

Eric Nemeyer's

Jazz Inside

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The Mind, Body & Spirit of Jazz In New York & Way Beyond

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Stanley Clarke

Jazz Education Sourcebook & Program Guide

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Princeton University Dr. Anthony D.J. Branker

By Gary Heimbauer

I believe it is so important to have the kind of formative college experience that provides students with opportunities to gain exposure to a breadth of academic disciplines and courses outside of their area of concentration because these kinds of experiences will ultimately impact their thinking and learning in significant ways.

JJ: What is the vision or mission that is the cornerstone of your school's jazz program?

AB: The Program in Jazz Studies at Princeton University is dedicated to providing a much-needed educational forum for the study of the performance practices and rich cultural legacy of jazz. Students in the program can participate in a number of academic courses from the music department curriculum, as well as approved interdisciplinary offerings, that en-

courage the study of the historical, cultural, social, theoretical, stylistic, and creative issues that pertain to the jazz idiom. They also have the opportunity to be involved in a number of jazz outreach activities that are designed to enrich elementary, middle school, and high school students throughout the state, as well as the community at large. While the Program in Jazz Studies is not designed to produce professional jazz performers, it will provide a foundation upon which a student may build in order to go on to further training while receiving a superior liberal arts education.

<http://www.princeton.edu/~puje/>



JJ: At least two, sometimes conflicting motives drive students' educational pursuits. One driving force is the purity of purpose of learning, for its own sake, as much as possible to develop one's knowledge and skills. A second driver is the desire to have that education or degree lead directly to a job or financial gain. Could you comment?

AB: Based on my own experiences as a learner and
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Queens College Michael Mossman

By Eric Nemeyer

"what determines a student's success is whether they decide to see the world as a place of abundance, where the success of others is to be applauded and emulated, or a place of scarcity, where the success of others is to be feared."

JJ: What is the vision or mission that is the cornerstone of your school's jazz program?

MM: At the Aaron Copland School of Music, we are a quintessentially New York kind of place. No pretense or hype, no airs and no barriers between jazz and classical divisions. Our founder, Jimmy Heath, created a program that emphasizes traditional skills in jazz performance and composition/arranging and that encourages exploration of all types of excellent music. Our performance faculty are all successful and active players who can prepare students for the music of today. Our composition faculty equally are active in the scene our students wish to enter.

JJ: What are some of the distinguishing characteristics of your school's jazz program?

MM: Significantly, we are Queens College, City University of New York, a public school. Our tuition is subsidized by both New York City and State. We are affordable and our program is of equal quality to the other fine New York area schools. We serve a large number of international students as well as New York City residents, including musicians seeking work in the New York public school system. Our graduates include Monk award winners, Grammy winners and professors in many of the other New York area schools. A major feature of our program is our emphasis on arranging and composition, even for our performance majors. We encourage our students to develop all the skills they will need to prosper in an increasingly com-



petitive world. That includes music business training.

JJ: At least two, sometimes conflicting motives drive students' educational pursuits. One driving force is the purity of purpose of learning, for its own sake, as much as possible to develop one's knowledge and skills. A second driver is the desire to have that education or degree lead directly to a job or financial gain. Could you comment?

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<http://qcpages.qc.cuny.edu/music/>

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The combination of a conservatory level music school with a significant liberal arts education simply offers my students more opportunities than a conservatory education alone. In this sense, I expect more from my students as a career in the arts is not an simple walk in the park, but consists of many factors, with the very least as being at the right place at the right time.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

DS: Tuition costs have always been a major challenge for students, especially with schools located in major metropolitan centers. I have always believed that there are opportunities for creative people who are truly dedicated to a life in the arts. I am a firm believer in jazz education as it offers anyone the opportunity to move forward and explore the world. The biggest challenge is to believe in oneself.

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aspiring musician, I believe it is so important to have the kind of formative college experience that provides students with opportunities to gain exposure to a breadth of academic disciplines and courses outside of their area of concentration because these kinds of experiences will ultimately impact their thinking and learning in significant ways. There is so much to be gained by being exposed to and taking part in the kind of sharing and exchange that takes place in a liberal arts setting in classrooms where students with different backgrounds, perspectives, goals, and experiences meet and engage in exploration and discovery with each other.

JJ: What are some of the biggest challenges current students are and will be facing and how is your program preparing them to overcome those to succeed?

AB: I think one major challenge is to be able to “think outside of the box.” Sometimes when we become well-versed in one particular area of music and hence only familiar with approaches to music-making or conceptual thinking that are found within, this can result in our not being as “open” to the existence of other ways of thinking, experiencing, or creating. I believe it is extremely important, especially in these

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JJ: In our music business course we counsel students that their most likely avenue of success is the one that takes them straight to the roots of their passion. Illusions of job security have been blown out of the water recently. Successful musicians tend to be self-motivated and entrepreneurial by nature and, as such, better prepared for today's economy than the mass of people looking to follow the crowd toward a safe career choice, only to spend years of their lives working in a job they don't like and have the rug pulled from under their feet when the economy takes a dive. We

JJ: How do you help students to bridge the gap between the academic environment and the “real world” where competition, earning a living and other things impact artistic pursuits?

MM: First of all, I've tried to change the academic, or rather; the conservatory environment within my program to better emulate the real world for students, while they are still in school. As my program is located in the heart of Greenwich Village, the real world is unavoidable as students walk to class. My students are actively performing throughout the city, especially in the Village as we have unlimited access to clubs, coffee houses, and bistros where students can learn to get their professional skills together. Additionally, we have developed a strong music industry internship program where my students have interned at locations including NBC's Saturday Night Live, The Blue Note Jazz Club, and Jazz at Lincoln Center. We have had great success over the years in placing students in part and

formative years, for students to be exposed to a diversity of thought and experience. One thing our program tries to do is provide an assortment of educative and perspective-opening experiences. This might include: 1) the wide variety of conceptual small groups that we offer (e.g. jazz composers collective; free to be ensemble; crossing borders improvisational music ensemble; Monk/Mingus Ensemble; Wayne Shorter Ensemble and other such theme related groups; 2) always striving to present a diversity of music, musical approaches, and themes in our concert presentations; 3) providing opportunities for international performance and collaboration with student musicians from abroad; and 4) the content of our academic offerings in jazz studies, where students take courses in jazz performance, theory, composition, history as well as approved interdisciplinary offerings that encourage the study of the historical, cultural, social, theoretical, stylistic, and creative issues that pertain to the jazz idiom and music-making in general.

JJ: Could you share some words of wisdom, or a quotation or idea that embodies the kind of character, integrity and ethics you envision for your students.

AB: Recognize and appreciate the life journey that you have embarked on, as it will not only inform your mu-

feel the choice between knowledge and creativity, on the one hand, and financial gain, on the other, is a false one. Music is one of the world's most profitable industries. It is our mission to prepare our students to learn both the artistic and career skills they need to be financially successful living the life they choose and which they earn through their creativity and hard work.

JJ: What kinds of guidance does your program offer to ensure that students are positioned with the business skills to empower themselves?

full-time positions upon graduation, creating important networking opportunities, and as ways to sustain a living as they develop their performance careers.

JJ: Is there anything about your program or activities that I haven't prompted you about that you would like to discuss?

MM: This past May, Steinhardt presented alumnus Wayne Shorter with an honorary doctorate at the NYU Commencement. I had the great privilege of presenting Mr. Shorter at the ceremony at Yankee Stadium. One of the most poignant comments he made was that “being a musician, and pursuing a creative life offers us a ticket to the universe.” In closing, all I can say is that we are all most fortunate to be surrounded by the likes of Wayne Shorter, and definitely need more people to follow in his footsteps, or should I say “Footprints.” [the well known composition by Wayne Shorter] ■

sic, but also the person you are in the processing of becoming. Every interaction and “lived experience” you encounter can ultimately serve to shape your thinking and inspire you to, as educational philosopher Maxine Greene would say, “open windows on alternative realities” and “move through doorways into spaces some of us have never seen before.” Simply stated, Always be willing to explore if you want to discover!!

JJ: Is there anything about your program or activities that I haven't prompted you about that you would like to discuss?

AB: A recent \$4M gift by Princeton alum Anthony H.P. Lee is to support the study and performance of jazz at the university. There is the creation of a certificate program in jazz studies; a planned international tour for one of our small groups in the spring of 2011 to the Estonian Academy of Music and Theatre in Tallinn to collaborate with students in their jazz program in master classes and concerts; plus we have two exciting presentations planned for this coming year that will feature Brazilian singer-songwriter Gilberto Gil on October 16, 2010 and Terence Blanchard and his quintet performing music from his Grammy Award-winning *A Tale of God's Will: A Requiem for Katrina*, on April 8, 2011. ■

MM: In our music business course we teach students to write business plans and then apply those terms and standards to their own projects to see if they would pass muster with their local loan officer. Most musicians have no idea of how products, even creative products are conceived, marketed and distributed. They expect others - including family members - to risk their assets to fund their artistic aspirations with no clue as to how their projects can recoup their expense, even less create the kind of profit needed to sustain their activities over a lifetime. We stress the need to understand all

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