 80 undergraduate students, 10 post-graduate students

Tuition: To be determined.

Jazz Degrees: Bachelor's of Music, Bachelor's in Music Education, Bachelor's in Music Studies, Master's of Music, Ph.D, D.M.A.

Jazz Bands: Dedicated Improv, Small Ensembles, Big Bands.

Faculty: Craig Scott, Andrew Dickeson, Simon Barker, Mike Nock.

Alumni: Dale Barlow, James Morrison, Warwick Alder, Cathy Harley, Nikki Parrott, Lisa Parrott.

Auditions: Nov. 28–Dec. 9.

Financial Aid: Available. Visit sydney.edu.au/international/international_students.shtml.

Scholarships: Available. Visit sydney.edu.au/international/international_students.shtml.

Apply by: Sept. 30 (UAC on-time applications close), Oct. 28 (Audition applications close), Oct. 31 (International applications close).

Contact: Craig Scott, (+61) 2 9351 1267, craig.scott@sydney.edu.au, or Cedric Poon, (+61) 2 9351 1239, cedric.poon@sydney.edu.au.

University of Toronto
Toronto, Ontario, Canada

Student Body: 75 jazz students.

Tuition: Undergraduate: \$5,450 (domestic), \$23,532 (international). Graduate: \$7,672–\$8,008 (domestic),

\$16,082–21,441 (international).

Jazz Degrees: Bachelor's and Master's of Music in Jazz Performance, Doctorate of Musical Arts.

Jazz Bands: Two jazz orchestras, vocal jazz choir, 13 undergraduate small jazz ensembles, two graduate small jazz ensembles.

Faculty: Tim Ries, Phil Nimmons, Terry Promane, Terry Clarke, David Young.

Alumni: David Braid, William Carn.

Auditions: Mandatory pre-screened DVD. On-campus auditions held Jan.–April. Visit music.utoronto.ca.

Financial Aid: Available.

Scholarships: Available.

Apply by: December.

Contact: undergrad.music@utoronto.ca; music.utoronto.ca.

Vancouver Island University
Nanaimo, British Columbia, Canada

Student Body: Approx. 120 jazz students.

Tuition: Approx. \$5,000 (Canadian)/year.

Jazz Degrees: Bachelor's of Music in Jazz Studies, two-year diplomas in Jazz and Classical Studies.

Jazz Bands: Combos, big band, choirs, vocal jazz ensembles.

Faculty: Greg Bush, Patrick Carpenter, Pat Coleman, Steve Jones, Collin MacQuarrie, Myron Makepeace, Bryan Stovell, Alex Tsisserev.

Financial Aid: Financialaidinfo@viu.ca.

Scholarships: Financialaidinfo@viu.ca.

Contact: Patrick Carpenter, (250) 753-3245 ext. 2473, patrick.carpenter@viu.ca.

York University
Toronto, Ontario, Canada

Student Body: 200 jazz students.

Tuition: \$5,000/year (Canadian), \$15,000/year (international).

Jazz Degrees: Bachelor's of Arts, Bachelor's of Fine Arts, Master's of Arts and Ph.D with concentration in jazz studies.

Jazz Bands: Jazz orchestra, four jazz choirs, 17 small instrumental ensembles, three small vocal ensembles, two repertoire workshops.

Faculty: Barry Elmes, David Mott, Al Henderson, Ron Westray, Sundar Viswanathan, Mike Murley.

Auditions: February through April. Visit yorku.ca/finearts/music/apply.htm.

Financial Aid: Visit sfs.yorku.ca/aid/index.htm.

Scholarships: Available. Visit futurestudents.yorku.ca/financialsupport.

Apply by: Feb. 1.

Contact: (416) 736-5186, musicprg@yorku.ca; yorku.ca/finearts/music.

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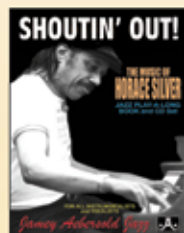
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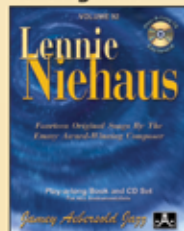


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Improvisation & Solid Fundamentals *Mastering Scale Vocabulary To Facilitate Instant Reaction To Chord Progressions*

One of the most amazing phenomena among young musicians who want to learn to improvise, or simply to learn to play their instrument better, is their reluctance to practice scales. Mastering any style of music on any instrument requires countless hours of practice. If one cannot execute scales in any key with ease, mastery cannot be achieved.

To assist young musicians in their preparation to audition for honor bands such as All District or All State, a scale exercise sheet is used. Many students do a great job preparing this exercise. The problem is, the scale sheet is nothing more than an etude learned through repetition that has absolutely nothing to do with actually knowing and understanding scales. I have listened to countless auditions where the student nails the exercise. After he or she finishes, I ask, "Can you play me an E-flat major scale one octave with an arpeggio?" Most of the time, they cannot. Somewhere in the etude they just played, the scale is hiding, but it hasn't actually been learned.

I have had success with a method that results in achieving a better understanding of, and truly random access to, scale vocabulary. All you need is your instrument, a metronome and 12 index cards with one note of the chromatic scale written in the upper left corner, like you would see on playing cards. Be sure to include enharmonic tones, for example: C#/D_b.

After warming up, shuffle the cards and fan them across a music stand so you can see each note of the chromatic scale. Set the metronome at a comfortable tempo. Depending on your skill level, you may want to start slowly. Play your major (Ionian) scales two octaves where possible. Don't slow the metronome down to accommodate the keys you have difficulty with; you must be able to play each scale at the same tempo. To equalize your ability, temporarily remove the cards for scales that you can already play with ease and focus on the more challenging ones. When you are able to play all of the scales at the same tempo, start raising the bar. Using all 12 cards, shuffle frequently and increase speed. Be sure that you can play each scale with ease regardless of the key.

Once mastery of your major scales is achieved at a reasonable tempo, practice them in thirds, fourths and even fifths. Then work

on starting them on each step. In other words, practice the seven basic modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian (natural minor) and Locrian. For example, if your first card is G, you would play: G-Ionian, A-Dorian, B-Phrygian, etc. This is a great way to get your fingers together to play modes within a key. However, we are trying to acquire random ability to play any scale at any time without delay. Once you start getting comfortable with the seven modes within one key, play one mode in all 12 keys. For example, if the first three cards are F, D_b and A, you play: F-Dorian, D_b-Dorian, A-Dorian and continue through all 12 keys. Recite what mode you are playing to help imprint the unique characteristics or sounds of a particular scale in your memory.

Once you become comfortable with your major scales and all of the modes that naturally occur within them, learning altered scales becomes much easier. By simply flattening the third of a major scale, you play the melodic minor scale, which is a superb tool for negotiating altered chords. You can also play the modes of the melodic minor following the same directions as we used for the major scale exercises. Of course, melodic minor modes have different names (I just call them modes 1-7). For use in jazz improvisation, the melodic minor scale is played the same ascending and descending; in other applications, the scale returns to natural minor when descending. Jazz publisher Jamey Aebersold has a terrific explanation of uses of melodic minor scales in his *Scale Syllabus* (Vol. 26), which is available as a free downloadable PDF via his company's website (jazzbooks.com/mm5/merchant.mvc?Screen=FREE&Store_Code=JAJAZZ).

What I have just outlined represents years of methodical practice. There are no shortcuts to becoming a great improviser. Learning scales is just a small part of what needs to be done. Countless hours of disciplined listening, transcribing and fundamental practice are equally important.

DB

JAZZ TRUMPETER KIRK GARRISON IS AN ACTIVE MUSICIAN, COMPOSER/ARRANGER AND CLINICIAN RESIDING IN THE CHICAGO AREA. HE IS AN ADJUNCT PROFESSOR AT DEPAUL AND CONCORDIA UNIVERSITIES AND IS SPONSORED BY DENIS WICK MUTES, MOUTHPIECES AND ACCESSORIES/DANSR USA. FOR CLINICIAN INFORMATION, EMAIL: KIRKGARRISON@ATT.NET.



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Sher Music Co. remains what it was when it started in 1979: a small business by musicians, for musicians. Putting together a legal, accurate, high-quality fakebook (such as *The New Real Books*) takes us about two years of intense effort and expense: finding and listening to records to discover the best tunes to include, then tracking down the publishers, doing all the business negotiations, meticulously transcribing the tunes, and reworking each chart until it is the most complete and useful version of the tune possible. Then we painstakingly copy them, proofread them and road-test them with our musician friends. We often consult with the composers, then revise them, re-copy them, paste them up in book form and proofread them until they are perfect.

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The same is true for our educational books. Mark Levine, for example, has written the most important jazz theory book ever published. It took him years to put it all down on paper (not to mention the decades of transcribing, practicing and gigging that the book is based on), and he deserves to reap some reward for that effort. Downloading illegal, free versions of his books is nothing more or less than stealing.



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Piracy of musicians’ recorded efforts is, of course, also widespread on the Internet. But here, too, you have legal, moral alternatives. For example, for about \$13 a month, you can subscribe to the online music service Rhapsody, which pays royalties for every use of every tune.

These are perilous times on our beautiful planet. The forces of greed and indifference to human suffering are increasingly powerful, and the only countervailing force is the basic goodness inherent in each of us. So we would encourage you to exercise your better nature: Work for a more just and peaceful world, be kind in all your dealings with people and use your purchasing power to support honest, life-affirming products, like the ones produced at Sher Music Co. You’ll feel better. **DB**

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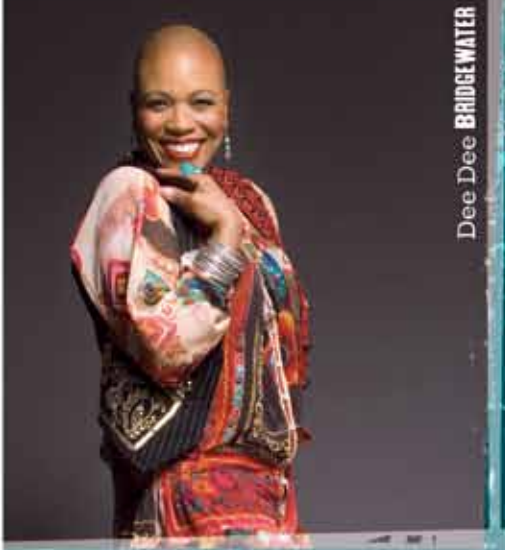
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BY JIMI DURSO



Steve Coleman's Frenetic Alto Saxophone Solo On 'Day Three'

In biblical Genesis, the third day is when land and sea were separated, and the land brought forth plants. On altoist Steve Coleman's 1998 CD *Genesis* (RCA), "Day Three" is a fast atonal 5/4 romp that has all the frenzy and intensity of terraforming. In Coleman's opening solo, he captures this chaotic energy, but at the same time is very precise, never out of control.

The entire piece is over a two-measure bass and piano vamp. Though this figure does return to a low D at the start of each measure, the grouping of notes doesn't create the sense of a tonality, so it sounds grounded but not key-centered. Coleman uses this to his advantage, playing strings of chromatic notes that don't come to rest in any tonality. But even though his solo isn't in a key per se, there are sections where he alludes to tonalities and scales, but doesn't stay there long enough for it to sound tonal. A great example is the end of measure 12 through measure 13, where he plays a G whole-tone lick (B-C#-A-G starting at the end of beat four), then a G \flat whole-tone figure (end of beat five, C-B \flat -G \flat -A \flat -G \flat) and then back to a G whole-

tone lick in the middle of bar 13. The phrases are short enough to be perceived as atonal (the nature of whole tones certainly adds to that effect) but at the same time don't sound random. Coleman is so adept at this that by the time we get to bar 23, where he actually plays within an A major scale for three full beats, he pulls out of that sound so quickly and drastically that it doesn't even sound tonal.

Equally fascinating is how Coleman navigates the odd meter. Many players need to anchor themselves on the one in order to keep their balance in unusual time signatures, but in this solo Coleman doesn't even play on the downbeat until measure 7, and even there he's playing over the bar line. This is his tendency throughout this solo: He either plays over the downbeat (measures 7-10, 13, 15, 17-18, 21-22, 24, 27-28) or avoids it entirely (3-5, 14, 20, 23, 26). The few times he plays the downbeat it's generally treated not as an arriving point, but a place of departure, as in bar 19, where Coleman leans on the A \flat (on top of the D and A in the bass, furthering the sense of non-tonality), only

♩ = 138

[bass and piano vamp]

to launch directly into another flurry. Just like Coleman's approach to tonality in this solo, rhythmically he creates the feeling of a controlled chaos.

Adding to this are many off-beat accents. We hear weak-beat 16ths, such as the "a" of four in measure 5 and the "e" of five in measure 15. Coleman also starts and ends phrases on weaker beats. His very first lick starts on the "and" of one and ends on the "a" of three, both fairly weak points in the measure. This is tempered with phrases that start or end on strong beats, as in measure 13, where every lick begins on a downbeat but ends on the "a" of that beat. The reverse occurs in the first phrase of measure 26, where Coleman starts on the "e" of three, a very weak point, but ends on the strong beat four. Check out all his phrasing, and notice how

he sometimes starts on weak beats, sometimes ends on them and sometimes does both.

We also observe a development in Coleman's rhythmic approach. In the first 11 measures, there is much more space, with quarter- and half-note rests being commonplace, as well as the full measure left silent (bar 4). There are 16th notes, but usually in two- to four-note groups, with the occasional strings of about two beats (bars 3, 8–9, 12). At measure 15, about the halfway point of his improvisation, Coleman starts playing longer strings of 16ths and leaving less space between phrases. This becomes the norm, with a few half-note rests, for the remainder of his solo. **DB**

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Gemini MS-USB PA Power To Go

Gemini has been providing products to the DJ and pro audio markets since 1974. The company's latest product, the MS-USB, is Gemini's first ever all-in-one portable PA, offering a full set of features packed into a compact design.

With a fairly wide range of professional component-level products in the company's existing line, the MS-USB is a logical next step for Gemini. Convenience, portability and versatility were obvious priorities in designing this unit, which is neatly contained in a rugged, lightweight 28-pound enclosure and features a retractable luggage handle, built-in wheels and rechargeable battery. In addition, the slim \$220 price tag makes the MS-USB an affordable solution for those on a tight budget.

The unit's functionality can be divided into four key areas: the MP3 music player, DJ controls, vocal amplification and musical instrument input. The overall layout of the MS-USB is quite simple, with front-panel jacks and volume knobs for microphone and instrument input, and a top-mounted control panel with LCD screen for the DJ functions and MP3 playback via the USB/SD card slots. The box itself appears to be quite rugged, with aluminum construction and heavy-duty corner and edge guards that house an 8-inch speaker pushing 50 watts of RMS power. The MS-USB can be run off a standard power cord or battery power (its rechargeable battery is good for 12 hours of use). A built-in pole socket allows the unit to be easily mounted on a standard speaker stand for elevated placement.

The MS-USB has two inputs for microphones: one with a combo plug for either XLR or quarter-inch, and another for quarter-inch cables that doubles as the instrument input. The lack of phantom power is a bit of a disappointment. Also, controls here are minimal, with only channel volumes and a master volume available. Providing some tonal adjustments and on-board reverb would greatly improve functionality in this area.

I played an acoustic guitar through the Gemini and found it acceptable. Singing and playing through the MS-USB does function as promised, but distortion will occur at higher volumes.

For playing pre-recorded music, the MS-USB offers many options. The RCA inputs allow access to nearly any audio device, but the unit really shines when using the USB or SD card slots to play your MP3 files off of thumb drives or SD memory cards. Music from these sources is selected using the LCD screen and a navigation knob, which allows for track and folder selection. In addition to the basic play, pause and forward/reverse search buttons, the MS-USB also has cue, repeat and looping functions. For the DJs, Gemini provides a variable pitch control, pitch bending and a reverse play option. Overall, the digital music player works well, and combined with the microphone and instrument inputs the MS-USB can pro-



vide a complete performance solution. "Simply throw your backing tracks onto a USB stick, plug it in and you have your backing band," said Jim Soviero of GCI Technologies, Gemini's corporate affiliate.

The Gemini MS-USB has some nice features, and its portability and rugged construction are definite pluses. Although it is capable of a variety of tasks, there are a few omissions that limit its overall ability to satisfy the needs of the demanding professional user. However, at its highly affordable price point, the MS-USB can be a handy tool for many. —Keith Baumann

Ordering info: geminidj.com

Charlie Parker Legends Series Mouthpiece Historic Opportunity

The Legends Series of saxophone mouthpieces presents a historic opportunity for today's players. Designed by mouthpiece-maker Aaron Drake exclusively for RS Berkeley Instrument Co., they are technically accurate reproductions of the actual mouthpieces played by some of the world's great jazz saxophonists, including Stan Getz, Johnny Griffin and Charlie Parker.

The Charlie Parker Legends Series Mouthpieces came to life through the collaborative efforts of RS Berkeley, Drake Mouthpieces and Charlie Parker's daughter Kim Parker—who allowed the team access to her father's saxophone and setup, and gave them the official OK to use modern technology to replicate Parker's historic white alto mouthpiece.

I had a chance to play-test the Charlie

Parker Legends Series Mouthpieces on my vintage Selmer Mark VI alto (#128,000). I tried two pieces: a 5-star (.72) and a 6-star (.82). Testing the 6-star first, I immediately liked the tonal quality and the feel of this piece, as it presented a very focused and medium-bright tone, all very even and easy to control. I could feel the projection and "pop" of accented notes, along with the edge and tonal color I have been looking for. After playing for some time, as well as jamming along with some rhythm-section CDs, I came to trust this mouthpiece—in its evenness, flexibility and response.

I switched to the 5-star using the same reed (a regular Vandoren 2.5) and found it equally good in terms of evenness and projection, albe-



it a little brighter than the 6-star. For my taste, I preferred the 6-star, but I think you would do well with the 4-, 5-, or 6-star depending on your reed selection and desired level of brightness. The 4-star (.62) is the exact replica of Parker's original mouthpiece and would probably be best suited for alto players who like to use a stiffer reed. All three models feature a medium baffle and medium-size chamber. —John Ruf

Ordering info: rsberkeley.com

Sax Dakota SDAS-1020 Alto *Straight Shooter*

Don't let Sax Dakota's futuristic-looking straight alto startle you into disbelief. It's actually a retro design that dates back to when Adolphe Sax first invented the instrument more than 100 years ago.

The SDAS-1020 is a professional-quality horn that offers all kinds of interesting tonal and sonic possibilities due to its straight body design and slightly curved-up bell. You get much less air turbulence inside the horn than you do with curved models, resulting in a darker, mellower sound. You can easily direct your sound so it reflects off the floor, giving sax players a fresh way to hear themselves and a new perspective on how their tone projects over distance. The resistance or back-pressure of the instrument is completely different than regular curved altos, providing players with a whole new palette of tonal flex-



ibility. This horn is probably best played standing; you can actually feel it vibrate from your head to your toes.

Best of all, the horn plays with ease. I was blown away by how cleanly my altissimo notes spoke. The mechanics and keywork are top-notch: Solid stainless steel rods guarantee fast and secure key pad closure, and double key arms enhance the action of all keys and tables. Other cool features include black oxide steel springs and pivot screws, abalone mother-of-pearl finger inlays, custom Italian pads and tasteful hand engraving.

The SDAS-1020 is available in a satin Gray Onyx finish exclusively. It carries a suggested retail price of \$3,700—more than the company's curved alto, but definitely reasonable for a horn of this caliber and character. —Ed Enright

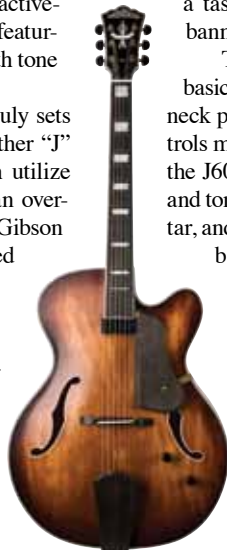
Ordering info: saxdakota.com

Washburn J600 *Classic Feel, Vintage Appeal*

As the newest addition to Washburn's Jazz series, the J600 is an attractively priced, full-sized archtop guitar featuring vintage styling and a full, smooth tone suitable for both jazz and blues.

Retailing for \$1,247.90, what truly sets the J600 apart from Washburn's other "J" models (J3, J4, J5 and J7)—which utilize a fairly standard gloss finish and an overall design reminiscent of the 1960s Gibson L5—is its simplicity and factory-aged vintage appearance.

The J600 is manufactured in China, and its fully hollow Venetian cutaway body is built from all laminate woods using spruce on the top and nicely figured maple for the back and sides. Laminate does weigh a bit more than solid wood, and this guitar feels somewhat heavy as a result. The pickguard is solid ebony, as is the rather hefty tailpiece. The guitar has a standard adjustable floating bridge, which is also ebony, but features a bone cap to provide extra warmth to the overall tone. The neck is maple with a rosewood fingerboard featuring block pearl inlay and comfortable jumbo frets. The



peghead is attractively bound and has a tasteful Washburn logo with sleek banner inlay.

The electronics on the J600 are basic, using one floating humbucker neck pickup with volume and tone controls mounted into the top. Acoustically, the J600 does have a fair bit of volume and tone, particularly for a laminate guitar, and I am sure that its large 16.5-inch bout width and 3.75-inch depth help out tremendously. Single notes and chords have good balance, clarity and sustain, and the J600 is even capable of producing a respectable bark when slamming out rhythm big-band style.

Although it produced a passable jazz tone, I found the sound a little thin and lacking a bit of the warmth and fatness achievable with a high-quality jazz pickup. The guitar does, however, have a really nice bite to it and can pump out some punchy blues tones, particularly when using a tube amp.

—Keith Baumann

Ordering info: washburn.com



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Also available is Burge's Relative Pitch Ear Training SuperCourse, 41 CDs of increasingly intense sessions that delve into music theory, starting simply and ending at an advanced stage that promises to hone the listening skills of even the most accomplished composers and instrumentalists.

I've got quite a long way to go with both courses. But the considerable time I plan to continue to put into Burge's master classes will be well worth it.

—Ed Enright

Ordering info: perfectpitch.com

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Tascam's new MD-CD1mkIII is a combination CD player

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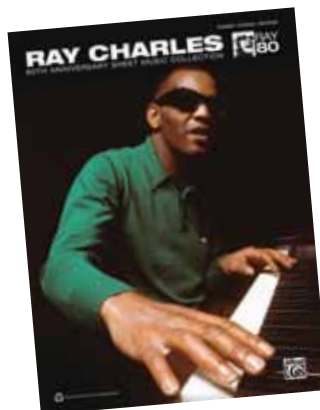
MALLET ACADEMICS

Adams has unveiled the Academy series, which includes a three-octave graduated bar Padouk Marimba (pictured) and a 3.5-octave Light Rosewood Xylophone. Both keyboards feature an integrated resonator rail system and a rigid aluminum beam structure that makes them lighter and more durable. **More info:** adams-music.com

LIGHTWEIGHT HAMMOND

Hammond-Suzuki USA has released its first ultra-portable electronic key-

board: the SK-1. At 15 pounds, it's a mere wisp compared to the company's 400-pound B3 organ. The SK-1 features classic Hammond organ tones joined by an Extravoice division with acoustic piano, electric grand piano, "Rho" electric piano, "Wurl" electric piano, digital electric piano, harp-sichord, string synth and accordion voices. **More info:** hammondorganco.com



RIFFIN' ON RAY

Alfred has published the officially licensed commemorative edition of *The Ray Charles 80th Anniversary Sheet Music Collection*, arranged for piano, voice and guitar. The collection features 28 songs recorded by Charles, including "Hallelujah I Love Her So," "Mess Around," "What'd I Say" and "Georgia On My Mind." Each transcription features his signature piano riffs and solos. **More info:** alfred.com



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POCKET TUNING

Meisel's new MPT-70 Pocketuner is less than 2 inches in diameter and will tune any instrument. It's fully chromatic and features a range from B0-B7. The tuner has a built-in stand and keychain, as well as a large display that changes color from blue to green when a note is in tune. **More info:** meiselsaccessories.com



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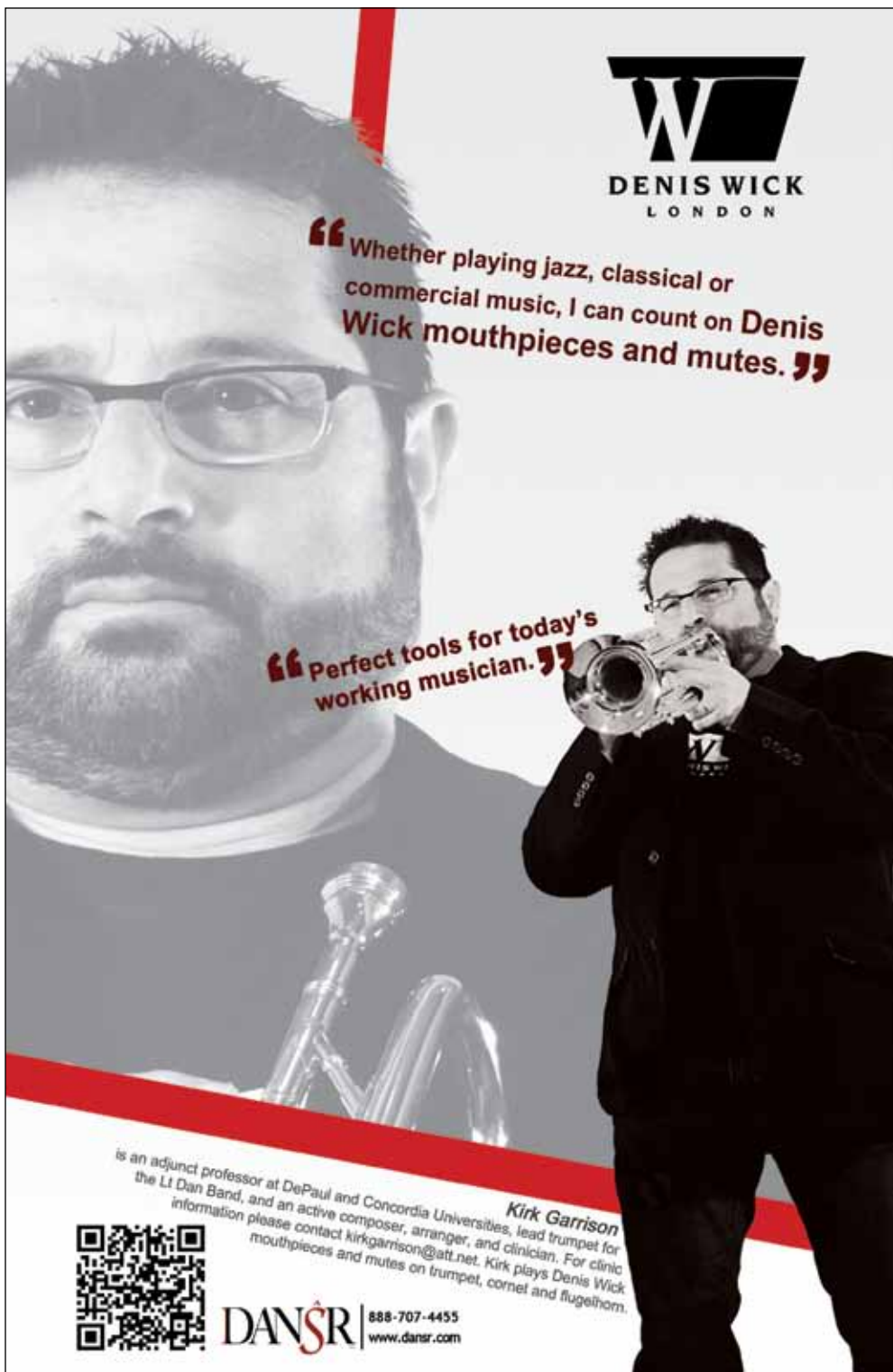


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Kirk Garrison is an adjunct professor at DePaul and Concordia Universities, lead trumpet for the Lt Dan Band, and an active composer, arranger, and clinician. For clinic information please contact kirkgarrison@att.net. Kirk plays Denis Wick mouthpieces and mutes on trumpet, cornet and flugelhorn.



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CalArts Increases Global Awareness

On the day drummer Michael Lockwood completed his Master of Fine Arts degree from the California Institute of the Arts, he performed in a two-hour recital featuring 10 different ensembles, and a reception that spotlighted West African rhythms. It was this opportunity—to study a wide spectrum of music—that initially attracted Lockwood to the small Valencia, Calif., jazz program.

Founded by David Roitstein and bassist Charlie Haden in 1983, the jazz program at CalArts' Herb Alpert School of Music now includes more than 200 students—roughly 45 student jazz majors and 20 world music majors. But students in the CalArts jazz program aren't confined to a strict jazz curriculum. Many programs within the school—such as jazz and world music classes—tend to overlap. Regardless of their area of study, students are free to register for classes or ensembles outside of their major.

Roitstein said that students enrolled in the jazz program “spend more time in the world music program than in jazz ensembles or jazz classes.”

“Not only do we allow them to, we encourage them to, because that's going to move their music forward,” he explained. “They're going to get a real deep experience and knowledge with these other world music traditions that they would never get from just studying a narrow range of jazz pedagogy.”

Lockwood, 27, graduated from the CalArts master's program with an emphasis in composition, but has performed in a number of diverse ensembles. Many of his previous projects have incorporated free improvisation, electronics, salsa and various African music styles. He also found time to play in an Afro-beat project, perform with a Frank Zappa cover band and study such exotic instruments as the tabla, congas, timbales and sogo, a low-pitched drum from Ghana.

“I basically just went there with the intention of being as involved as I could be and writing as much music as I could,” said Lockwood, a Reno, Nev., native. “There's so many amazing musicians there. I just went with it. I didn't work a day job. I was there every day—Saturday, Sunday, it didn't matter—just focusing on playing, practicing, writing, and learning.”

Lockwood also performed on six of the 13 tracks on *CalArts Jazz 2011* (Capitol/EMI), the 22nd compilation release from the CalArts jazz program. The album typifies the program's reach with influences from bop and jazz-rock



to African, Middle Eastern and American folk music.

Like Lockwood, Joanna Malfatti recently completed a Master of Fine Arts degree and appeared on the student compilation. She played djembe on her composition “Dum Tek,” on which she includes three percussionists. Malfatti also augmented her drum kit with a frame drum, pandeiro, conga and a mounted spaghetti drum for the composition. In lieu of conventional drum sticks, she used a mallet, Pro-Mark Hot Rod drumsticks and her hands.

Malfatti, 33, said studying West African and Indian music helped sharpen her ear and broaden her perspective of rhythm. Folkloric music isn't always transcribed, she said, “so it really develops your listening skills, which is going to translate to anything that you're doing musically.”

The San Francisco native also added that CalArts' world music program has inspired her to start analyzing music in more global terms.

“There's different ways that rhythm is approached or even thought about,” Malfatti said. “So you can bring that into [the drum kit]. The Indian music is very organized rhythmically. It's almost mathematical. I [also] think of cycles now sometimes when I play, which is an African influence. So even if you aren't trying to put it into more Western contexts—if you're listening to it enough and working with it enough—it just sort of starts to come out in what you're doing.”

Roitstein also attributed the varied sensibilities of the students to the program's all-inclusive nature.

“In most musical cultures around the world, things are not separate,” Roitstein said. “So if someone is studying West African music, for instance, they're going to learn songs, they're going to learn the dances, they're going to learn lots of instruments, and they're going to understand how they all relate.” —Eric Fine



Star Pupils: The University of North Carolina at Greensboro's Jazz Ensemble has released two full-length CDs: *Lee Konitz Live With The UNCG Jazz Ensemble* and *The Music Of Joel Frahm And Seamus Blake*. Both albums are arranged by the students, who most recently have performed at New York's Lincoln Center.

Details: uncg.jazz.edu

Amazing Grace: The Los Angeles Music Academy College of Music announced that Kathleen Grace was promoted to co-chair of the college's vocal department. Grace, who has been heavily involved with the school since 2008, will oversee its day-to-day operations with Grammy nominee Tierney Sutton.

Details: iamusicacademy.com

Sight and Sound: The Manhattan School of Music (MSM) Jazz Arts Program presented its “Sound And Image” program for the 2011–2012 season, an examination of the relationship between composers, visual artists, modern dancers and filmmakers. Highlights of the upcoming season include a collaboration between the Limon Dance Company and the MSM Chamber Jazz ensemble, as well as a 50th anniversary celebration of “West Side Story.”

Details: msmyc.edu

Camp Town: The third annual New Orleans Traditional Jazz Camp has been announced for June 10–15, 2012, at the Bourbon Orleans Hotel. This year, the camp is also accepting applications from high school musicians. Faculty members include Connie Jones, Gerald French, Matt Perrine and others, all of whom will instruct campers in solo and ensemble settings.

Details: neworleansradjazzcamp.com

Faculty Expansion: The University of Miami's Frost School of Music appointed trumpeter Brian Lynch and pianist Martin Bejerano to its faculty for the 2011–2012 academic year. Lynch, who was a former faculty member at New York University, regularly conducts clinics worldwide. In addition to maintaining a busy teaching studio, Bejerano also continues performing regularly.

Details: miami.edu

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Ben Allison

Assistant Ben Allison took his first DownBeat Blindfold Test in front of a live audience at Freihofer's Saratoga Jazz Festival in Saratoga Springs, N.Y., on June 25. Prior to the test, Allison played a set on the main stage with his band and later performed a support role in guitarist Steve Cardenas' trio on the Gazebo stage. Allison's latest release is *Action-Refraction* (Palmetto).

Dave Holland Quintet

"The Eyes Have It" (from *Critical Mass, Dare2/Sunnyside, 2006*) Holland, bass; Chris Potter, tenor saxophone; Robin Eubanks, trombone; Steve Nelson, vibraphone; Nate Smith, drums.

Obviously, this is Dave Holland, the gold standard of bass player-leaders working today. He's a true original. And that's Chris Potter, who is a contemporary of mine and a tremendous sax player. Was that Nate Smith? Fortunately, Nate played with my band a couple of weeks ago in Brooklyn. It was my first time playing with him. Dave Holland is the kind of bass player and leader who inspired a generation—at least my generation. He's a great writer, and his facility with the instrument is matched only by his melodic ideas and the beauty of his playing. I don't know this album, but I know Dave's sound.

Charles Mingus

"Tijuana Gift Shop" (from *New Tijuana Moods, RCA, 1996, originally rec'd 1957*) Mingus, bass; Jimmy Knepper, trombone; Curtis Porter, alto saxophone; Clarence Shaw, trumpet; Bill Triglia, piano; Denny Richmond, drums.

I have no idea who this is, but I'm going to hazard a guess: William Parker, because it's got a bit of an out vibe and I hear a lot of Mingus references. William has that same aggressive sound as Mingus, and I heard a band of his that had that instrumentation. Why not Mingus? It seemed like it could be, but there's something not quite there about it—unless it's later Mingus or Mingus that I'm not familiar with. You hear a lot of Mingus in it, but I don't think it was him. [afterwards] It's Mingus? Well, it did sound like a Mingus tune that he wrote with classic jazz references of his era and snaky melodies. He was another one of the great bass player-leaders, who had a loosey-goosey approach. It was OK for him to play in an expressive way where the beat would be turned around and where the pitch would be a little in between the notes. But that was the magic of his music. Mingus wasn't shy; he was aggressive and created a jungle-like music.

Victor Wooten

"A Show Of Hands" (from *A Show Of Hands 15, Vix Records, 2011*) Wooten, electric bass.

That's amazing. I'm imagining that the bass player is using the two-hand technique. At least two hands. I'm not quite sure who this is, but the people I've seen do this are Victor Wooten and Richard Bona. For my money, that's Victor. His brain is crazy. I met Victor at the North Sea Jazz Festival, which typically invites artists to have lunch with each other. I had lunch with Victor and Charlie Haden, who is one of my all-time favorites. [afterwards] It's Victor? I like this piece. I'm not always the hugest Victor Wooten fan because we don't always connect aesthetically. But I liked the textural stuff in this piece that had a lot of harmonic appeal. It appeals to me as a composer.

Christian McBride

"Night Train" (from *Gettin' To It, Verve, 1995*) McBride, bass.

That's wicked. I don't recognize the recording, but I like how this bassist plays with the back of the bow at the beginning and at the end. When I think of people playing with a bow, it's Slam Stewart, Major Holley,



maybe Milt Hinton. I'm thinking Milt because of the percussive quality. When I first came to town, I saw him at the Village Gate. He could slap the bass like it's nobody's business. So, I'm going to say Milt Hinton. No? [Audience member guesses Christian McBride.] It is? I'm really surprised. This must be something old. We played opposite each other at a fundraiser about a month ago, and he has such a prodigious technique. On this record, I hear a much younger Christian McBride. It doesn't show the uber chops that I associate with him today. But I do hear a lot of soul.

Ron Carter

"Rufus" (from *All Blues, CTI/Sony Masterworks, 2011, originally rec'd 1974*) Carter, bass; Joe Henderson, tenor saxophone; Roland Hanna, piano; Billy Cobham, drums.

Well, here's another one I don't recognize. I hear a '70s sound that's amplified, and the bass player is doing a lot of slides and pull-offs—what we call hiccups. He's also playing a lot of tenths. When I think of that style, I think of Ron Carter, especially. So Ron is going to be my guess. This is a later Ron style than the Miles era. Am I close? When I first came to New York, I couldn't really play. I was just starting to dive into the jazz world. One of the first artists I was attracted to was Miles Davis, and I listened to all of his '60s material, so naturally I became a big fan of Ron Carter. So who did I see playing right next door to my dorm—Ron Carter and Kenny Barron at this little place in the Village called Knickerbocker. That was a pivotal moment to hear him and be so close.

Marcus Miller

"Blast!" (from *A Night In Monte-Carlo, Concord Jazz, 2011*) Miller, electric bass; Alex Han, alto saxophone; Federico Gonzalez Peña, piano; DJ Logic, turntables; L'Orchestre Philharmonique de Monte-Carlo.

This sounds like the '80s for some reason. Obviously it has a lot to do with the slapping. Whenever I hear slaptastic music, I think of Marcus Miller. I don't know this music, and the symphony orchestra is throwing me. When I saw Miles' band in 1982, Darryl Jones was playing and slapping. But then Marcus came along, and he brought it to a whole other level in terms of his facility and what he did with it. A lot of people play slap bass, but I'm talking about the nuance of playing—not just the bass lines, but also solositic slaps. So I think this is Marcus Miller. **DB**

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Used for many years in film and broadcast, Mid-Side recording combines a uni-directional Mid mic that captures sound directly in front of you and a bi-directional Side mic that captures sound from your left and right. By increasing or decreasing the level of the Side mic, you can control the width of the stereo field which gives you incredible flexibility over your recordings.

YOU STILL GET X/Y...

And with Zoom's X/Y stereo condenser mics, you'll get great recordings with natural depth and accurate imaging every time.

COMPLETELY SURROUNDED.

Using the H2n's Mid-Side and X/Y mics together in 2 or 4-channel mode, you can create stunning 360° surround sound recordings.

20 HOURS OF BATTERY LIFE.

The H2n provides over 20 hours of continuous operation on just two standard AA alkaline batteries! This astonishing feature enhances the H2n's flexibility and convenience.

WE'VE GOT YOU COVERED.

Never again will you have to worry about losing recorded data to unexpected errors. Whether you experience battery loss or an accidental power-down, the H2n's Date Recovery function will automatically restore your data the next time it's powered on.

PLAY BACK AND LISTEN.

Ensure your recordings are being captured just the way you want. The H2n's built-in reference speaker allows you to listen to your recordings with exceptional clarity.

Zoom H2n Handy Recorder
A new standard in portable recording.



ZOOM