

What For, Jazz Studies?

BY TODD MATTHEWS

This is the first in a series of three articles looking at the role of a formal education in a creative musician's development today —Ed.

As far as jazz vocalist Greta Matassa is concerned, she has studied with the greats. Ella Fitzgerald taught her how to scat... Anita O'Day showed her a thing or two about phrasing... And she honed her sense of rhythm with Frank Sinatra...

Most jazz vocalists would savor the thought of learning under the direction of such musical giants. According to Matassa, most jazz vocalists still *can*. "As a teenager, I was very much into learning about music by just listening to it, singing along to it, dissecting it." While it is true that Matassa didn't directly work with the likes of Fitzgerald, O'Day, and Sinatra, she *did* manage to build a successful career as a jazz musician by dismissing a formal education in music and, instead, learning the art largely by listening to records and teaching herself. "At the time," says Matassa, "I thought, 'I bet I can learn a lot by just singing along with these people. Make *them* my teachers.' In a nutshell, that's what I did. I ear-trained by listening in-depth and trying to get as close to the particular sounds and things they were doing. I learned to do everything I have done by copying what I thought was really good that somebody did, and then homogenizing it and making it a part of my own concept and in-the-moment-ness of jazz. I borrowed a lot of it, but I made it my own."

The value of music education in jazz is a topic much discussed among critics and musicians. During the first half of the twentieth century, jazz was "taught" in the various clubs and dance halls across the country. In 1940s New York City, clubs—such as the Three Deuces, the Onyx, Kelly's Stable, and the Spotlite—lined Fifty-Second Street, and served as proving grounds for jazz notables like Miles Davis, Dizzy Gillespie, and Coleman Hawkins. In Harlem, Minton's Playhouse was "schooling" jazz musicians—and turning out superstars.

Indeed, many of the top musicians throughout the history of jazz have at times bemoaned the importance of music education, if not dismissed it altogether. Roy Hargrove once commented, "You can't learn jazz in school." Miles Davis, in his autobiography, painfully recalled his schooling at Juilliard as a "sorry" experience that "bored [me] to tears." Davis eventually dropped out, turning instead to the New York jazz clubs for musical direction. Similarly, Louis Armstrong learned to read music only after joining a riverboat band.

See Jazz Studies, page 5

Unrepentantly Penitent

BY PETER MONAGHAN

Charles Gayle & Michael Bisio

with D'Vonne Lewis

Sunday, January 11, 8pm
Tractor Tavern

Anyone versed in the trajectory of free jazz, from the 1960s forward, has the same reaction to the music of Charles Gayle: He's the *real deal*.

That is particularly the reaction of anyone who hears him perform live. The 63-year-old New York saxophonist and pianist—as well as bass clarinetist, drummer, and vocalist—has been mesmerizing audiences for decades, but unlike most jazz players of renown, he did relatively little of his performing on stages and on records until the late 1980s. Before he made a huge impression on the progressive-jazz scene, issuing a series

of searing CDs, he spent a good part of 20 years scrambling on the streets of New York, playing for spare change.

Certainly, he never shortchanged any of his listeners on street corners and in underpasses and subways, nor has he done so since taking again to playing indoors and on disc. He is, to say the least, a torrid player: Relentlessly, he gets after it—and "it," in his case, is a whole realm of most rarified sound and spirit.



photo by Laurence Svirchev

He is as unyielding a player in the free-jazz tradition as any alive. He channels auras of Ayler, Coltrane, and other giants of the 1960s through a sensibility that is all his own.

As *Creative Music Archive* puts it: "In performance, he plays as one possessed, with a passionate, warbling, broad sound that includes shrieks, screams and multiphonics and a stamina that allows him to improvise non-stop for hours at a time."

Gayle, Nicky Baxter nicely added in *MetroActive* (San Jose), "takes up where the pointedly political New Thing/Black Music vanguard of the 1960s left off. Gayle's music

See Gayle, page 7

Notes

PREPARING FOR EARSHOT'S 20TH ANNIVERSARY

The initial meetings that led to the formation of the Earshot Jazz Society of Seattle (Earshot Jazz) took place in late months of 1984.

Our 20-year anniversary is an excellent time to look around and take stock. In preparation for the next 20 years, the time has come for honest evaluation of the work we've done thus far, and the application of some community wisdom to guide our future activities. We'd like your help.

Earshot Jazz will convene a series of focus group meetings in the coming months, calling on broad range of musicians, educators, audience members, arts professionals, donors, industry leaders, and others for participation. We will also solicit input and suggestions from our community through printed, and on-line surveys, and a 24-hour feedback line at (206) 547-9787.

Organizationally, the Earshot Board of Directors will craft new short term (five-year), and long term (twenty-year) plans in 2004. Those plans will be informed and guided by input gathered in surveys undertaken in the coming months. It is important that we hear from *you*.

We invite you to join our evaluation and planning process. Watch these pages and our web site for information and feedback forms. Call our office, or the 24-hour feedback line, anytime to express your opinions or interest in participating in a focus group.

Join us as we celebrate 20 years in support of Seattle jazz. And help plan for a future that continues to value the rich tradition of "America's most important contribution to world culture" — Jazz.

LET US HEAR FROM YOU!

Please don't hesitate to let us know your thoughts on our programs and presentations. We remain open and eager for your input. Feel free to contact us with your suggestions by phone (206) 547-6763, e-mail (jazz@earshot.org), or regular U.S. Mail (3429 Fremont Pl. N. #309 Seattle, WA 98103).



RICHARD BONA

January 2 – 4

MAYNARD FERGUSON & HIS BIG BOP NOUVEAU BAND

January 6 – 11

JOHN HAMMOND

January 13 – 14

SHEMEKIA COPELAND

January 15 – 18

LUCIANA SOUZA/ ROMERO LUMBAMBO

January 20 – 21

OLETA ADAMS

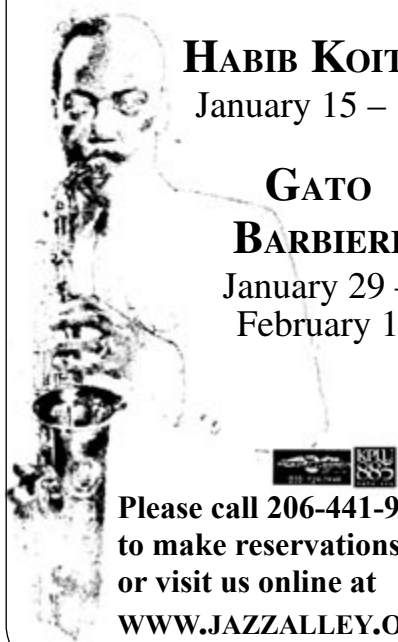
January 22 – 25

HABIB KOITÉ

January 15 – 18

GATO BARBIERI

January 29 –
February 1



Please call 206-441-9729
to make reservations
or visit us online at
WWW.JAZZALLEY.ORG

EARSHOT JAZZ

"A Mirror and Focus for the Jazz Community"

3429 Fremont Pl., #309, Seattle, WA 98103

© 2002 Earshot Jazz

General Information: (206) 547-6763

Fax: (206) 547-6286

email: jazz@earshot.org

Web Site: www.earshot.org

Executive Director: John Gilbreath

Earshot Jazz editor: Steve Cline

Editor-at-large: Peter Monaghan

Contributing writers: Andrew Bartlett, Bill Barton, Stephen Cline, Jessica Davis, John Ewing, Fred Gilbert, Alan Jones, Todd Matthews, Peter Monaghan, Gordon Todd, Paul West, Bill White, John Whitton

Photography: Steve Cline, Daniel Sheehan, David Wight

Layout: Steve Cline

Illustration: Steve Cline, Chuck Smart

Distribution Coordinator: Fred Gilbert

Distribution Manager: Ellie Rapp

Mailing: Lola Pedrini

Board of directors: Jane Eckels (president), Peter Monaghan (vice-president), Lola Pedrini (treasurer), Richard Thurston (secretary), Taina Honkalehto, Fred Gilbert, Paul Harding, George Heidorn, Hideo Makihara
Program Manager: Bryce Montgomery

Calendar information:

3429 Fremont Pl., #309, Seattle, WA 98103

Fax: (206) 547-6286

Email: jazz@earshot.org

Earshot Jazz is published monthly
by Earshot Jazz Society of Seattle and is available
online at www.earshot.org

Subscription (with membership): \$35

Earshot Jazz ISSN 1077-0984 is printed by
Pacific Publishing Company

Earshot Jazz mission statement

Earshot Jazz is a non-profit arts and service organization formed in 1986 to cultivate a support system for jazz in the community and to increase awareness of jazz. Earshot Jazz pursues its mission through publishing a monthly newsletter, presenting creative music, providing educational programs, identifying and filling career needs for jazz artists, increasing listenership, augmenting and complementing existing services and programs, and networking with the national and international jazz community.

2003: A Very Good Year for Seattle Jazz

Thanks to your support, 2003 was a very good year here at Earshot Jazz.

Cruising through our 19th year, Earshot Jazz maintained a very active schedule of concert presentations, educational programs, and publications. Additionally, we made great strides toward the completion of a monumental piece of financial accomplishment: a \$500,000 endowment fund that is designated to support jazz programming and education in Seattle for all time.

On the top of our list of accomplishments for 2003 would have to be the astounding array of concerts presented by Earshot over the year. The Art of Jazz series led things off last January continuing through June with Jessica Williams, Julian Priestler, Aaron Parks, Greta Matassa, Ingrid Jensen, and Jovino Santos Neto. At the end of January last year, Seattle's fine jazz artists were honored at an entertaining Golden Ear Awards program at EMP, with music and a multi-media presentation by Matt Jorgensen +451.

Also beginning last January was a phenomenal run of "Special Concert" presentations. They included Ellery Eskelin/Andrea Parkins/Jim Black, Dave Douglas Septet (presented with the Tractor Tavern), Mike Bisio/Joe Giardullo, Barre Phillips Trio, Evan Parker Trio, The Bad Plus, Susie Ibarra Trio, the Ken Vandermark Five, and Trio Braam/DeJoode/Vatcher.

Merging Earshot's established Voice and Vision series at the Seattle Asian Art Museum with the existing Art of Jazz series, we presented summer concerts with Wayne Horvitz, Ahamefule Oluo, Robin Holcomb, Dawn Clement Trio, and the Bill Smith Stuart Dempster Quartet.

And, of course, topping off our presenting year was a tremendous Earshot Jazz Festival presenting more than 200 artists, in 45 concerts, over 23 days, in venues all around Seattle. This year's festival was a grand success, bringing out happy audiences in large numbers and presenting a *lot* of wonderful music.

To give thanks for all of those wonderful

concerts, we finished up the year with an expanded Concert of Duke Ellington's Sacred Music. The concert featured the better-than-ever Seattle Repertory Jazz Orchestra augmented by the 50-voice Oregon Repertory Singers and vocal highlights from Dee Daniels and James Caddell. Missing, with distinction, was the familiar countenance of Don Lanphere.

Of course, if Earshot Jazz had a good year it must have been a good year for all of Seattle Jazz. And generally, it was. The best sign of a healthy environment is a strong indication of new growth. With Seattle's high school bands taking first place in the national Essentially Ellington competition (Garfield in 2003 and Roosevelt in 2002) there can be little doubt that the future is in good hands.

Another sign of a robust scene is the successful new jazz festival in Ballard, and the continuation of the new West Seattle Jazz Festival. Added to that is The Triple Door, a fine new downtown venue that features jazz on a semi-regular basis and serves as a compliment to the hard-working, world-class jazz served up at Dimitriou's Jazz Alley and Tula's in Belltown.

And, while we note with sadness the passing of senior members of this jazz community, such as Sonny Booker and Don Lanphere, we also see the clear evidence of the good they've done, with young entrepreneurs presenting new concerts with fine young musicians schooled by the masters.

We thank you for your support of jazz in Seattle. And we encourage you all to keep your jazz environment healthy and

strong.

Happy New Year!
John Gilbreath

Seattle's Origin Arts label has received its first-ever Grammy nomination. Saxophonist **Kim Richmond's** "Precious Promises," a track from the CD *Refractions*, is nominated for the category of "Best Instrumental Composition."

The 19th annual **Seattle Improvised Music Festival** lineup is announced for February 11 through February 22. Artist include composer **Pauline Oliveros**, the Norwegian duo **Ivar Grydeland** and **Ingar Zach**, and others. A complete schedule is available online at www.seattleimprovisedmusic.com.

The Vancouver, B.C. venue **Sugar Refinery** is closing due, according to the proprietor, to "restrictions imposed on us by our liquor license and fire inspector." A petition is available online requesting that the city of Vancouver find a new location and help provide necessary license for the venue to remain in operation. To view the petition, go to www.PetitionOnline.com/nosugar/petition.html.

Sonarchy Radio Hour is heard live from the studios at Jack Straw Productions on KEXP (90.3) every Saturday night from 11pm to midnight. These live music and sound broadcasts are produced



www.originarts.com

OA2RECORDS

ORIGIN RECORDS

OriginArts music/design

- ORIGIN RECORDS
- OA2 RECORDS
- CD DESIGN & REPLICATION
- WEB DESIGN & HOSTING
- MONDAY NIGHTS AT THE GRAND ILLUSION

Earshot Jazz Golden Ear and Seattle Jazz Hall of Fame Awards

Cast your vote for your favorite jazz artist or ensemble of 2003!

Mark your calendars to join us Sunday, February 15th, 6:30pm at the Triple Door, 3rd & Union, for the 14th annual Seattle Jazz Awards Party Music by the Clarence Acox Sextet, Jim Wilke, emcee.

Vote for one of the nominated artists or a write-in of your choice.

NW Recording of the Year:

- Dawn Clement: *Hush*
- Paul Rucker/Hans Teuber: *Oil*
- Larry Fuller: *Easy Walker*
- Steve Korn: *Points of Time*
- Other _____

NW Acoustic Jazz Group:

- Matt Jorgensen +451
- Jim Knapp Orchestra
- Floyd Standifer Quartet
- Seattle Repertory Jazz Orchestra
- Other _____

"Outside" Jazz Group:

- Ficus Trio
- Frieze of Life
- Gust Burns Trio
- Skerik's Synchopated Taint Septet
- Other _____

Jazz Concert of the Year:

- Tribute to Don Lanphere
- Brian Blade @ Ballard Jazz Festival
- Jazz Port Townsend (Various)
- Art Ensemble of Chicago @ Jazz Alley
- Other _____

NW Instrumentalist of the Year:

- Hans Teuber
- Mark Taylor
- Jay Thomas
- Skerik
- Other _____

Emerging Artist or Group:

- Dawn Clement
- Reptet
- Tobi Stone
- Matt Jorgensen
- Other _____

NW Vocalist of the Year:

- Kelley Johnson
- Lynn Bush
- Reggie Goings
- Floyd Standifer
- Other _____

Seattle Jazz Hall of Fame

(Please vote for two, not already inducted; see below)

- Jay Thomas
- Gary Steele
- Ronnie Pierce
- Gaye Anderson
- Other _____

THE NOMINATING AND VOTING PROCESS:

The Golden Ear Awards were initiated in 1990 to recognize the accomplishments of Seattle jazz artists over the previous year, and to induct significant members of the jazz community into a Seattle Jazz Hall of Fame. Over the years, the award categories have shifted slightly, but the essence of the process has remained the same.

At last year's award ceremony it was suggested that nominations be made for the various categories before the general ballots are distributed. This year, we asked a select list of Seattle jazz fans, artists, journalists, and industry professionals to help in this nominating process. A consensus of nominations is

included on the enclosed ballot for this year's Golden Ear Awards.

We are considering work done essentially in the 2003 calendar year. We want to keep the voting process as inclusive as possible. Please vote for anyone you choose, whether they are nominated or not. We will distribute ballots to jazz destinations around the city, and have one available on our web site at www.earshot.org.

The intention with these awards is not to designate an absolute "Best" in any category, but to recognize and reward the artists and ensembles whose work for the prior year has stood out as exemplary.

We hope you'll participate by sending in your ballot now. And join us February 15th at the Triple Door!

Already included in the Seattle Jazz Hall of Fame:

- 1990: Ernestine Anderson, Al Hood, Chuck Metcalf, Floyd Standifer
- 1991: Buddy Catlett, Don Lanphere
- 1992: Jabo Ward, Jim Wilke
- 1993: Melody Jones, Fred Greenwell
- 1994: Clarence Acox, Bud Young
- 1995: Jerome Gray
- 1996: Norm Bobrow, William O. (Bill) Smith
- 1997: Lola Pedrini, Bill Ramsay
- 1998: Leon Vaughn, Jan Stentz
- 1999: Vonne Griffin, Red Kelly
- 2000: Chuck Stentz, Bud Shank
- 2001: Julian Priestler, John Dimitriou
- 2002: Paul deBarros, Ken Wiley

Jazz Studies, from page 1

Fats Waller quit high school to take a job as a pianist with a vaudeville troupe. And Charlie Parker dropped out of high school and moved to New York City in order to perform in jazz clubs.

“Not everybody *should* go through school,” says Chuck Deardorf, professor of music and the music department administrator at Cornish College of the Arts. “Some students we’ve had here were very talented players, but not academically inclined. They came in and after one semester said, ‘I don’t want to sit in theory class and talk about this stuff. I want to stay at home with my record player, take off solos, and just play my horn.’”

Is jazz education necessary? Does the improvisational nature of jazz make it impossible to formally learn? What are educational institutions doing to prepare up-and-coming jazz musicians for a career in the industry? The questions are worthy of exploration.

OUT OF THE CLUBS AND INTO THE CLASSROOMS

“For a long time, learning to play jazz was dependent upon active musicians and gigs where one could play a lot, perform badly, and get better,” says David Joyner, Director of Jazz Studies at Pacific Lutheran University (PLU). “Now it has found a sanctuary in colleges.”

Joyner’s observation highlights the process that took place in bringing jazz education out of the clubs and into the classrooms. Sixty years ago, the term “jazz education” was a contradiction. Jazz was viewed much differently. It was *the* pop music—played heavily on the radio and filling the Top 40 charts. If you could play the saxophone, you could find a steady job in a jazz club. Moreover, the music changed so many times during the twentieth century—from New Orleans through the 1920s, swing through the 1940s, bebop through the 1950s, and free jazz and fusion throughout the 1960s and 1970s. Jazz was difficult to keep up with in terms of defining the music and teaching it in colleges.

“Everybody was a jazz expert up until the end of World War II,” says Joyner. “Increasingly, the music became more artistic and esoteric. The guys who *did* learn outside a conservatory structured the music. They brought the street into

the academy.”

That’s not to say that jazz was immediately embraced by the colleges and conservatories. As the live jazz clubs shut down, and the music became marginalized, jazz education struggled for a foothold in academia. This is particularly true when one thinks that jazz has only gained respect in colleges over the last thirty years.

“For years and years it was a hard-fought battle,” says Deardorf. “Music education primarily consisted of departments run by and for classical musicians. Jazz was the bastard child that they either tolerated or not.” Deardorf recalls stories of students sneaking into college music rooms after hours to play jazz.

According to a recent publication by *Jazz Times*, there are more than 400 colleges that offer jazz education. In the Pacific Northwest, the top jazz schools include Cornish, University of Washington, Washington State University (in Pullman), Western Washington University, Whitworth College (in Spokane), Pacific Lutheran University (in Tacoma), and Shoreline Community College (north of Seattle). “When I first started teaching college,” he adds, “there were maybe three or four places where you could study jazz in the Pacific Northwest. It’s daunting [today]. It begs the question, ‘Where are all these people going to work?’”

JAZZ EDUCATION’S COMMUNITY ROLE

A degree in music or jazz studies won’t guarantee the aspiring musician a recording contract or a fruitful career as a jazz musician. This is one of the most common criticisms leveled at jazz education: How is a degree going to help me get a job as a musician? “If you go to an accounting school,” says Deardorf, “they have a placement program. There is a job to be had getting out of school. For musicians, they have to look at it not as a vocational thing, but as a college education in the arts.”

Surprisingly, the majority of jazz educators and musicians interviewed for this article were frank about this issue: You don’t need a music degree to be a professional musician.

If that’s true, why study jazz?

One word: community.

When jazz clubs began to shut down in the late-twentieth century, and the music

Should an aspiring jazz musician fork over the money to attend a formal music school in the Pacific Northwest? It’s a tough question for many young musicians and, often, their parents. For anyone looking at music schools in the State of Washington, here is a short-list of some of the high schools and colleges in the Pacific Northwest offering jazz education programs:

Cornish College of the Arts

1000 Lenora Street
Seattle, WA 98102

Pacific Lutheran University

Department of Music
Tacoma, WA 98447-0003

Shoreline Community College

Music Department
16106 Greenwood Avenue North
Seattle, WA 98133

University of Washington

School of Music
Box 353450
Seattle, WA 98195-3450

Washington State University

Jazz Studies Program
PO Box 645300
Pullman, WA 99164-5300

Western Washington University

Dept. of Music
Performing Arts Ctr. 273
Bellingham, WA 98225

Whitworth College

W. 300 Hawthorne
Spokane, WA 99251



SHORELINE
COMMUNITY
COLLEGE
Jazz

A NATIONALLY RECOGNIZED
PROGRAM WITH AWARD
WINNING ENSEMBLES

206.546.4759 - DOUG REID
director of jazz activities
16101 GREENWOOD AVE. N.
SEATTLE, WA 98133

See Jazz Studies, page 6

Jazz Studies, from page 5

lost its footing in mainstream popularity, the sense of community—instruction, mentoring, and jam sessions among peers—that once took place in the clubs moved into the classroom. With fewer and fewer places for a musician to perform and hone one's skills, classrooms became an important part of one's career. "Schools, by and large, have taken over the job of what jam sessions used to do at clubs," says Deardorf. This is particularly true at Cornish, where it is common to find various student groups—not "official" Cornish combos—jamming in rehearsal rooms late into the night on Fridays and Saturdays. "If you have a student body of 50 or 60 jazz majors, as we do here," adds Deardorf, "you are going to find people you want to work with and play with."

Aspiring musicians that study together at college tend to perform together as professionals. If a tenor saxophone player is looking for a drummer, he or she may turn to peers with whom that individual worked in school.

PLU's Joyner echoes this thought: "I tell my students, 'You have to create a jazz community within this school. You have to be hanging out in apartments, listening to recordings, playing for nothing in the corner of the coffee shop—and keep at it. *Know* you are playing bad and what you need to fix.' All the kids get together, play together, and really talk about it."

Another advantage of music education—particularly in the Pacific Northwest—is the caliber of instructors. The old adage, "Those who can, do. Those who can't, teach," isn't true at area colleges; a majority of the top jazz instructors can be found in the jazz clubs as often as in the classrooms. "In jazz education," says Deardorf, "It's crucial for the teachers to be active professionals. A lot of schools have teachers that were professionals 20 or 30 years ago, and don't have any connections to the real world now. That's fine, except that it doesn't really help the *new* musician to know their instructor played with Stan Kenton in 1972. That's great, but the world is very different now. Those road big bands don't exist anymore."

A jazz education also helps to organize musical studies. A musician *with* a formal music background and a musician *without* will probably reach the same conclusions

See Jazz Studies, page 14

cornish
college
of the
arts

Jane Ira Bloom

saxophonist & composer

In Concert With:

Bobby Previte, drums

Dawn Clement, piano

Chuck Deardorf, bass

Chasing Paint

Friday, January 23 at 8pm

Cornish College of the Arts

Capitol Hill Campus

PONCHO Concert Hall

710 East Roy Street, Seattle

Purchase tickets through Ticket Window

at 206.325.6500 or www.ticketwindowonline.com

For event information, call 206.726.5011.

1000 Lenora St Seattle WA 98121 www.cornish.edu

photo: Tom Lau

PAUL RUCKER HISTORY OF AN APOLOGY the tuskegee experiment



NEW CD FEATURING

bill frisell julian priester michael white hans teuber jay roulston jacques willis
elizabeth pupo-walker jeff busch erik anderson bill horist amy denio jovino santos neto
jeff hay neil gitkind isaac marshall farko dosumov flora mcgill josephine howell

available at bud's, sonic boom, tower records, cellophane square, wall of
sound, easy street, silver platters, singles going steady, everyday music or
online at CDBaby.com www.jacksonstreetrecords.com www.paulrucker.com



Gayle, from page 1

dispenses with such conventional notions as harmony, melody and timbre in pursuit of pure sound. That sound may come off as mere cacophony to the uninitiated, yet the saxophonist's technical command of the tenor saxophone is unassailable."

Gayle, speaking for his own music, is about as far from making such large claims as one can imagine. A quiet, thoughtful man, he is, rather, prone to self-criticism that seems excessive, but probably is not, given the context in which he places his own art: that of complete religious devotion and abandon. As he has repeatedly said during his career, his playing is worship, and he doesn't take that lightly—nor is he impressed, he says, that jazz journalists often censor out this essential drive of his music.

More of that, shortly. For now, it is worth noting, in anticipation of the concert here, that Gayle's beliefs result, among other things, in a process of constant change, and that he reports that his music has been significantly changing in the recent past.

He attributes such change, again, to his God—he said in his liner notes to *Daily Bread* (Black Saint, 1998) that "we just surrender or we are dedicated to the Lord, and whatever happens after that, happens. [...] I just feel that what God is gonna do, God is gonna do through me, period."

In part as a result of his constant habit of self-critique, Gayle says from his apartment in New York, he has, in recent years, undertaken to push himself into a new stage in his musical evolution. And that is what we will witness here when Gayle appears, on piano and saxophones, with the "out" bassist, Michael Bisio. They will be joined for some pieces by the extraordinary 20-year-old Seattle drummer, D'Vonne Lewis.

Gayle's quest for a new direction is taking two avenues, he says. First, he is playing a lot more piano. He in fact began his musical career as a pianist—as a child in Buffalo, NY. In the 1950s, he played piano in blues trios before switching to alto and then tenor saxophone. That move was motivated in part by the popularity of Hammond B-3 trios, which left piano out in the cold. But the more emphatic impetus was Gayle's extended stint of playing out in the cold, literally. Being on the street, of course, took him away from the piano, but he has returned to it in fine style on such

recordings as *Unto I Am* (Victo, 1994), and particularly *Jazz Solo Piano* (Knitting Factory, 2001), on which he plays—in a style all his own—standards like "All the Things You Are" and "Body & Soul," modern standards such as Monk's "Round Midnight" and John Lewis's "Afternoon in Paris;" and several originals.

He says "I'm not trying to be some avant-gardist or free-music player on piano," and he may not seem to play the instrument with quite the same abandon as he does saxophones. In some respects, he says, he is inspired more by players like

"I became very dissatisfied with what I was doing. I always am. I found myself caught up in something. I found I had chewed it enough. I found myself in a hole with it, and I said I've got to find my way out of it, no matter what. I was bored with it, whether it was successful or not."

Art Tatum—"something with a more, I don't want to say 'inside' style, but using a conceptual thing from inside to develop a different point of view."

It is, he says, "too easy to be avant-garde on piano." His goals, instead, include to be adaptable to a variety of playing situations—which is to say, to be able to make money playing the piano in public.

Second, he says, "before I get to be 90 I might need to sit down. If I get there. I started thinking, 'let me find a way to sit down.' It was an easy choice."

He pauses, and seems to realize that statement might sound a little odd. It does, in fact, coming from someone so ageless and tirelessly in-the-moment as he is.

But then he adds: "As a matter of fact, that's true, that was exactly what was on my mind. And, a lot of times you can get more gigs on piano as a solo instrument."

Still, the end results are not just testimony to his deep roots in jazz piano stride and all the rest; they also manage to be wholly distinctive. "I don't wanna be like Cecil [Taylor], or like anyone else. I do think I've found an approach that's unlike anyone else. But that's the way it was when I was coming up. You were looking for something different. I have played like

other people, but if you played too much like other people, people got on you."

The second major ongoing change in his music is his return from tenor to alto saxophone. "I might be switching to alto," he says, by telephone. "I've been playing it a lot."

As he discusses the subject, he demonstrates that he is in mid-change, his mind still not made up. Even if he does not revert to alto, he says, "even on tenor, I'm trying to change. It's just happening. I'm pushing it, to break away from what I was playing before."

Seeking change, he says, "led me to alto. At least it leads to a different kind of thing. Things are becoming more clear for me somehow, on alto. I don't want to play the same any more."

He adds: "On alto, it's clear to me that you can jump around it more than tenor. I was trying to do that on tenor a bit, but it just wasn't as clear as I wanted. Alto is more edgy, and has more grace. I am changing my concept, no question of that.

"But I don't know if I'm going to play alto or tenor."

His indecision—confusion, even—clearly stems from his determination not to stop where he has been, not to ease up on self-critique.

A few years ago, he says, he became "very dissatisfied with what I was doing. I always am. I found myself caught up in something. I found I had chewed it enough. I found myself in a hole with it, and I said I've got to find my way out of it, no matter what. I was bored with it, whether it was successful or not."

Gayle frankly admits, then, that he is currently confused about how to act upon his realization that he needs to change. Where most musicians might camouflage that confusion for pride's sake, his humility opens a view into an intense musician's artistic quest. His honesty on that score is complemented by the simplicity of purpose behind what is, undoubtedly, a complex artistic endeavor. On the question of whom he chooses to collaborate with, for example, he says it's simply on the basis of musical promise, and friendship—he says he has long wanted to play again with Bisio (the concert will be their first collaboration since a memorable 1995 concert here), in part because "Michael's a

See Gayle, page 9

**Monktail Creative Music Concern
Non Grata
Monktail Records**

In all of its forms, the Monktail Creative Music Concern is a mutating organism. Since its early '90s inception (through bassist John Seman and drummer Mark Ostrowski), the Seattle collective has grown to greater dimensions (in multiple dimensions), and with it, the music to the very edges of control, yet with determination. This, the first release by Monktail's improvising orchestra, *Non Grata*, exemplifies youthful will and an extreme sense of order, even within the chaos that runs through its various forms. It also marks the end of a group's development while signaling the *beginning of its evolution*.

Every music community, regardless of its size or background, shares a single, common thread. Yet *Non Grata* seems to have omni-directional influences. The Spontaneous Music Ensemble, the New York School of contemporary composers, Air, Chicago's young lions, Waldron and Monk...each one of these entity-bodies shows its influence over the course of *Non Grata*.

This record demonstrates that *Non Grata's* commonality lies in the celebration of itself as a machine that would sleep were it not for each part's ability to perform. Nevertheless, a few key performers stand out. Pianist Stephen Fandrich's stop-slide entry in "Whisper Skin" virtually trains vibrato-laden finesse and feeling out of the horns. It is a transitory piece. In the same number, multi-instrumentalist Izaak Mills leaves us thinking that Seattle has something truly wonderful in its midst. His playing is that of an old soul, as so illustrated in his gem of a statement on bass clarinet. It is the kind that makes you wonder what you've just heard, fumbling for the liner notes... "Who *was* that?"

The enthusiasm of this group allows the

musicians to get away with a great deal, and permits patchwork extremes to work seamlessly into the music. "Anti-Foaming Agent" moves sluggishly, in the tradition of the European expressionism of late, and not without exploring a few extremes in various registers and timbres. Then there is parody: in vocalizing a la Phil Minton, or perhaps a Tourette's-stricken Maggie Nicols, strained vocals turn to exaggerated coughs and apologetics. Vocals come and go in more of an emphatic nature, as if the band was an army of Pentecostals, celebrating a key, climactic moment during an integrated sermon.

While much of the music on *Non Grata* is grounded in structure, other areas could be termed as sonic spelunking, such as "Air Foaming Agent", which is largely an exercise in atonality and variation, devoid of any melodic or harmonic structure. "Air Room" is similarly energetic—explosive, even—but within its own durational confines. I am reminded of Peter Brötzmann's tentet, only without gratuitous showcasing and with more of a communal feel. And "Bone Loss," by way of an ornery tenor



solo by Mills, further reinforces the musicians' sense of adventure.

The Monktail folks are doing something special here. They refuse to recognize the needs of various audience types. Under "normal" circumstances, music seems to gravitate toward one or another stimulus, such as audience size, fandom, or ease of booking. Instead, Monktail's own interests are put under the microscope, on and off-stage, and as a result, you might say that there is a little of something for everyone. Other towns should be so fortunate.

—Alan Jones

**HAMMOND
ASHLEY
VIOLINS**

•
FULL SERVICE
VIOLIN FAMILY
DEALER
•

EST. 1964

HA

Seattle . WA

PH 206.878.3456
WWW.HAMMONDASHLEY.COM

Sonarchy, from page 3

and mixed by Doug Haire for Jack Straw Productions.

January 3 — *Transatlantic Ice Floe* a sonic wall of dynamics, texture and pressure. **Carl Farrow, Kevin Goldsmith, Robert Henson and Stuart McLeod.**

January 10 — *The Climax Golden Twins* with **Doug Theriault**. This is a Gravelvoice archive session.

January 17 — *Rik Wright's Zen Tornado* is an electro-acoustic bebop quintet making a kind of music which they call "atomic jazz". Wright is joined by **Alicia Allen, James DeJoie, James Whiton and Simon Grant.**

January 24 — **Stan Keene** at the piano. A running commentary with lovely versions of classic show tunes. Stan really lives the music.

January 31 — *White Lady* under the direction of composer/keyboardists **Alex Guilbert and Paul Moore**, some of Seattle's finest jazz players deliver a set of live, original drum'n'bass. This music is a sublime blend of new electronic textures and driving beats, contrasting with a soulful human element.

Gayle, from page 7

real nice guy.”

Gayle’s soft-spoken frankness, unpretentiousness, sincerity, and simple humanity belie his somewhat fearsome reputation among people who know him only from his stage performances. It has to be admitted, though, that those have often confronted audiences with challenges to which avant-garde-jazz listeners must rarely contend. Utterances like “be filled with the Holy Spirit, and he will teach you truth” are decidedly not what most devotees of progressive jazz are now habituated to hearing. But, in the past, Gayle often would punctuate his playing with a variety of religious and moral proclamations—“If you deny Christ, you’re the anti-Christ;” fornication, abortion, and homosexuality are “abominations.” That sort of Old Testament-inspired brimstone.

His Christianity is messianic, unyielding, and bordering on punitive. At least, as album titles like *Testaments* and *Kingdom Come* unmistakably suggest, it is ecstatic and pivotal to his whole musical project. It is not just “as serious as your life,” to borrow the title of Valerie Wilmer’s classic book on the free-jazz era; it is “as serious as your soul.”

In recent years, Gayle says, he has very much toned down his rhetoric—due to hostility from audiences and club owners that he says greatly distresses him, but that he accepts in part because he realizes that proselytizing can be counterproductive, and in part because it costs him too many gigs.

The irony of that, of course, are dual: devotees of free jazz champion free expression, yet are uncomfortable with freely expressed religious dogmatism, or any currently unhip ideology, while Gayle champions freedom of expression while disparaging free expression of any identity that might have bothered Moses.

In any case, for Gayle it’s not verbalized religious belief that is the key element of his art; he’s much more concerned with bringing his devotion to life through music. So, to dig his music is, essentially, to pray with

him. It is not, he insists, to be judged by him. His stances, he said in one interview a few years ago, were not a claim “that I’m some great saint walking around, you know. I don’t make any excuses for nothing. I understand the Bible, and it’s not about having to be some perfect person.”

He does make the compelling claim that playing “outside” is a staple of such black-church traditions as gospel music and vocally ecstatic devotion. That claim is convincing in part because so much early jazz featured sounds—think, say, Louis Armstrong—that, if isolated from the melodies to which they obliquely contributed, really were radiantly unholy hollers and shrieks. For fans of Charles Gayle, the initial shock and thrill of his return to recording and playing indoors may have passed, but his output remains strong and plentiful. Sometime this year, he will release a new CD he recorded in Portugal with veteran bassist Sirone and younger AACM drummer, Gerald Cleaver. Also forthcoming is a recording from Russia, where Gayle plays some solo pieces, as well as others with Russian musicians.



photo by Peter Gannushkin

With any luck, a Gayle/Bisio recording will emerge from the concert here. The opportunity to perform again with Gayle is one that clearly excites Michael Bisio. A true individualist in his own right, Bisio has been the dean of “out” bassists for many years in Seattle. He expands the usual capacities of the instrument well beyond their habitual jazz range, and has become a first-call accompanist for a great many progressive figures in jazz and improvised music, not just around Seattle, but much further afield. His collaborations with multihornman Joe McPhee, for example, are legend.

“I’m really excited to play duo with Charles,” he says. “It’s something I’ve always wanted to do. It’s very, very significant to me.”

For part of the concert, the duo will expand by one, as Bisio and Gayle will be joined by the phenomenal 20-year-old Seattle drummer, D’Vonne Lewis, whose reputation very much precedes him into

this, surely his biggest opportunity in the music, to date. Lewis came up through the Roosevelt High School jazz program, and in 2002, when Roosevelt won the Essentially Ellington competition at the Lincoln Center in New York—a sort of national championships of school jazz big bands—he took individual percussion honors. He had been similarly recognized in 2001 and 2000. He has demonstrated and fulfilled his promise playing with Wynton Marsalis and the Lincoln Center Jazz Orchestra, Marian McPartland, Julian Priester, and many Seattle leaders, while also continuing to impress in funk, African, Brazilian, hip-hop, and R&B bands.

The evening will be one of unfettered, and unrehearsed, creation. Gayle says he barely discusses playing with his collaborators, as he has little or nothing to say verbally that he isn’t about to express musically. With the store of experience he and skilled collaborators like Bisio have, he says, he can simply trust to the results, and be assured of expansive communication.

His conversation with Michael Bisio is one that promises to be memorable.

Charles Gayle & Michael Bisio, with D’Vonne Lewis, appear at the Tractor Tavern, 5213 Ballard NW (Ballard), at 8pm. For more information, call the Tractor at 789-3599, or Earshot Jazz at 547-6763; to purchase tickets on line, go to www.earshot.org. Admission is \$14.

JAZZ UP SOMEONE'S HOLIDAY

Jazz has a language all its own, though most words haven't seen the light of day outside of a jazz club. Now you can shop for jazz & hipster slang merchandise at the SRFBOY Store. Just click on www.srfboy.com.

We have apparel, auto goods, baby items, bags, hats, housewares, cards, prints, and more!

SRFBOY SRFKID Welcome to Jazz at Tractor.com



portland jazz festival

february
6-8
2004

presented
by
Qwest
&
The Oregonian A&E

3 days of live jazz,
morning, noon, and night
featuring

- Grammy Award-winning artists
- delectable cuisines
- gallery exhibitions
- jazz films
- incredible rates on festival hotels
- 2 for 1 Amtrak *Cascades* tickets
- discounted ticket packages

For your Amtrak *Cascades* tickets
and Portland Jazz Festival hotel
packages, call **1.87.PORTLAND** or
visit www.travelportland.org

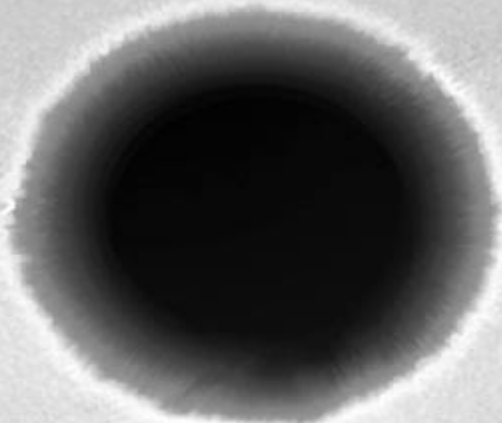
For tickets, call **800.992.8499**
or visit www.pdxjazz.com

www.pdxjazz.com



OIL

HANS TEUBER
ALTO SAXOPHONE
PAUL RUCKER
CELLO



NEW CD AVAILABLE LOCALLY AT BUD'S, SONIC BOOM, TOWER RECORDS
CELLOPHANE SQUARE, WALL OF SOUND, EASY STREET, SILVER PLATTERS,
SINGLES GOING STEADY, EVERYDAY MUSIC OR ONLINE AT CDBABY.COM
WWW.PAULRUCKER.COM WWW.JACKSONSTREETRECORDS.COM

JANUARY SHOWS

Mondays: New Orleans Quintet

Tuesdays: Holotradband

Wednesdays: Floyd Standifer Group

Thursdays: Ham Carson Quintet

regular weekday shows are FREE!

2 · Chris Stevens Band

3 · Rent Collectors

9,10 · Jeff & the Jet City Flyers

16,17 · Kenny Blues Boss Wayne

23,24 · Lil' Bill & the Blue-notes

30 · Mark Riley Trio

31 · Randy Oxford Band

Call **622-2563** for dinner
reservations.

THE NEW ORLEANS CREOLE RESTAURANT
114 FIRST AVENUE S
IN PIONEER SQUARE

Make music
CENTRAL to your life.
STUDY ■
jazz

at Seattle Central
Community
College.



Contact Brian Kirk at **206.587.4164**

www.seattlecentral.edu

1701 Broadway Seattle, WA 98122

The Art of Jazz Series at SAM Makes Its 10th Season

Earshot Jazz is again partnering with the Seattle Art Museum to bring you the Art of Jazz, an after-work concert series in SAM's spacious downtown lobby.

With promotional support from KPLU radio, sponsorship from the New Belgium Brewing Company, Wild Ginger, the Triple Door, and Fandrich & Sons pianos, the popular series is now going into its 10th year.

Come out to join us for these fine concerts, and tune in to Jim Wilke's Jazz Northwest, Saturday afternoon on KPLU, to hear their rebroadcast. Stay tuned to these pages for the extended schedule of the Art of Jazz, now running throughout the year at the Seattle Art Museum, downtown.

The concerts are free with museum admission and occur on the second Thursday of each month beginning at 5:30pm. Join us! Be a part of art!

January 8: Laszlo Gardony Trio

World-class piano trio with Lazlo Gardony, from Boston's Berklee School of Music on piano, John Lockwood on bass, and Yoron Israel on drums.

February 12: Reggie Goings/Hadley Caliman Quintet

Jazz vocalist Goings and tenor sax master Caliman celebrate the jazz continuum with band members ranging from 19 years to 71

March 11: Steve Korn Group

Drummer Steve Korn leads a band of Northwest all-stars, including Rob Davis and Mark Taylor on saxophones, on the heels of his first-rate CD release.

April 8: Mimi Fox Trio

Guitarist Mimi Fox's newest recording is bringing her well-deserved national attention.

May 13: Marc Seales Group

University of Washington jazz studies professor, and Seattle's favorite jazz pianist, has a new group and a brand new CD release.

June 10: David Friesen & John Gross

One of the most dynamic bassists in jazz is joined by a leading figure of "West Coast" jazz, saxophonist John Gross.

Jazz AROUND THE SOUND

THURSDAY JANUARY 1

FRIDAY JANUARY 2

- GR Kevin McCarthy Quartet, call for time
 JA Richard Bona Group, 8:30 & 10:30
 LA Barry Vye's Jazz Defense League, 5:30
 NO Chris Stevens Band, call for time
 ST "C" spot and the Get Live Family, 9:30
 TU Jay Thomas / Tatum Greenblatt Quintet, 9

SATURDAY JANUARY 3

- CM Seattle Woman's Jazz Orchestra late night in the Market, 7:30
 GR Woody Woodhouse, call for time
 JA Richard Bona Group, 8:30 & 10:30
 NO Rent Collectors, call for time
 PL Mutant Data Orchestra, 8
 ST "C" spot and the Get Live Family, 9:30
 TU Brian Nova Quartet, 9

SUNDAY JANUARY 4

- FB Jim Knapp Big Band, 6
 JA Richard Bona Group, 6:30 & 8:30
 TU Reggie Goings / Hadley Caliman Quintet, 3
 TU Jim Cutler Jazz Orchestra, 8

MONDAY JANUARY 5

- CO Lyn Goeringer, Sound of the Brush, 8:30
 FC PK & Ron, with special guests Thaddeus Turner, 10
 GI Scenes (John Stowell/Rick Mandyck/ Jeff Johnson/John Bishop)
 TU Greta Matassa Jazz Jam, 8

TUESDAY JANUARY 6

- JA Maynard Ferguson & His Big Bop Nouveau Band, 8
 PS New Bop Brigade, 8
 TU Jay Thomas Big Band with Becca Duran, 8

DEADLINES etc.

We'll do our best to post this calendar to our website (any volunteers to help do that?), and to add a short description of performances if performers submit one **via email** with calendar listing. **Limit 40 words.** Time permitting, we'll add all listings to the web site, even after the deadline for the print edition, which remains the 15th of the

month prior to the gig. Send details to jazz@earshot.org, or fax (547-6286), or mail to 3429 Fremont Pl., #309, Seattle, WA 98103. If you know of a club, restaurant, or other location that should be getting copies of *Earshot Jazz*, please let us know, same addresses. **NOTE:** Acts & start times are subject to change. Call venues to check. Start times are pm unless noted.

6 NEW BOP BRIGADE

This new drummerless quartet focuses on the hard bop stylings of the early- to mid-1960s music of Wayne Shorter and Herbie Hancock. Bassist Steve Messick and pianist David Franklin have put the unit together with trombonist Chris Stover and saxophonist Travis Ranney standing in front.

WEDNESDAY JANUARY 7

- JA Maynard Ferguson & His Big Bop Nouveau Band, 8
 ST Jazz Night with the Trajic Trio, 9:30
 TD Scenes (John Stowell/Rick Mandyck/ Jeff Johnson/John Bishop), 7:30
 TU Butch's Brew-Ha-Ha, 8

THURSDAY JANUARY 8

- JA Maynard Ferguson & His Big Bop Nouveau Band
 TD Larry Gittens, 7:30
 TU Ben Roseth Trio, Here & Now, 8

FRIDAY JANUARY 9

- HV Heather Banker, 9
 JA Maynard Ferguson & His Big Bop Nouveau Band, 8:30 & 10:30
 LA Barry Vye's Jazz Defense League, 5:30
 NE Dangerous Brain Clinic, 9
 TD Howard Tate, 7:30
 TU Greta Matassa Quartet, 9

SATURDAY JANUARY 10

- FI Don Baragiano Trio, 9
 GR Deems Tsutakawa, call for time
 JA Maynard Ferguson & His Big Bop Nouveau Band
 MN Mark Bullus Trio w/ Dina Blade, 8:30
 SF Mark Smason/Curtis Clark, 8:30
 ST Danny Godinez Band, 9:30
 TD Howard Tate, 7:30
 TU Kelley Johnson Quartet, 9

CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

- | | | | |
|----|--|----|--|
| BH | Baithouse, 5517 Seaview NW, 297-9109 | LU | Luigi's Grotto, 102 Cherry, 343-9517 |
| C* | Concerts and Special Events | MK | Mr. Lucky, 315 1st Ave N Seattle, 282-1960 |
| CC | Charlie's at Shilshole, 7001 Seaview Ave NW, 783-8338 | MN | Mona's, 6421 Latona Ave NE, 526-1188 |
| CF | Coffee Messiah, 1554 E Olive Way, 861-8233 | MS | Mashiko, 4725 California Ave SE, 935-4339 |
| CM | Crossroads Shopping Center, 15600 NE Eighth St, Bellevue, (425) 644-1111 | NE | Norm's Eatery, 460 N. 36th, (206) 547-1417 |
| CO | CoCA (Center on Contemporary Art), 1420 11th Ave, 728-1980 | NO | New Orleans Restaurant, 114 First Ave S, 622-2563 |
| CP | Conor Byrne's Pub, 5140 Ballard Ave NW, 784-3640 | OH | Our House Concert series, 4120 Woodland Park Ave N, 634-1179 |
| CU | Cucina Cucina, 901 Fairview Ave N, (206) 447-2782 | OW | Owl 'n Thistle, 808 Post Ave, 621-7777 |
| CZ | Cutter Point 7520 27th St. W. University Place, (253) 565-4935 | PA | Paragon, 2125 Queen Anne Ave N, 283-4548 |
| DH | Dexter & Hayes Public House, 1628 Dexter Ave N, 283-7786 | PD | Pink Door, 1919 Post Alley, 443-3241 |
| EX | Experience Music Project, 324 5th Ave N, 367-5483 | PL | Polestar Music Gallery, 1412 18th Ave Seattle |
| FB | Seattle First Baptist Church, Seneca at Harvard on First Hill | PM | Pampas Club, 90 Wall St, 728-1140 |
| FC | Fish Club (in Marriott Hotel), 2100 Alaskan Way | PS | Patti Summers, 94 Pike St, 621-8555 |
| FI | Fiddler's Inn, 9219 35th NE, 525-0752 | SF | Serafina, 2043 Eastlake Ave E, 323-0807 |
| FP | Floyd's Place Beer & BBQ, 521 1st Ave N, 284-3542 | SM | Simpatico, 4430 Wallingford N, 632-1000 |
| GI | Grand Illusion Theater, 1403 NE 50th, 525-9573 | SQ | Scarlet Tree Restaurant, 6521 Roosevelt Way NE, 523-7153 |
| GR | Grazie Rist., 23207 Bothell-Everett Hwy SE, Bothell, (425) 402-9600 | ST | Suite G, 513 N 36th St, 632-5656 |
| HV | Hopvine, 507 15th Ave NE, 328-3120 | SU | Sunset Tavern, 5433 Ballard Ave, 784-4480 |
| IB | Il Bistro, 93-A Pike St, 682-3049 | SV | Swingside Café, 4212 Fremont Ave N, 633-4057 |
| JA | Jazz Alley, 2033 6th Ave, 441-9729 | TA | Tempero Do Brasil Restaurant, 5628 University Way, 523-6229 |
| JF | Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686 | TD | The Triple Door, 216 Union St, 838-4333 |
| JU | Jubilante Restaurant, 305 Burnett Ave S, Renton (425) 226-1544 | TO | ToST, 513 N 36th St, 547-0240 |
| LA | Latona by Green Lake, 6432 Latona NE, 525-2238 | TT | Tractor Tavern, 5213 Ballard NW, 789-3599 |
| | | TU | Tula's, 2214 2nd Ave, 443-4221 |
| | | WB | Wasabi Bistro, 2311 2nd Ave, 441-6044 |
| | | WG | Wild Ginger, 1401 3rd Ave, 623-4450 |

Recurring Weekly Performances

Mondays

- FC PK/Ron Weinstein and friends, 10
 GI Origin Arts at the Grand Illusion Theater, 8
 IB Blake Micheletto, call for time
 LU Jazz Jam w/ Rachel Smith Trio
 MK Reggie Goings & the Jazz Suspenders, call for time
 NO New Orleans Quintet, 7
 WG Sue Orfield, 9

Tuesdays

- NO Holatradband
 OW Bebop & Destruction, call for time

Wednesdays

- BH Vocal Jam w/ Karin Kajita & Kevin McCarthy, 8
 CU Brian Nova/Buddy Catlett/Greg Williamson, 8:30
 NO Floyd Standifer Group, 8
 ST Jazz Night with the Ryan Burns Trio, call for time

Thursdays

- CF Monktail Music Series, 8
 CM Victory Music presents Open Mic, 6
 NO Ham Carson Quintet, 7
 PA HB Radke & the Jet City Swingers, 9
 PD Michael Bisio Trio, 8
 SM Phil Brooks/Jon Markel, 7:30
 SQ Darrius Willrich, 10
 TA Urban Oasis, 7
 WB Wayne Trane, 9

Fridays

- JU Urban Oasis, 9
 LA LHH Trio, 5:30
 PM Floyd Standifer, 9

Saturdays

- CC Andre Thomas & Quiet Fire w/ Bernie Jacobs, 9
 PM Floyd Standifer, 9
 SU Victor Noriega

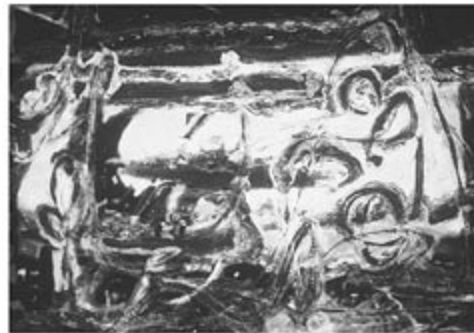
Sundays

- DH The Deluxe Luxury Trio & Friends, 10
 CZ Kareem Kandi, call for time
 JF Buckshot Jazz, 5:30
 TD Arturo Rodriguez, 8
 TU Andre Thomas Jazz Jam, 8

David White Duo

David White, guitar
 Doug Miller, bass

This is music. It transcends labels and fashion...
 —Richard Kamins, *Cadence Magazine*



The Hopvine Pub
 Friday January 16, 2004, 8pm
 507 15th Avenue E.
 Seattle (206) 328-3120.

Celebrating the release of "Words and Music", David's newest CD w/ Jeff Ballard (drums) and John Lockwood (bass) on MMC Records

Available at Bud's Jazz Records, Tower, Easy Street, Sonic Boom, Silver Platters, and online at MMCRecordings.com or dwhitejazz.com

Art by S.V. Whitebriar

SUNDAY JANUARY 11

- C* Marcus Belgrave and the Tacoma Symphony, "A Salute to Satchmo: The Louis Armstrong Tradition," Pantages Theater, Tacoma, 2:30
 CP PK & What Army?, 9
 EX Young Jazz Composers Program, Jazz In January, 5
 GR Deems Tsutakawa, call for time
 JA Maynard Ferguson & His Big Bop Nouveau Band, 6:30 & 8:30
 TT Charles Gayle/Michael Bisio, 8
 TU Jazz Police Big Band, 3
 TU Jim Cutler Jazz Orchestra, 8

MONDAY JANUARY 12

- CO Adam Weiss/Andy Coe/Ben Verdier/Matt Crane, Sound of the Brush, 8:30
 FC PK & Ron, with special guest Steve Black, 10
 GI Matt Jorgensen + 451, 8
 MS Marc Smason / Jeff Johnson, 6
 TU Katt's Vocal Jazz Jam, 8

TUESDAY JANUARY 13

- JA Jon Hammond
 TD Matt Jorgensen + 451, 7:30
 TU Emerald City Jazz Orchestra, 8

WEDNESDAY JANUARY 14

- C* Marc Smason's Jazz Workshop, On The House, (206) 324-3974, 1205 E Pike, 8
 JA Jon Hammond, 8
 ST Jazz Night w/ Unsanctified Gospel Revival, 9:30
 SV PK/Brian Kent, 7
 TD Holmes Brothers, 7:30 & 10
 TU James Dejeole Quartet, 8

THURSDAY JANUARY 15

- EX Jessica Williams, Jazz In January, 8
 JA Shemekia Copeland, 8
 ST Life After Liffoff, 9
 TD Pete Malinverni, 7:30
 TU Dina Blade Quartet, 8

FRIDAY JANUARY 16

- GR Andre Thomas & Quiet Fire, call for time
 HV David White Duo w/ Doug Miller, 8
 JA Shemekia Copeland, 8:30 & 10:30
 LA Barry Vye's Jazz Defense League, 5:30
 PL Jim Knodle/Michael Vlatkovich, 8
 TU Hadley Caliman Quartet, 9

SATURDAY JANUARY 17

- FP Broken Fours Quartet, 10
 GR Andre Thomas & Quiet Fire, call for time
 JA Shemekia Copeland, 8:30 & 10:30

- MN Urban Oasis, 8:30
 PL Wayne Horvits/Harris Eisenstadt/Steve Adams, 8
 TU Jake Bergavin Quartet, 9

17 WAYNE HORVITZ TRIO

Horvitz births a new unit, after the Zony send-off last month, with a pair of California players. Los Angeles-based drummer Harris Eisenstadt made an appearance in Seattle last June with the West Coast Quartet. He returns to Polestar with bay-area reedist, and Rova Saxophone Quartet member, Steve Adams.

SUNDAY JANUARY 18

- CO Prospettiva Plural X: Solo Bass, Jeff Johnson/Damon Smith/Paul Rucker, 4
 EX Robin Eubanks & the Brubeck Fellows, Jazz In January, 7
 JA Shemekia Copeland, 6:30 & 8:30
 TU Jay Thomas Big Band w/ Becca Duran, 4
 TU Jim Cutler Jazz Orchestra, 8

MONDAY JANUARY 19

- CO Adam Diller/Greg Sinibaldi/Tom Swafford/John DePalatis/Gust Burns/Greg Campbell, Sound of the Brush, 8:30
 FC PK & Ron, with special guest Rick Mandyck, 10
 GI Richard Cole, 8
 TU Kelley Johnson Vocal Jam, 8

TUESDAY JANUARY 20

- JA Luciana Souza and Romero Lumbambo
 TD m-pact, 7:30
 TD Mark Taylor Group, 7:30
 TO SuperTonic, 10
 TU Roadside Attraction Big Band, 8

20,21 LUCIANA SOUZA

The remarkable young singer performs original material and familiar Brazilian repertoire, some of which was written by her parents — the renowned songwriting team of Walter Santos & Tereza Souza. Joining the singer is the virtuosic guitarist Romero Lumbambo, a member of Trio da Paz.

WEDNESDAY JANUARY 21

- JA Luciana Souza and Romero Lumbambo
 TD David Arny/Sue Orfield/John Kessler, 7:30
 TU Jim Cutler Quartet, 8

See Calendar, page 16

Jazz Studies, from page 6

with their instruments: theory, harmony, rhythm, performance, et al. But the organization and structure inherent in music education often proves to be advantageous to a musician.

True, you don't need a music education in order to be a musician. But many instructors and musicians agree it *does* help.

"I don't believe that we're doing anything [now] that wasn't done sixty years ago," says Michael Brockman, saxophone and jazz professor at the University of Washington, and co-director of the Seattle Repertory Jazz Orchestra. "We're not teaching much beyond [what] the 'do-it-yourself-ers' were experiencing and learning years ago. It's just that we are accelerating that process, and compressing ten or fifteen years of study and hard practice into four years."

Similarly, Deardorf comments, "There's nothing that we teach here that you can't learn on your own. But when you are doing it on your own, you're coming backward at all the areas of musicianship from your instrument. It's hard to find organized ways to get to all these different areas of music—like theory, ear-training, history. That's the best thing a school can do: give you a concentrated program with all of these areas, to give you all these different areas of musicianship that all feed your playing and writing, then put it together so you know what you are doing."

NEXT MONTH | PREPARING JAZZ STUDENTS FOR THE REAL WORLD

The Bass Church

"double basses for the masses"

www.basschurch.com

Instruments | Bows | Accessories

- Beginner Through Professional Level
- Rentals Available In All Sizes
- Trade Ins Accepted
- Convenient North Seattle Location

(206)784-6626

9716 Phinney Ave. N.
Seattle, WA. 98103

-by appointment only-



There's a new sound in Seattle

THE JIM CUTLER JAZZ ORCHESTRA

Sundays — 8pm - midnight
Tula's Restaurant and Nighclub
2214 2nd Ave — 206-443-4221

kbcs
91.3fm
a world
of music
& ideas

Jazz in the Mornings

6 a.m. to Noon, Weekdays

Jazz at Night

10 p.m. to Midnight, Weekdays

Celebrating
30 years of
community
radio

Listener-Supported
Non-commercial Radio from
Bellevue Community College

Studio (425) 564-2424

Office (425) 564-2427

email: kbcsc@ctc.edu

www.kbcsc.fm

REALTIME

www.realtimepip.com

206-523-8050



Serving Seattle's independent music industry since 1986

CD • CD-R • DVD • CASSETTE • DESIGN

DUPLICATION

A \$35 basic membership in Earshot brings the newsletter to your door and entitles you to discounts at Bud's Jazz Records and all Earshot events. Your membership helps support our educational programs and concert series.

EARSHOT JAZZ
MEMBERSHIP

Check type of donation:

- New Renewal

Type of membership:

- \$25 Newsletter only \$35 Individual
 \$60 Household \$100 Patron
 \$200 Sustaining \$300 Lifetime

Sr. Citizens – 30% discount at all levels

Canadian and overseas subscribers

please add \$8 additional postage (US funds).

Regular subscribers – to receive news

letter 1st class, please add \$5 for extrapostage.

Contact me about volunteering.

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE # _____

EMAIL _____

EMPLOYER, IF IT PROVIDES MATCHING GRANTS _____

WHERE DID YOU PICK UP EARSHOT? _____

Please mail to: Earshot Jazz
3429 Fremont Pl., #309, Seattle, WA 98103

Earshot is a non-profit, tax-exempt jazz presenting organization.



PIONEER SQUARE

102 South Jackson Street
Seattle, Washington

Phone (206) 628-0445

EXPERIENCE **MUSIC** PROJECT™ presents

Explore a musical genre that's an American original, as EMP presents its fourth annual *Jazz in January* series. This year's program boasts a variety of performances, films, workshops, instrument lessons, family programming, and more.

Jazz in
January

2004

- January 15 **Jazz Piano Concert with Jessica Williams**
JBL Theater, 8pm. \$15 EMP members, \$18 public.
- January 18 *EMP and the Brubeck Institute present Robin Eubanks and the Brubeck Institute Jazz Sextet in Concert*
JBL Theater, 7pm. \$15 EMP members, \$18 public.
- January 22 *Yamaha Jazz Piano Showcase featuring Linda Martinez*
JBL Theater, 8pm. \$5 EMP members, \$7 public.
- January 24 *Seattle Partnership for American Popular Music (EMP, UW School of Music, and KEXP 90.3) presents the Klezmatics*
Sky Church, 8pm. \$23 EMP members, \$25 public.
- January 30 **Vocal Jazz Concert with Kevin Mahogany and Dee Daniels**
Sky Church, 8pm. \$15 EMP members, \$18 public.
- January 31 **JAZZ on Film: Mark Cantor presents Celluloid Improvisations: Jazz Vocalists**
JBL Theater, 7pm. \$7 EMP members, \$8 public.



EXPERIENCE **MUSIC** PROJECT.

TICKETS ON SALE NOW! EMP Box Office at 206.770.2702 or 1.877.I-LISTEN. **ticketmaster** www.ticketmaster.com, 206.628.0888, or at all Ticketmaster Outlets. (Ticketmaster tickets are subject to a service charge.) *All events are all ages.*

For more information on *Jazz in January* 2004 events, please visit **emplive.com**.
325 Fifth Ave. N. at Seattle Center

This program has been made possible in part through the generous support of:



CLASSIFIEDS

Frank Clayton — veteran New York drummer from late- and post-Coltrane years now accepting students. Former studies with Alan Dawson and Stanley Leonard. (206) 779-3082

Classifieds cost \$10 for 25 words or less, 50 cents per additional word. Copy and payment accepted through the 15th of the month prior to publication at Earshot Jazz, 3429 Fremont Pl. #309, Seattle WA 98103. Fax: 547-6286, Email: jazz@earshot.org



Earshot Jazz
3429 Fremont Pl., #309
Seattle, WA 98103

Change Service Requested

NON-PROFIT ORGANIZATION
U.S. POSTAGE
PAID
PERMIT No. 14010
SEATTLE, WA

Calendar, from page 21

THURSDAY JANUARY 22

JA Oleta Adams, 8 & 10
TD David Arnav/Sue Orfield/John Kessler, 7:30
TU Tony Bonjourn Vocal Showcase, 8

FRIDAY JANUARY 23

GR Rebecca Rosenberg, call for time
HV Pearl Django, 9
JA Oleta Adams, 8:30 & 10:30
LA Barry Vye's Jazz Defense League, 5:30
NE Dangerous Brain Clinic, 9
PL Ahamefule Oluo Orchestra, 8
TD Wayne Horvitz/Bobby Previte with mystery guests, Reptet opens, 8
TU Steve Korn Group, 9

SATURDAY JANUARY 24

EX Kelzomatics, Jazz In January, 8
GR Rebecca Rosenberg, call for time
JA Oleta Adams, 8:30 & 10:30
MN Marco de Carvalho Trio, 8:30
OH Steve Korn Group (with Marc Seales, Rob Davis, Mark Taylor, and Jon Hammer), 7:30
PL Jack Wright with Angelina Baldoz/Tari Nelson-Zagar, 8
TD Das Rut, 9
TU Andrienne Wilson Quartet, 9

SUNDAY JANUARY 25

TU Fairly Honest Jazz Band, 3
TU Jim Cutler Jazz Orchestra, 8

MONDAY JANUARY 26

CO Jack Wright/Gust Burns, Sound of the Brush, 8:30
GI Steve Korn Group, 8
TU Katt's Vocal Jazz Jam, 8

TUESDAY JANUARY 27

TU Hal Sherman's Monday Night Jazz Orchestra, 8

WEDNESDAY JANUARY 28

TO Darrius Willrich, 9
TU Hal Sherman's BCC Jazz Orchestra, 8

THURSDAY JANUARY 29

TD Greg Williamson & Big Bad Groove Society, 7:30
TU Greta Matassa Vocal Workshop, 8

FRIDAY JANUARY 30

EX Kevin Mahogany/Dee Daniels, Jazz In January, 8
GR The Michael Powers Group. Call for time
LA Barry Vye's Jazz Defense League, 5:30
PL Troy Grugett/Mike Peterson, 8
TU Dave Peck Trio, 9



30,31 DAVE PECK TRIO

Pianist Peck presents an intriguing trio with drummer Reade Whitwell and bassist Jeff Johnson for a two-night stand at Tula's.

SATURDAY JANUARY 31

GR The Michael Powers Group. Call for time
LA Eric Madis Trio, call for time
MN Urban Oasis, 8:30
PL Gregory Reynolds with Stuart Dempster/Annie Lewandowski/Greg Campbell, 8
TU Dave Peck Trio, 9

Time dated material

 						
<small>2214 Second Ave Seattle, WA 98121 for reservations call (206) 443-4221 www.tulas.com</small>						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 CLOSED <i>Happy New Year</i>	2 Jay Thomas/ Tatum Greenblatt Quintet 9-1 \$12	3 Brian Nova Quartet 9-1 \$10
4 Goings/ Caliman Quintet 3-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	5 Greta Matassa Jazz Jam 8-12 \$6	6 Jay Thomas Big Band with Becca Duran 8-12 \$5	7 Butch's Brew-Ha-Ha 8-12 \$5	8 Ben Roseth Trio Here & Now 8-12 \$5	9 Greta Matassa Quartet 9-1 \$10	10 Kelley Johnson Quartet 9-1 \$10
11 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	12 Katt's Vocal Jazz Jam 8-12 \$6	13 Emerald City Jazz Orchestra 8-12 \$5	14 James DeJoie Quartet 8-12 \$7	15 Dina Blade Quartet 8-12 \$7	16 Hadley Caliman Quartet 9-1 \$10	17 Jake Bergevin Quartet 9-1 \$10
18 Jay Thomas Big Band w/ Becca Duran 4-7 \$5 Jim Cutler Jazz Orch. 8-12 \$5	19 Kelley Johnson Vocal Jam 8-12 \$6	20 Roadside Attraction Big Band 8-12 \$5	21 Jim Cutler Quartet 8-12 \$7	22 Tony Bonjorno Vocal Showcase 8-12 \$7	23 Steve Korn Group 9-1 \$10	24 Andrienne Wilson Quartet 9-1 \$12
25 Fairly Honest Jazz Band 3-7 Jim Cutler Jazz Orch. 8-12 \$5	26 Katt's Vocal Jazz Jam 8-12 \$6	27 Hal Sherman's Monday Night Jazz Orchestra 8-12 \$5	28 Hal Sherman's BCC Jazz Orchestra 8-12 \$5	29 Greta Matassa Vocal Workshop 8-12 \$8	30 Dave Peck Trio 9-1 \$15	31 Dave Peck Trio 9-1 \$15