

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

June 2008 Vol. 24, No. 6
Seattle, Washington



Ziggurat: Eric Barber, Bill Anschell, Doug Miller, Byron Vannoy
Photo by Daniel Sheehan

Notes

Jack Straw Workshops

This month Jack Straw Productions offers two classes that cover the basics of Pro Tools and creative soundscaping. The workshops are ideal for musicians, sound artists, writers, journalists, documentarians, and filmmakers who want to get a foundation in recording technology. All classes are held in the professional recording studios at Jack Straw Productions located at 4261 Roosevelt Way NE.

Beginning Pro Tools runs June 4-6, 6-10pm, and provides hands-on instruction in the industry's most popular digital audio production system. Students will learn the basic commands and procedures for recording, editing, and outputting with Pro Tools. \$250 for members and \$285 for non-members.

Soudscapes runs June 12-13, 6-10pm, and introduces creative approaches to sound design, including manipulation of audio recordings and voice, altered instruments, found objects, and electronics. Students get hands-on experience recording and mixing pieces in the studio. \$135 for members, \$160 for non-members.

Enrollment is limited and registration closes one week before the class date. For more information or to reserve a spot, call 206-634-0919 or e-mail workshops@jackstraw.org.

Newport Jazz Camp

Just Jazz is accepting applications for an intensive, five-day summer camp to be held in Newport, Oregon, August 11-15. The camp is open to jazz students of all ages who are able to read music and have a basic command of their instrument. Students will participate in combos, individual lessons, ensembles, and lectures under the direction of Dr. Keller Coker of Western Oregon University.

For more information and applications visit www.justjazzoregon.com or call Claire Little at 541-265-2100.

Academy Hands on Jazz Class

Applications for Hands on Jazz, an educational summer arts program for King County 7th and 8th graders, are now available. Organized by the Seattle Center Academy, Hands on Jazz provides participants with a practical introduction to jazz. Classes will be held July 28-August 8, Monday-Friday, 9:00am-3:30pm. For information about classes, tuition, scholarships, and registration visit www.seattlecenter.com/academy.

Port Townsend Registration

Registration has opened for the 2008 Jazz Port Townsend workshop, which takes place July 20-27 at Fort Worden State Park. Registration information is available online at www.centrum.org.

The workshop accommodates varying levels of ability, but participants should have a basic technical command of their instruments or voice, as well as elementary improvisation experience or a basic knowledge of music theory.

Event Listings & News Items

Please send gig listings to jazzcalendar@earshot.org. Be sure to format your gig listings in keeping with the way they appear in the calendar in this issue.

Also, if you have news of your jazz projects, or of anything at all related to your career, please feel free to e-mail them to editor@earshot.org, as we are always looking for items to use in In One Ear and as fodder for feature articles in this publication

Distribute This Magazine

We are looking for volunteers who can take this publication to venues, shops and cafés in their neighborhood. Contact Karen at karen@earshot.org or (206) 547-6763.

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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Earshot Jazz is published monthly by Earshot Jazz Society of Seattle and is available online at www.earshot.org. Subscription (with membership): \$35

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Seattle, WA 98103

T: (206) 547-6763; F: (206) 547-6286

Earshot Jazz ISSN 1077-0984

Printed by Pacific Publishing Company.

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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.

In One Ear

Once again, area high school jazz bands dominated the 2008 Essentially Ellington competition, which took place in New York City last month. For the second year in a row and third time overall, the **Roosevelt High School** band directed by **Scott Brown** received top honors. **Garfield's** band directed by **Clarence Acox** came in a close second place and **Shorewood's** band directed by **Paul Harshman** garnered an honorable mention. Bands from Mountlake Terrace and South Whidbey also participated in the festival.

In addition to these stellar results, local students also brought home an impressive collection of individual and section awards, with **Carl Majeau** of Garfield selected as the overall outstanding soloist for his work on tenor saxophone and clarinet. Outstanding ratings went to alto saxophonist **Jory Tindall** and tenor saxophonist **Ben Walters** both from Mountlake Terrace, doubler **Brad Murphy** of Shorewood for his proficiency on the baritone and alto sax, and trumpeter **Zubin Hensler**, trombonist **Jake Linde**, and pianist **Ben Hamaji** of Garfield. Honorable mentions went to clarinetist **Alex Dugdale**, alto saxophonist **Wyatt Palmer**, trumpeter **Corey Dansereau**, and pianist **Gus Carns** of Roosevelt, and trumpeter **Riley Mulherkar** of Garfield.

Section awards went to Garfield for reeds and brass, Roosevelt for trumpets, Shorewood for brass, and South Whidbey for trombones.

Essentially Ellington is the nation's premier high school jazz competition with fifteen finalists selected from a pool of 83 jazz bands. This year, Seattle sent an unprecedented five finalists to New York, the most ever to compete from a single region. Taking note of Seattle's dominance, festival judge Wynton Marsalis had this to say: "I'm challenging

you all to do something about Seattle and Washington."

It has been a good month for trumpeter and Garfield alum **Thomas Marriott**. On May 4, he was a featured soloist with the Maynard Ferguson Alumni Band as they celebrated Ferguson on what would have been his 80th birthday. Other soloists included trumpeters Eric Miyashiro and Walter White, saxophonist Tim Reis, currently on tour with the Rolling Stones, and many other Ferguson alumni from the 70's through 2007, when Ferguson passed away. The band played to an

enthusiastic crowd of thousands in St. Louis, Missouri.

Video footage of Marriott performing with the band during rehearsal can be found at: <http://www.youtube.com/watch?v=WBigYMWwYKs>

On another high note, accolades for Marriott's *Crazy: The Music of Willie Nelson* continue to pour in. The most recent highlight is an excellent review in the May issue of *Jazz Times*.

KPLU's School of Jazz is back in session. The results of this mentoring program, which pairs professional musicians with area high school jazz programs, can be heard on *KPLU School*

<p>SEATTLE SYMPHONY</p> <h1>SUMMER Fest</h1> <p>MARK O'CONNOR, FESTIVAL DIRECTOR</p> <p>SEATTLE SYMPHONY GERARD SCHWARZ, MUSIC DIRECTOR</p> <p>AT BENAROYA HALL</p>		
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<p>WAGNER & MAHLER Gerard Schwarz, <i>conductor</i> Jane Eaglen, <i>soprano</i> Seattle Symphony JUNE 26-29</p>	<p>MARK O'CONNOR'S OWN "HOT SWING" PLUS PUNCH BROTHERS FEATURING CHRIS THILE and Sophie Milman JULY 2</p>	<p>MARK O'CONNOR & MAYA BEISER: FOR THE HEROES Carolyn Kuan, <i>conductor</i> Seattle Symphony JULY 10</p>
<p>THE BLUE PLANET LIVE! a natural history of the oceans George Fenton, <i>conductor</i> Seattle Symphony JULY 8 & 9 BBC Worldwide</p>	<p>CIRQUE DE LA SYMPHONIE Carolyn Kuan, <i>conductor</i> Seattle Symphony JULY 11 & 12</p>	<p>FIDDLIN' FUN WITH MARK O'CONNOR AND STUDIO3MUSIC Concert for Families JULY 12: 9:30 & 10:30AM</p>
<p>THE LEGENDARY EARL SCRUGGS WITH FRIENDS & FAMILY Plus Sparrow Quartet with Béla Fleck JULY 14</p>		
<p>TICKETS 206.215.4747 1.866.833.4747 TOLL FREE www.seattlesymphony.org</p>		
<p>Masterworks Season Sponsor:  UBS</p>		

of *Jazz, Volume 4*, which was released May 13. This year's installment features performances by many of Northwest Washington's finest high school jazz bands, including usual suspects Roosevelt, Garfield, and Mountlake Terrace as well as Stadium, North Thurston, Kentridge, Squalicum, Mercer, Newport, Shorewood, Edmonds Woodway, and South Whidbey. The album also showcases performances by **Lance Buller, Thomas Marriott, Darren Motamedy, David Marriott, Steve Korn, Greg Williamson, Jovino Santos Neto, Tracy Knoop, Neil Welch,**

Scot Ranney, Stuart McDonald, and Andy Omdahl.

KPLU School of Jazz, Volume 4 is available at Easy Street Records, Silver Platters locations, Sonic Boom Records, and through the King County Library System. Proceeds benefit school music programs throughout Western Washington.

Back by popular demand, KPLU has reinstated their **Sunday Jazz Brunch Cruises**. Returning after a two-year hiatus, this summer's lineup features performances by **Pearl Django** on June 8, pianist **Jessica Williams** on July 13,

and 2007 Golden Ear vocalist of the year **Gail Pettis** on July 20.

The Royal Argosy departs from Seattle's Pier 56 at 10:30 am and returns at 1 pm. Tickets are \$59 and include brunch. For tickets and more information call 1-800-677-5758 or visit www.kplu.org.

Sonarchy, recorded live in the studios of the sound-arts nonprofit, Jack Straw Productions, kicks the month with a performance by the **Threat of Beauty** on June 7. Lead by bassist Evan Flory-Barnes, this acoustic ensemble presents an hour of genre-busting compositions. Also performing are drummer **Eric Peters**, cellist **Dylan Rieck**, and vibraphonist **Jacques Willis**.

On June 14, **Jonathan Way** mixes and processes recordings made in the remote mountains of northeastern Washington revealing the textures of snowbrush, horsetails, and pine bark alongside electronic manipulations.

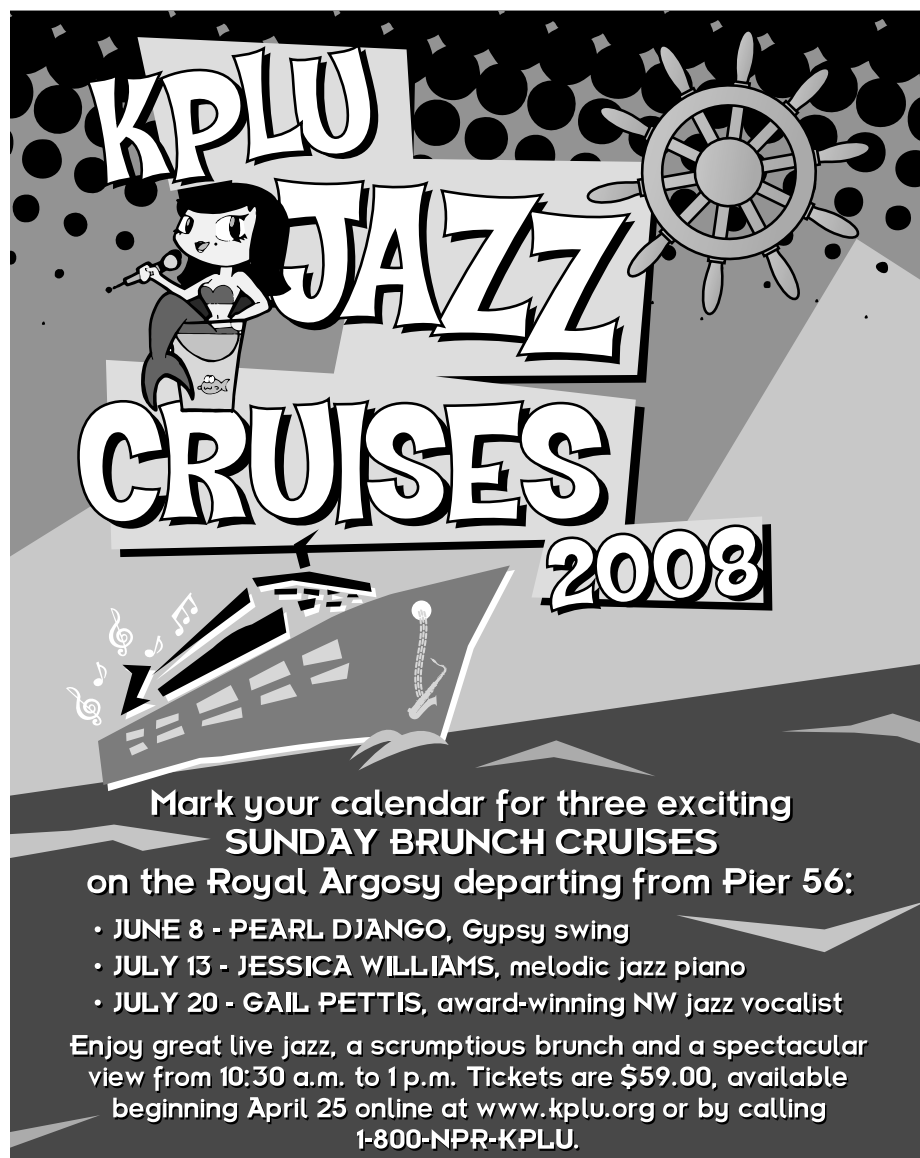
On June 21, **Here. Now.** with multi-instrumentalist **Charlie Smith** and drummer **Cody Rahn**. Together they push Ableton Live to the edge of its looping capabilities in a lovely effort to compose and arrange new music on the spot.

On June 28, **Paundy**, featuring **Paul Burback** and **Andy Miller** along with seven of their musical friends, presents a unique brand of lo-fi/hi-fi soundtrack music that is sure to keep you entertained.

Sound wiz **Doug Haire** produces the show and comes up with the band descriptions appearing above. Sonarchy airs on KEXP 90.30 FM from midnight to 1:00 am every Saturday night (in other words, the first hour of Sunday).

If you miss the show, you can always find it for two weeks on KEXP's website. This month's shows will also be available as podcasts one week after they air, from www.kexp.org/podcasting.asp.

Do you want to take your band to the people? Call Doug Haire at 206-634-1019.



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Music



Retirement Celebration for Robert Knatt



**Saturday, June 7, 7pm
Town Hall**

Robert Knatt, a middle-school teacher who has for 17 years been a key figure in the health of Seattle jazz, is about to retire.

At this evening honoring him, the Washington Middle School Jazz Band and alumni from throughout Knatt's 36-year career in Seattle schools will celebrate his contributions.

Knatt came to Washington Middle School in 1991, and has led one of the country's finest school programs in jazz. It has been a perennial winner at major

festivals in the Northwest and around the country. Equally important, it has been a feeder program for one of the two giants of Seattle school jazz, Garfield High School; with cross town counterpart Roosevelt High School, whose primary feeder program is the also highly accomplished Eckstein Middle School, Garfield is in the very top echelon of school jazz programs in the nation.

Knatt was the first middle-school teacher ever recognized with *Downbeat's* Achievement Award for Jazz Education. He has also received many local and state awards for teaching excellence.

In addition to giving many fine local jazz musicians their start in the art form, he trained Darin Faul, the director of another of the region's top school jazz programs, Mountlake Terrace, a four-time finalist in the annual Essentially Ellington competition at Jazz at Lincoln Center, the country's premier school jazz competition.

Knatt grew up in New Iberia, Louisiana, and was inspired to start playing music by a visiting cousin. After learning the French horn, he went to Grambling State College on a music scholarship, played on its celebrated marching band, and graduated in 1972. He moved to Seattle to begin teaching.

Alumni of his program who went on to Garfield and then professional careers in music have included flutist, trombonist, and pianist Anne Drummond and trumpeter Tatum Greenblatt. Their teacher at Garfield, Clarence Acox, will direct the music for the Robert Knatt celebration.

Reservations: BrownPaperTickets.com/event/35040. Suggested donation \$10; children under 10 free. Food (Louisiana style) available for purchase from 5-7pm. To have remembrances included in the celebrations, send them to bobknattscrapbook@hotmail.com. Former students wishing to take part in an alumni band: email knattsbrats@hotmail.com with name, instrument, and years at Washington. More information: bobknattparty@hotmail.com.

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Preview

Ziggurat



Bill Anschell, Doug Miller, Eric Barber, and Byron Vannoy. Photo by Daniel Sheehan

Thursday, June 12, 5:30 pm Art of Jazz Series Seattle Art Museum

At first glance, the name Ziggurat evokes images of the exotic and unusual. Delve a little deeper, and one learns that ziggurats are pyramid-like temples built over 5,000 years ago in ancient Mesopotamia and Iran. Often their design was relatively simple – a collection of step-like, receding tiers built upon a base. Other times, however, their design involved elaborate mathematical calculations that resulted in complex constructions with multiple terraces that finally culminated in a temple on top.

Now, what does this have to do with the jazz quartet of same name showcasing the talented Bill Anschell on piano, Eric Barber on saxophone, Doug Miller on bass, and Byron Vannoy on drums? According to the band, the ziggurat is a visual representation of how they approach rhythm and form.

The quartet has a passion for rhythmic experimentation and the bulk of their original compositions delve beyond

the typical 4/4 of most jazz to explore unusual meters and polyrhythms. Their influences are eclectic and far reaching, ranging from the expected jazz to the music of India and Africa, modern classical music, Frank Zappa, Lenny Tristano, Dave Holland, and others. The result is something unique and special that you will find other elsewhere in Seattle.

The ensemble got its start in the fall of 2006 when Anschell, Barber, and Miller began jamming with tabla player Tor Dietrichson. All had a fascination with Indian music, which they studied during college or graduate school, and a particular interest in the complex rhythmic language of Carnatic music. Anschell, for example, dug out a book of compositions he had written shortly after college that applied Indian rhythmic ideas to jazz forms. Barber and Miller also had original compositions that incorporated Indian principles and techniques. Taken together, this repertoire provided a good starting point for the group.

Although the quartet enjoyed playing together, they quickly realized that

the volume of the piano, saxophone, and bass overpowered Dietrichson's tabla playing. They needed a traditional drum set and invited Vannoy to join the group.

Each member of Ziggurat brings something unique to the table and they each use the ensemble to explore their interests in unusual rhythms. Drawing upon his knowledge of Carnatic music theory, Anschell writes compositions where Indian inspired rhythmic figures and patterns grow and diminish based upon mathematic properties – much like the steps of ancient ziggurats. He acknowledges that his approach sounds mathematical and terribly technical, but explains: “When you listen to the music, if you have the form of the music in your head, it generates a kind of tension that is more than mathematical. It is emotional.”

Barber is also interested in manipulating rhythm and meter to create musical tension that then resolves. Casting his net wider, he has internalized the music of not only India, but also the Balkans and Hungary. As a result, Barber often writes using asymmetrical meters that have 5, 7, 9, or even 11 beats per bar, instead of the typical 4 beats used in most jazz. He also likes to incorporate counter rhythms into his composi-

tions that push and pull against one another.

In contrast, Miller incorporates odd meters to generate rhythmic intensity as well, but prefers to compose pieces that are more traditionally melodic and singable. And Vannoy uses his drum kit to add depth and texture to the complex rhythms, while still grounding the ensemble.

But don't let this talk of rhythmic complexity, math, and theory discourage you from tuning in. “I am someone who believes that the only thing that really matters about music is how it sounds,” says Anschell “No explaining it or justifying it makes it better. Even though those ideas sound kind of academic, when they are played, they are played in such a way that they are actually enjoyable to listen to and don't require the listener to burrow into layers of math or to have studied Indian music themselves.”

Ziggurat succeeds and creates music with a compelling spirit and visceral appeal that is exciting to listen to. Their music also merits multiple visits. Each time you hear them play, you discover something new, which in itself is a gratifying experience.

Nonetheless, this is technically difficult music that requires extensive

practice. Vannoy recalls feeling overwhelmed when he attended his first rehearsals, but he quickly caught on and appreciates the challenge that the music presents. “There are so many places to slip through the cracks in that music,” he explains. “So we had to learn as a group to lean on each other a little bit and if you loose it for a second how to get back on track. It is like falling off a moving train and you have to know how fast to run to get back on.”

Much like jumping onto a moving train, this music requires a fearless approach and willingness to try something new. As a whole, the band embraces the innovative and daring, a mindset that Barber appreciates: “It is stretching us. It is pretty cool that four guys are really open to being stretched out of their comfort zone.”

Given this attitude, expect Ziggurat to continue taking chances and pushing the boundaries of jazz at their upcoming SAM appearance. If things go as planned, the results should be quite delightful and unexpected.

- Elaine Hayes

Music begins at 5:30 pm in the Brotman Forum of the Seattle Art Museum. Admission to the concert is free with museum admission.



RIK WRIGHT

JUNE 5th - Smokin' Pete's
JUNE 27th - Coffee to a Tea

www.rikwright.com

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By Diana Spradling

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Preview

Friday, June 13, 8 pm
Seattle Asian Art Museum

A Ken Vandermark and Paal Nilssen-Love pairing – and this occasion marks their first-ever tour of North America and Canada – promises to be an exhilarating, if not dizzying, listening experience. As is evident in their past efforts together, Vandermark and Nilssen-Love's programs vary greatly in texture and mood – ranging from lung-bursting ferocity to chamberish solemnity, while also rarely failing to realize a good opportunity to get funky.

As Rex Butters of *All About Jazz* noted, the duo simply creates too much music for only two people. It is, however, a variety sustained by excellence, as Vandermark and Nilssen-Love are world-class improvisers. What it adds up to is an approach that is both absorbing and unique, and a musical performance that will be hugely compelling from start to finish.

Ken Vandermark, a multi-reedist, composer, MacArthur Fellow, and community organizer, has poured his energy back into the vibrant Chicago jazz scene where he rose to acclaim.

In 1996, Vandermark and writer John Corbett began organizing the “Wednesday Night Jazz Series” at the Empty Bottle, which brought musicians from across North America and Europe to Chicago audiences on a weekly basis for nearly a decade. Similarly, beginning in April of 2006, Vandermark has co-directed (with Mitch Cocanig) the “Immediate Sound Series” at the Hideout.

Yet despite his accomplishments as an organizational leader, it is Vandermark's massive body of work as a composer and improviser that has earned him such widespread renown. The Vandermark 5, perhaps his principal creative outlet, has captivated the international jazz community for well over a decade with its thrilling live performances and nearly annual recording reports. Vandermark's

Ken Vandermark & Paal Nilssen-Love

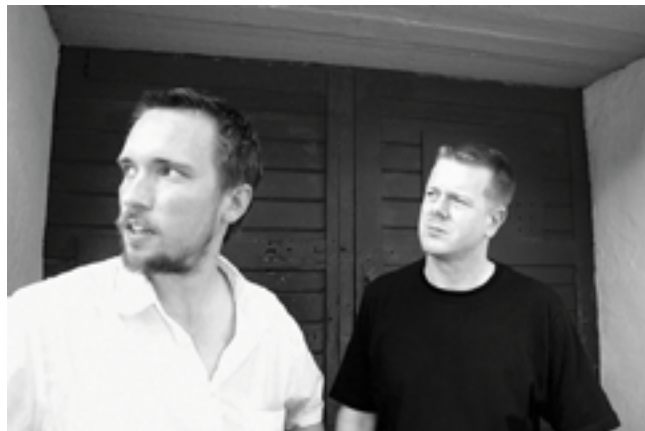


Photo by Rune Mortensen

other significant ensembles, which include the DKV Trio, the NRG Ensemble, the Frame Quartet, and Spaceways Incorporated featuring Hamid Drake and Nate McBride, to name a few, have further established Vandermark as one of the world's most committed and prolific bandleaders. Truly, any one of Vandermark's working groups ably represents the adventurous spirit and innovative drive of his generation of jazz improvisers.

Vandermark did not play with Stavanger-drummer Paal Nilssen-Love, how-

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ever, until 2000. Their lasting collaboration began with the formation of the ensemble School Days, and soon carried over to the trio FME, which also includes bass player Nate McBride. For Vandermark and Nilssen-Love the chemistry was immediately apparent, and it was only natural to transition into the duo format. They first explored this setting in 2002, recording the powerful, *Dual Pleasure*, for Oslo's smalltownsupersound label. For good measure they did it again a year later, releasing the two-disc set *Dual Pleasure 2*. Since then they have worked together in several memorable contexts, including The Thing with Mats Gustafsson and Ingebrigt Håker Flaten, The Peter Brötzmann Chicago Tentet, Powerhouse Sound, and Fire Room.

But something more must be said of Nilssen-Love. Indeed it seems hardly enough can be said about the man. Simply, he must now be considered among the very finest of improvisatory percussionists. He is a wonder. His breathtaking technique, which must be seen to be fully appreciated, is likely without peer in this generation. His dexterity around the kit is truly awesome. Perhaps only a small handful of drummers in the music's history have been capable of performing in extended contexts with such strength, fluency, and inventiveness.

Nilssen-Love's first public duet with Vandermark came at the 2002 Molde International Jazz Festival, at which an awed Dan Quelette of *Down Beat* appropriately noted: "His week at Molde proved a revelation: Nilssen-Love is one of the most innovative, dynamic and versatile drummers in jazz!" Similarly, as Pat Matheny noted after performing with Nilssen-Love at that very same festival: "He is simply one of the best new musicians I've heard during the latest years!"

Fortunately for us, the duo setting may be the ultimate format to represent both Nilssen-Love's and Vandermark's

extraordinary gifts. In many respects, it releases Nilssen-Love and Vandermark from any potential restraints, allowing them to create music that is riveting for both its conception and execution.

As is noted on Vandermark's website, their musical approach in the duo context is "ferocious in its intensity, a stylistic maelstrom that combines extreme rhythmic velocity with formal deconstruction and re-assembly." And it continues, "Vandermark's logical lines stir the flow of energy and though tonal and rhythmic patterns/structures appear, the duo does not seek simple solutions. This is raw music of brutal

beauty, music which becomes more exhilarating as you allow it take control of body and mind."

Or perhaps more succinctly, as critics Brian Morton and the late Richard Cook wrote, "If you aren't tuning in, right now, why on earth not?"

- Peter Walton

Tickets for the concert are \$15, general admission. Discounts are available for Earshot Jazz members, senior citizens, and students. For tickets and more information contact Earshot Jazz at (206) 547-6763 or www.earshot.org.



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Here are some recommendations.

Friday, June 20

Barry Guy/Maya Homburger (5:30pm)

This year's festival boasts some killer bassists, starting with Barry Guy, whose New Orchestra performs later (see below, June 24 & 25). Here he's with genre-defying baroque violinist (and wife) Maya Homburger, another outstanding talent.

Herbie Hancock: The River of Possibilities Tour (8pm)



Photo by Kwaku Alston

Herbie Hancock teams with bass ace Dave Holland and does what Holland himself often does: packs his band with phenomenal instrumentalists who can crank the dials to about 13.7. They'll perform music from Hancock's Grammy-winning Joni Mitchell tribute album. On sax, Hancock has Holland quintetter Chris Potter. On guitar is Lionel Loueke, who was born in Benin, attended Berklee and then the Theloni-

ous Monk Institute, and then toured with Terence Blanchard. Zappa alum and drum monster Vinnie Colaiuta is also on board, along with two vocalists. Loueke's own international trio (with Sweden-reared Italian bassist and Hungarian drummer) opens.

Atomic / School Day, Houle/Parker/Delbecq (8pm)

A bumper crop of Scandinavian, European, and North American hard hitters, here. Atomic and School Days boast the same rhythm section, one of the most dazzling around: Ingebrigt Håker-Flaten on bass and Paal Nilssen-Love on drums. Atomic has Norwegian pianist Håvard Wiik with two Swedes, Fredrik Ljungkvist on sax and Magnus Boo on trumpet. School Days has Chicago reedsman Ken Vandermark, Swedish vibist Kjell Nordeson, and American trombonist Jeb Bishop. Both bands tromp mightily through territory platted by the American free- and post-jazz giants and some of the European innovators, too.

Also on the bill is one of those key figures, English saxophone icon Evan Parker, who is all over this festival, with Vancouver-based clarinetist François Houle and French pianist Benoît Delbecq.

Strid/Müller/Houle (11pm)

Late-night shows are aplenty at the Vancouver meet. Here, Swedish percussion monster Raymond Strid teams with two stalwarts of every Vancouver festival, local-resident German bassist Torsten Müller, another shredder, and clarinetist François Houle.

Saturday, June 21

Charlie Haden's Quartet West (7:30pm)

Another bass master, Haden was there for Ornette's innovations, and he's

been a key figure in jazz ever since. His Quartet West is as road-tempered and –burnished as they come: With Haden, Ernie Watts (tenor sax), Alan Broadbent (piano), and Rodney Green (drums) interpret atmospheric standards and originals, some inspired by folk tunes Haden sang as a boy.

The restrained, spare, keening quintet of Finnish pianist/harpist Iro Haarla, the wife of the late Edvard Vesala, opens.

Bauer / Robertson / Koch / Muller / van der Schyff (11pm)

Our nightcap is German trombone iconoclast Johannes Bauer with Swiss sax legend Hans Koch, and two of Canada's finest, bassist Torsten Müller and drummer Dylan van der Schyff. Oh, and protean American clarinet internationalist Herb Robertson.

Sunday, June 22

Bill Frisell w/ Greg Leisz, Tony Scherr, Rudy Royston (7:30pm)



Photo by Jimmy Katz

Appearing on the same bill as the Cowboy Junkies: Seattle-based, genre-bending guitar original Bill Frisell with frequent collaborators Greg Leisz on pedal steel guitar/dobro, Tony Scherr on bass, and Rudy Royston on drums. It's a lineup whose affinity with the Cowboy Junkies will surely shine through – it will when Frisell joins the Cowboy Junkies on some of their set.

Improv Power Play: Canada/Sweden
(8pm)

An idea that could be an inspiration, or a dog's dinner: a team of Swedish players faces off for four rounds against one from Canada. It's the brainchild of Mats Gustafsson (Sweden) and François Houle (Canada), and is part of the preparation for a major 2009 event that will feature composed pieces based on the systems and culture of ice hockey. Kid you not. Tre Kroner (Team Sweden): Magnus Broo (trumpet), Raymond Strid (drums), Per Ake Holmlander (tuba), Kjell Nordeson (percussion), and Mats Gustafsson (sax). Team Canada: Dylan van der Schyff (drums), John Korsrud (trumpet), Torsten Müller (bass), Peggy Lee (cello), Jesse Zubot (violin), and François Houle (clarinet).

Checking permitted, but no severing of carotids with skate blades.

Monday, June 23

Dave Brubeck Quartet (8pm)

Try playing music like Dave Brubeck does at the age of 85. Brubeck is the hippest jazzman on the planet. He and his longtime quartetmates – Bobby Militello (alto sax/flute), Michael Moore (bass), and Randy Jones (drums) – have a phenomenal command of jazz idioms, but also are highly knowledgeable enthusiasts of 20th and 21st century post-classical innovations. They thread the latter into the former to create a dazzling tapestry of surprise and inspiration.

Virtuoso pianist and vocalist Laila Biali opens with her trio augmented by saxophonist Phil Dwyer.

The Thing with Ken Vandermark; Parker/Guy/Lytton/ Fernandez (8pm)

The Scandinavian power trio of Mats Gustafsson (sax) and sterling Norwegian rhythm section of Paal Nilssen-Love and Ingebrigt Haker Flaten join forces with Chicago hornman Ken Vandermark for kick-ass garage-rock-fueled free jazz.

Also on the bill is one of the great English improvising trios, Evan Parker, Barry Guy, and Paul Lytton; to guarantee surprise, they bring aboard the Spanish pianist Agusti Fernandez for a reprise of their new album *Topos*.

Tuesday, June 24

Barry Guy New Orchestra (8pm)

Tonight and tomorrow, the English bass virtuoso Barry Guy, an aficionado of improvised music as well as many variants of contemporary-classical music, leads a monster aggregation of monster players from the US, England, Sweden, Switzerland, Spain, and Germany: Evan Parker, Hans Koch (saxes), Mats Gustafsson (woods), Johannes Bauer (trombone), Herb Robertson (trumpet), Agusti Fernández (piano), Paul Lytton, Raymond Strid (drums), Per Ake Holmlander (tuba).

Tonight's program includes several Guy compositions for the orchestra, a Mats Gustafsson/Agusti Fernández duo, an Evan Parker composition for ensemble, and a Herb Robertson piece.

Coco Zhao & JazzLab (9pm)

The *succes d'estime* at last year's festival, the wistful Chinese vocalist and pianist Coco Zhao performs, in Chinese, originals and jazz and fusion arrangements of old Shanghai folk tunes. Joining him is violinist Peng Fei and Jazzlab, an ensemble that features some of the top musicians/composers from Quebec jazz label, Effendi. (*Also June 25.*)

Wednesday June 25

Steamboat Switzerland (5:30pm)

The Swiss *art brut* (outsider-art), avant-hardcore, Hammond organ trio (seriously!) has gone acoustic. Dominik Blum has ditched the mighty Hammond B3 in favor of piano, and with guitarist Marino Pliakas and drummer Lucas Niggli they improvise freely and around works by obscure modern composers.

Brad Mehldau Trio (7:30pm)



Photo by Michael Wilson

Take along your spare brain – you'll need it to catch everything this stunning pianist does. Romantic, lyrical, driving, intricate... often almost unimaginable. With Larry Grenadier on bass and Jeff Ballard on drums.

Barry Guy New Orchestra (8pm)

Tonight's program (see also Tuesday June 24) opens with a brass trio (Robertson/Bauer/Holmlander), followed by a short bass solo, and Guy compositions.

Coco Zhao & JazzLab (9pm)

(See, yesterday.)

Thursday, June 26

Satoko Fujii & Carla Kihlstedt; Peggy Lee Band (8pm)

Japanese pianist/composer Satoko Fujii has often been compared to Cecil Taylor, Keith Jarrett, and Marilyn Crispell for her astounding technique. The latest of her 40 albums is a dramatic duo, *Minamo* ("Henceforth"), with Bay Area violin wiz Carla Kihlstedt (Sleepytime Gorilla Museum, 2 Foot Yard, Tin Hat...). The *San Diego Union-Tribune* calls it "a series of high-wire improvisational duets that are risky, aesthetically challenging and frequently exhilarating."

Friday, June 27

Wayne Horvitz Gravitas Quartet, Vana-
sse/ Vitous (9pm)



Photo by Nenad Stevanovic

You may have seen Seattle-based pianist/composer and electronics musician Wayne Horvitz play here dozens of times. The reason you've gone to hear him is because he replays listening, over and over. So go catch him in Vancouver, too. For one thing, he's appearing with his riveting Gravitas Quartet, a transporting, chamber-music-oriented combo with trumpeter Ron Miles, cellist Peggy Lee, and bassoonist Sara Schoenbeck.

But in addition, Horvitz shares the bill, this evening, with Czech bassist Miroslav Vitous, who alone is worth traveling halfway around the world to hear. He's one of a kind – a man so large the double bass looks like a fiddle in his hands, and he plays it with the virtuosity of a concert violinist, too. Here, Vitous, a veteran of a classic late 1960s trio with Chick Corea and Roy Haynes, and then a co-founder with Wayne Shorter and Joe Zawinul of Weather Report, is with a longtime collaborator, Montreal-based vibist Jean Vanasse.

Renaud Garcia-Fons (9pm)

If you've ben to see Vitous a million times, and believe you've heard everything he's got, here, at the same start time, is another extraordinary bassist, the French virtuoso Renaud Garcia-Fons. He plays a five-string instrument, and gets all over it, here in a gypsy-jazz-inspired trio with Antonio "Kiko" Ruiz (guitar) and Pascal Rolando (percussion).

Or, go catch Garcia-Fons tomorrow, Saturday, June 28, also at 9pm.

Saturday, June 28

Andy Bey Trio (7:30)

A startling figure in late 1960s jazz experimentalism, vocalist Andy Bey enjoyed a renewed surge of recognition and esteem after his 1996 album, *Bal-lads, Blues & Bey* which marked him as one of the finest jazz singers anywhere. His velvet crooning voice, a sort of deep-textured evolution from the likes of Nat King Cole and Sarah Vaughan, has continued to wow fans on his recordings *Shades of Bey*, *American Song*, and *Ain't Necessarily So*.

Pianist *Monty Alexander* is also on the bill.

Sylvie Courvoisier/ Mark Feldman, Nicole Mitchell/ Paul Plimley (9pm)

The husband-wife team of Swiss pianist Sylvie Courvoisier and American violinist Mark Feldman, now lauded fixtures on the New York scene, play singular music, haunting and arresting. Also on the bill are Canadian pianist Paul Plimley with one of the stars of the current generation of AACM innovators, flutist Nicole Mitchell.

Renaud Garcia-Fons (9pm)

See Friday, June 27.

Corkestra (9pm)

Appearing on a bill with Berlin-based Portuguese sound artist Carlos Bica's Azul is the Amsterdam post-Sun Ra orchestra, Corkestra. Led by the idiosyncratic pianist Cor Fuhler, it's a nonet that critic Kevin Whitehead, a longtime observer of the Dutch scene, calls "vintage Cor Fuhler: tuneful, lively, colorful, humorous and a little bit off-centre... distinctive as a fingerprint." Fuhler has gathered together an all-star group of players from an unlikely but exciting array of backgrounds – distinctive Dutch jazz big bands, contemporary chamber music, computer music, noise, post-punk, and much more – improvise like crazy over tunes by Thelonious Monk, Duke Ellington, and that phantom jazzman Igor Stravinsky.

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- 27-28 Kim Field**

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Preview

You don't have to venture far from home in the coming seasons to experience for yourself some of the very finest regional and visiting jazz artists. Most within a day's drive, venues range from urban centers, beaches (oysters!), gorgeous valleys, and wineries and breweries. That is, if your event is not right here in Seattle to begin with.

The variety of performers is astounding, and it is quite unlikely that your interest won't be piqued by at least one listing below – be it Maceo or Evan Parker. So take advantage of these excellent offerings and make some memories.

Details are accurate at the time of printing, though you may wish to check event websites in order to be familiar with added artists, breaking news, ticket availability, schedule changes, and so on.

And please do let us know (editor@earshot.org) about any other area jazz festivals we may have missed.

Britt Festivals

May 31-September 7

Britt Pavilion, Jacksonville OR

Roster: Return to Forever (June 7); Earth, Wind & Fire (June 26); B.B. King (July 1); Jazz at Lincoln Center Orchestra with Wynton Marsalis (July 3); Bill Evans Soulgrass (September 6)

Jazz Festivals: Summer & Fall

(800) 882-7488, (541) 773-6077; www.brittfest.org

The Shedd Institute – Now Hear This Series

Ongoing through June 7

Jaqua Concert Hall - The Shedd, Eugene OR

Roster: Remaining concerts include the Brad Mehldau Trio (June 5) and the Bill Frisell Trio (June 7) (541) 434-7000; www.theshedd.org

JazzFest International

June 20-29; Various venues, Victoria BC

Roster: Maceo Parker, Dave Brubeck Quartet, Andy Bey, Butcher / Muller / van der Schyff Trio, Jazz at Lincoln Center Orchestra with Wynton Marsalis, and much more
info@jazzvictoria.ca; (250) 388-4423; <http://www.jazzvictoria.ca/>

Vancouver International Jazz Festival

June 20-29

Various venues, Vancouver BC

Roster: Herbie Hancock (River of Possibilities); The Thing with Ken Vandermark, Dave Brubeck, John Scofield, Parker / Guy / Lytton Trio, Charlie Haden, Barry Guy New Orchestra, Maceo Parker, Brad Mehldau, Jazz at Lincoln Center Orchestra with Wynton Marsalis, Andy Bey Trio, Wayne Horvitz, Free Fall, and much more
(604) 872-5200; www.coastaljazz.ca

Cathedral Park Jazz Festival

July 18-20

Beneath St. John's Bridge

Roster: Curtis Salgado, Randy Porter, Kenny Lavitz, Towner Galaher, Portland Jazz Orchestra
(503) 286-1312; <http://www.cpjazz.com/>

Jazz Port Townsend

July 24-26

Various stages and venues, Port Townsend WA

Roster: Paquito d'Rivera with Alex Brown, Matt Wilson Quartet, Eric Alexander Band, Sachal Vasandani, Kim Nazarian, Gary Versace, Dee Daniels, Randy Halberstadt Trio, Taylor Eigsti Trio, Gary Smulyan, Rickey Kelly Quartet, Benny Green, Nancy King, Kim Richmond, and many more
(360) 385-3102 x106, bill@centrum.org; www.centrum.org/jazz/

Jazz in the Valley

July 25-27

Various stages and venues, Ellensburg WA

Roster: Sidewalk Stompers, Greta Matassa Trio, Ingrid Jensen and John Wikan, Cannonball/ Coltrane Project, Scott Cossu, Portland Jazz Quintet, Brent Edstrom Trio, Jeffrey Brooks Quintet, Saul Cline, Mel Brown B3 Quartet

Ellensburg Chamber of Commerce: (509) 925-2002 or (888) 925-2204; www.jazzinthevalley.com/

98.9 Smooth Jazz Festival

August 2-3

Chateau Ste. Michelle Winery, Woodinville WA

Roster: Chris Botti, Boney James, Blake Aaron, Crusaders, Marion Meadows, others
(425) 653-9455; www.kwjz.com

Mt. Hood Jazz Festival

August 15-16; Various venues, Gresham OR

Roster: TBA
(503) 661-2700; www.mthoodjazz.org/

A Case of the Blues & All That Jazz

August 16; Sarg Hubbard Park, Yakima WA

Roster: TBA
(509) 453-8280; <http://www.yakimagreenway.org/blues/>

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August 17

Long Beach Peninsula WA

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(360) 665-4466; info@watermusicfestival.com;
www.watermusicfestival.com

Vancouver Wine & Jazz Festival

August 22-24; Vancouver WA

Roster: TBA

(360) 906-0441; www.vancouverwinejazz.com

Bumbershoot Arts Festival

August 30-September 1 (Labor Day Weekend)

Seattle Center WA

Roster: Lee "Scratch" Perry, Saul Williams, Xavier Rudd, Darondo & Nino Moschella, many more to be announced

(206) 281-7788; www.bumbershoot.org

Pentastatic Hot Jazz Festival

September 5-7; Penticton BC

Roster: Draga's Dragons, Tom Rigney and Flambeau, Lance Buller, Jerry Krahn Quintet, Joel and Louise Schwarz, many more traditional bands

(250) 770-3494; info@pentastaticjazz.com; www.pentastaticjazz.com/

Pony Boy Records Jazz Picnic

TBA

Magnuson Park Amphitheatre, Seattle WA

Roster: TBA

(206) 522 2210; www.ponyboyrecords.com

Pender Harbour Jazz Festival

September 19-21; Pender Harbour BC

Roster: Jodi Proznick Quartet, Phil Dwyer's "Food for Thought" Trio, Brickhouse, SweetPea Swing Band, Anagram Quartet, many more

info@phjazz.ca; www.phjazz.ca

Anacortes Jazz Festival

TBA

Curtis Wharf & clubs, Anacortes WA

Roster: TBA

(360) 293-7911

Vancouver DixieFest

September 26-28

Sheraton Guildford, Surrey BC

Roster: Climax Jazz Band, 51st Eight, High Sierra Jazz Band, The Hoppin' Mad Orchestra, many more traditional ensembles

(604) 987-6544; <http://www.vcn.bc.ca/vdjs/>

Djangofest

September 24-28

Whidbey Island Center for the Arts, Langley WA

Roster: TBA, will feature many "Gypsy Jazz" ensembles

(360) 221-8268, (800) 638-7631; <http://www.djangofest.com/nw/>

Glacier Jazz Stampede

October 2-5; Kalispell MT

Roster: Big Mama Sue's Follies, Blues Street Jazz

Band, Marilyn Keller, Yerba Buena Stompers, Buck Creek, Brian Holland, Rocky Mountain Rhythm Kings, many more.

406-755-6088; <http://www.glacierjazzstampede.com/>

Medford Jazz Jubilee

October 10-12; Medford OR

Roster: We3, Gator Beat, Mighty Aphrodite Jazz

Band, many more traditional ensembles

(541) 770-6972, (800) 599-0039; www.medfordjazz.org

Swing 'n Dixie Jazz Jamboree

October 15-19; Sun Valley ID

Roster: Tom Rigney and Flambeau, Yve Evans & Company, Cornet Chop Suey, Louis Ford & His New Orleans Flairs, many more

(877) 478-5277; Directors@sunvalleyjazz.com;
www.sunvalleyjazz.com

Earshot Jazz Festival

TBA

Various venues, Seattle WA

Roster: TBA

(206) 547-6763; www.earshot.org

Diggin' Dixie at the Beach

November 7-9; Ocean Shores WA

Roster: Home Street Preservation Band, Electric Park Jazz Band, Club 7, and more

(360) 289-4094; users.techline.com/diggindixie/

Think Swing! New Orleans Jazz Festival

November 7-8; Spokane WA

Roster: Andreas Öberg, Casey MacGill's Blue 4 Trio, Pete Petersen Septet, Solomon Douglas Swingtet, and more

(509) 74-STAGE; www.myspace.com/thinkswing

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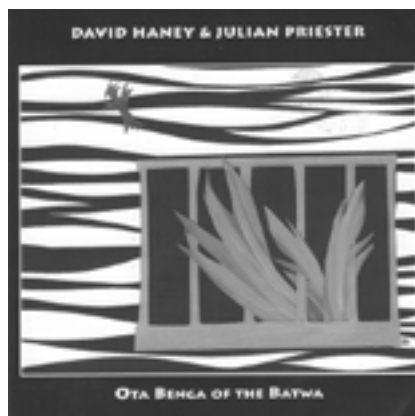
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CD Reviews



David Haney & Julian Priester
Ota Benga of the Batwa

C.I.M.P. #357

Ota Benga of the Batwa, one of *Coda Magazine's* top ten CDs of 2007, is the latest release by pianist David Haney and trombonist Julian Priester. The album's title refers to Ota Benga, a member of the Batwa tribe of African pygmies, who was bought and sold as part of an exhibit for the 1906 St. Louis World's Fair. The "Theme for Ota" appears throughout and the album as a whole is a large-scale theme and variations. I'll admit though, that I couldn't detect the album's form until I read the liner notes. The theme is a short motive buried in the dense texture of the ensemble, rather than an immediately recognizable, hummable melody.

At times Priester and Haney play off of each other, like on "Glasberg," and "Like Dersu Uzala," but for the most part it sounds like there are two separate and unrelated things going on simultaneously, which is often disconcerting and confusing. This doesn't mean that there aren't engaging moments however, as Priester's playing on "Howard Asylum" is hauntingly plaintive and Haney's use of mallets inside of the piano on "Sense Her" creates an eerie ambience.

The duo's expert use of space gives each statement room to breathe and settle. Both instruments sound rich, their dynamic ranges are wide, and Priester's breath and Haney's creaking piano stool are just audible enough to make the listener feel right there in the hall with them.

This album requires the listener's full attention. The music is complex, layered, and is more abstract than programmatic, and without careful listening you are unlikely to appreciate many of its nuances. In the album's promotional materials Haney says his music is non-referential. I find this statement problematic because both the album title and liner notes suggest otherwise. Nonetheless, I can't hear or guess what the music has to do with Benga, and unless Haney and Priester are conversing in two separate languages, I don't hear much of the musical interaction and dialogue extolled by the liner notes and press surrounding this album.



David Haney & Julian Priester
For Sale Five Million Cash:
Live from Europe Jan. 04

Cadence Jazz Records CJR 1179

For Sale Five Million Cash is taken from two concerts at the Hnita Jazz Club in Heist-op-den-berg, Belgium and the Museum of Modern Art in Passau, Germany. These ten improvisations don't have the same conceptual and formal grounding as *Ota Benga*, and

instead are based on improvised call and response. This call and response appears as soon as "Improvisation 1" begins. *For Sale* is more varied than *Ota Benga* partly because Haney often plays both inside and outside of the piano. On "Improvisation 4" he creates all kinds of metallic and wooden bangs, rumbles, jangles and thuds. "Improvisation 5" is a solo trombone piece.

Although *For Sale* is a more successful album than *Ota Benga*, I found the almost unflinching call and response, in the context of largely meterless and pulseless music that flits and drifts about without much grounding it other than call and response, to grow tiresome after a while.



Ghidra *Sound of Speed* Sol Disk SD8502

Ghidra, the self proclaimed "free shredding" trio, is a first class purveyor (and this is not an insult) of what my Mom calls "Train Wreck Music." She affixes that label to pretty much all music that lacks a nice melody played over a supportive accompaniment. Ghidra, featuring guitarist Bill Horist, alto saxophonist Wally Shoup, and drummer Mike Peterson, excels at creating energetic, wild, and dynamic music that eschews pretty much all those qualities my Mom likes in favor of thick textures, quickly shifting melodies, tempos, and rhythmic feels, and a healthy dose of noise. For example, the title track introduces

the album with 40 fury-filled seconds of guitar feedback, alto squeals, and rapid machine-gun-fire drumming.

Like all improvisers, the members of Ghidra call upon a personal vocabulary to aid them in their music, and on *Sound of Speed*, it's obvious that their vocabulary is drawn from free jazz, metal, punk, and more traditional jazz styles. What makes their music exciting is that they are not confined by the strictures of traditional jazz forms and therefore free to take the music in whatever direction they want.

Ghidra is disgustingly tight. Their music often goes from what sounds like loose and fluid chaos and turns on a dime into something comparatively organized. I can't tell whether these changes are cued, part of an arrangement, or ESP, and the possibility that it's any of those paired with my inability to know which is exciting. On "Flaming Inner Mount" Horist and Shoup come in at almost the exact same time with similar lines and motion, and after a guitar and drum rhythm reminiscent of Black Sabbath and a Twilight Zone theme quote by Horist, they begin to wail together almost instantly. "Halogen Blue" doesn't settle anywhere for long and near its end Peterson goes right into a twisted disco beat that Horist and Shoup dive right into without hesitation.

This CD sounds raw. The drums thud, the guitar is crisp, biting and stinging, and the alto's honks, skwawks and squeals jump right out. Ghidra's music is risky, because if it doesn't work, it might sound like an incoherent mess. *Sound of Speed* does work however, and its pay off is the exploration of new territory and the excitement generated by the group's great interplay and ability to go anywhere at anytime. Although I won't be able to convince my Mom that this isn't Train Wreck Music, maybe I can convince her that train wrecks can be wonderful things.

- Chris Robinson

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Jazz AROUND THE SOUND

SUNDAY, JUNE 1

- C* Here. Now. w/ Charlie Smith & Cody Rahn, BalMar (5449 Ballard Ave NW), 7:30
 C* Katy Bourne, Dockside Bistro (501 Columbia St NW, Olympia), 6
 C* Pocket Change, Pike Place Market Street Fair, 5
 FB Michael Powers Quartet CD release, 6
 JA Dr. Lonnie Smith w/ Peter Bernstein, 7:30, 9:30
 LS Greta Matassa, 7
 TD Seattle Pacific University Jazz w/ Richard Cole, 7:30
 TU Jim Cutler Jazz Orchestra, 8
 TU Reggie Goings/Hadley Caliman Quintet, 3
 WB Brazilian Jazz, 9:30

1, 8, 15, 22, 29 HERE. NOW.

Each Sunday night multi-instrumentalist Charlie Smith and drummer Cody Rahn compose, arrange, and record a live, on-the-spot set that pushes the capabilities of the digital music program Ableton Live to the edge of its live looping capabilities. The duo is not your typical jam band, nor is this your run-of-the-mill improvisation. The result is groovy and contemporary with a jazzy feel.

Before heading down to the BalMar, you can check them out at www.iloveherenow.com. Every week they release a free EP with tracks from that week's live performance. 7:30-10:30 pm, Balmar, 5449 Ballard Ave NW.

MONDAY, JUNE 2

- C* Jim Knapp Orchestra & Andy Clausen Quintet, Seattle Drum School (12510 15th Ave NE), 8
 LS Ray Baldwin, 7
 MM Ruby Bishop, 8
 NO New Orleans Quintet, 6:30
 TD Mountlake Terrace High School Jazz, 7
 TU Vocal Jam w/ Greta Matassa, 8
 UM Marc Smason & Michael Gotz, 8

WB Brazilian Jazz, 9:30

TUESDAY, JUNE 3

- DC Eric Verlinde, 7
 EB Chuck Ogmund Trio, 8
 HL Marc Smason & Michael Gotz, 9
 MM Karin Kajita, 8
 MX Don Mock, Steve Kim & Charlie Nordstrom, 9
 NO Holotrad Jazz, 7
 OW Bebop & Destruction, 9
 TU Jay Thomas Big Band, 8
 WB City Jazz, 9:30

WEDNESDAY, JUNE 4

- C* UW Studio Jazz Ensemble & Modern Jazz Contingent, Meany Theatre, 7:30
 DC Eric Verlinde, 7
 EB Carrie Wicks Vocal Jam, 8
 EB Cyrille Gosselin Student Showcase, 6
 NI Buckshot Jazz, 6:30
 NO Legend Band w/ Clarence Acox, 8
 PC Susan Pascal/Murl Allen Sanders/Phil Sparks, noon
 TK Ron Weinstein Trio, 8
 TU Rochelle House Quartet, 8
 WB Jazz w/ RnB, 9:30
 WI Ronnie Pierce, 10

4 CYRILLE GOSSELIN & STUDENTS

French guitarist Cyrille Gosselin is a pleasure to listen to as he interprets standards like "St. James Infirmary," "Don't Get Around Much Any More," and "Besame mucho." He does venture at times into post-Django styles, but predominantly he evokes Parisian boulevards and cafés on both acoustic and electric jazz guitar. Gosselin came to live in Seattle in 2002, after an earlier career in a progressive rock band. The Lubeck Heads, which he says took its leads from the likes of Pink Floyd, Genesis, Clapton, and "all the great blues names."

He has played on the Seattle blues and jazz scenes, including in a jazz duet, Orinewa, with vocalist Nikko Olajoyegbe, and in the Fred Radke Big Band. There, he met the guitarist and singer Billy Brandt, with whom he now has a trio that also includes Felix Serneus on tenor saxophone and flute. He has also recently completed another musical story album with Eric & Anne Benoist (from the Lubeck Heads) called "Agath." For this early-evening show at the always pleasant and affordable Egan's Ballard Jam House, Gosselin presents and accompanies his students.

4, 5, 7 UW JAZZ ENSEMBLES

With the school year winding down, the UW School of Music presents a collection of concerts showcasing their talented ensembles.

On Wednesday, June 4, the Studio Jazz Ensemble and Advanced Jazz ensemble, both directed by Cuong Vu, and the Modern Jazz Contingent, direct by Marc Seales, perform original compositions and works by Duke Ellington, Fred Sturm, Pat Metheny, Chris Speed, and many more. 7:30 pm, Meany Hall, \$10

On Thursday, June 5, the UW Gospel Choir, joined by special guest the Mount Zion Gospel Choir, performs a collection of traditional gospel tunes including "Total Praise," "Pass Me Not," and "Be Grateful." Technically speaking, this is not jazz, but it will still be a lot of fun. 7:30 pm, Meany Hall, \$10

On Saturday, June 7, the Vocal Jazz and Women's Vocal Jazz ensembles present selections by Sonny Rollins, Benny Carter, Jon Hendricks, Jacques Rizzo, and Sonja Sarr. Jazz Studies major Ivan Arteaga is the featured guest soloist with both groups. 7:30 pm, Brechemin Auditorium, UW School of Music, \$5.

Get your gigs listed! To submit your gig information go to www.earshot.org/data/gigsubmit.asp or e-mail us at jazzcalendar@earshot.org with details of the venue, start-time, and date. As always, the deadline for getting your listing in print is the 15th of the previous month. The online calendar is maintained throughout the month, so if you are playing in the Seattle metro area, let us know!

CALENDAR KEY

- | | |
|---|---|
| AA Seattle Asian Art Museum in Volunteer Park, 1400 East Prospect St | NI Nijo Sushi, 83 Spring St, 340-8880 |
| AY Asteroid Cafe, 3601 Fremont Ave N, 547-9000 | NO New Orleans Restaurant, 114 First Ave S, 622-2563 |
| BP Bake's Place, 4135 Providence Point Dr SE, Issaquah, 425-391-3335 | OW Owl 'n' Thistle, 808 Post Ave, 621-7777 |
| C* Concert and Special Events | PC Plymouth Congregational Church, 1217 6th Ave, 622-4865 |
| CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N | PM Pampas Club, 90 Wall St, 728-1140 |
| CM Crossroads Bellevue, 15600 NE Eighth St, Bellevue, 425-644-1111 | SE Seattle Art Museum, 100 University St, 654-3100 |
| DC Dulces Latin Bistro, 1430 34th Ave, 322-5453 | SF Serafina, 2043 Eastlake Ave E, 323-0807 |
| EB Egan's Ballard Jam House, 1707 NW Market St, 789-1621 | SR Sorrento Hotel, 900 Madison, 622-6400 |
| HS Hiroshi's Restaurant, 2501 Eastlake Ave E, 726-4966 | SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188 |
| JA Jazz Alley, 2033 6th Ave, 441-9729 | TD Triple Door, 216 Union St, 838-4333 |
| LF Lo-Fi, 429B, Eastlake Ave E, 254-2824 | TK ThaiKu, 5410 Ballard Ave NW, 706-7807 |
| LS La Spiga, 1429 12th Ave, 323-8881 | TT Tractor Tavern, 5213 Ballard NW, 789-3599 |
| MM Martin's Off Madison, 1413 14th Ave, 325-7000 | TU Tula's, 2214 2nd Ave, 443-4221 |
| MN Mona's, 6421 Latona Ave NE, 526-1188 | UM Ugly Mug Coffeehouse, 11425 Rainier Ave S, 772-3151 |
| MX MIX, 6006 12th Ave S, 767-0280 | WB Wasabi Bistro, 2311 2nd Ave, 441-6044 |
| MY May Thai Restaurant, 1612 N. 45th St, 675-0037 | WI Whiskey Bar, 2000 2nd Ave, 443-4490 |

THURSDAY, JUNE 5

- AY Tim Kennedy & Friends, 9:30
 C* Rik Wright Trio, Smokin Petes (1918 NW 65th), 6:30
 C* Alfonse Somebody & The Jr. Detectives w/ Marc Smason, Beacon Pub (3057 Beacon S), 9:30
 C* HB Radke & Jet City Swingers, 13 Coins Restaurant (125 Boren Ave N), 8
 C* UW Gospel Choir, Meany Theatre, 7:30
 C* Pete Sams, Toscano's Wine & Cafe Bar (437 29th St NE, Suite A, Puyallup), 8
 EB Daniel Kamas, 9
 EB Sue Nixon & Leo Raymundo Trio, 7
 JA Kurt Elling, 7:30, 9:30
 LF The Teaching, 9
 MM Karin Kajita, 8
 MY Hans Teuber Trio, 10:30
 NO Bob Jackson Band, 7
 TK Jeff Alberts, Jeff Johnson & Tad Britton, 8
 TU Katie King CD release, 8
 WB Brazilian Jazz, 9:30

FRIDAY, JUNE 6

- C* JD Dorland Trio, HG Bistro (1618 East Main Ave, Puyallup), 8
 C* Bobby McFerrin, Kirkland Performance Center (350 Kirkland Avenue), 8
 C* Shiri Zorn & Karin Kajita, Marsons (620 SE Everett Mall Way, Everett), 7:30
 C* Jason Parker Quartet, Issaquah Art Walk (downtown Issaquah), 6:30
 C* Poindexter Jazz Quartet, Vino Bella (99 Front St, Issaquah), 7:30
 C* Pearl Django, Kailaloo (3820 S. Ferdinand), 7
 C* Brad Benefield & Bluesboppers, Serene Lake Carnival (4709 Picnic Point Road, Edmonds), 6
 CM Marc Seales Group, 7:30
 EB Moraine, 9
 EB Billy Brandt, 7
 HS Susan Pascal Quartet, 7:30
 JA Kurt Elling, 7:30, 9:30
 NO File Gumbo Zydeco Band
 PM Brian Nova Quartet, 8
 TU Mark Taylor Quartet, 8:30

6 MORaine

Moraine, the soaring project of the outstanding guitarist Dennis Rea, is sonically true to its geological and geographic name. The electric string quartet plus drums features guitarist/composer Rea, cellist/composer Ruth Davidson, violinist Alicia Allen, drummer Jay Jaskot, and bassist Kevin Millard. The group plays original pieces that draw on influences ranging from math-rock to fractured bebop to Chinese music and more. Recommended. At Egan's Ballard Jam House, at 9pm.

SATURDAY, JUNE 7

- BP Little Blue & The Bluenotes, 8
 C* Bobby McFerrin, Kirkland Performance Center (350 Kirkland Avenue), 8
 C* Jenna Mammina, jazzvox.com, 7:30
 C* Jazz in the Corner, Wayward Coffee House (8570 Greenwood Ave N), 8
 C* UW Vocal Jazz Ensembles, Brechemin Auditorium, UW School of Music, 7:30
 C* Ron Peters & Bill Coon, House Concert (3100 SW 170th St. Burien), 7
 C* Andre Thomas Quiet Fire, Grazie (23207 Bothell-Everett Highway), 8
 C* Robert Knatt Retirement Celebration, Town Hall (1119 8th Ave), 7
 EB Seattle Jazz Guitar Society clinic w/ John Stowell & Kelley Shannon, 3
 EB John Stowell, Michael Biller & Kelley Johnson, 5:30
 EB Hayburners & Friends CD release, 9
 EB Lee Pence Trio, 7
 JA Kurt Elling, 7:30, 9:30
 NO Dudley Taft & Blues Overkill
 PM Brian Nova Quartet, 9
 SY Victor Janusz, 10am
 TU Susan Pascal Quartet, 8:30

SUNDAY, JUNE 8

- C* Here. Now. w/ Charlie Smith & Cody Rahn, BalMar (5449 Ballard Ave NW), 7:30
 C* Jazz in the Corner, Hotwire Coffeehouse (17551 15th Ave NE, Shoreline), 3
 JA Kurt Elling, 7:30
 LS Eric Fridrich, 7
 SY Victor Janusz, 10am

- TD Roosevelt High School Jazz Ensembles, 5:30, 8:30
 TU Jim Cutler Jazz Orchestra, 8
 TU Jazz Police Big Band, 3
 WB Brazilian Jazz, 9:30

MONDAY, JUNE 9

- LS Ray Baldwin, 7
 MM Ruby Bishop, 8
 NO New Orleans Quintet, 6:30
 TD Edmonds-Woodway High School Jazz Ensembles, 7
 TT Bill Frisell/Eyvind Kang/Rody Royston, 8
 TU Jazz Jam w/ Darin Clendenin Trio, 8
 UM Marc Smason & Michael Gotz, 8
 WB Brazilian Jazz, 9:30

9-10 TRACTABLE AT THE TRACTOR

Bill Frisell, the only guitarist of his kind, and one who is has by now reshaped the instrument's contributions to jazz as much as any of his predecessors, appears for two nights at the always-friendly Tractor Tavern. Flush from the release of his new album - a 2CD set entitled *History Mystery* - Frisell is joined by two longtime collaborators: Seattle's own Eyvind Kang, who is always a purveyor of great mystery and fascination, on viola, and Rudy Royston, on drums. These promise to be evenings in the vein that Frisell has perfected in the last 10 to 15 years: a mystery tour of music merged from all around the American

Recurring Weekly Performances

MONDAY

- MM Ruby Bishop 8
 WB Brazilian Jazz 9:30

TUESDAY

- OW Bebop & Destruction 9
 DC Eric Verlinde 7
 MM Karin Kajita 8
 MX Don Mock, Steve Kim & Charlie Nordstrom

WEDNESDAY

- WB City Jazz 9:30
 DC Eric Verlinde 7
 PC Susan Pascal/Murl Allen Sanders/Phil Sparks noon
 NI Buckshot Jazz 6:30
 TK Ron Weinstein Trio, 8
 WB Jazz w/RnB 9:30
 WI Ronnie Pierce 10

THURSDAY

- LF The Teaching 9
 MM Karin Kajita 8
 MY Hans Teuber Trio, 10:30
 AY Tim Kennedy & Friends 9:30
 TK Jeff Alberts, Jeff Johnson & Tad Britton, 8
 WB Brazilian Jazz 9:30

FRIDAY

- HS Jazz & Sushi, 7:30

SATURDAY

- SY Victor Janusz 10am

SUNDAY

- SY Victor Janusz 10am
 WB Brazilian Jazz 9:30

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TUESDAY, JUNE 10

- C* Jovino Santos Neto Quartet, Bellevue Sherman Clay (1000 Bellevue Way), 7:30
DC Eric Verlinde, 7
EB Nate Omdal Nonet, 8
EB Mountlake Terrace High School Jazz Combos, 6
JA Stanley Jordan, 7:30
MM Karin Kajita, 8
MX Don Mock, Steve Kim & Charlie Nordstrom, 9
NO Holotrad Jazz, 7
OW Bebop & Destruction, 9
TT Bill Frisell/Eyvind Kang/Rody Royston, 8
TU Emerald City Jazz Orchestra, 8
WB City Jazz, 9:30

WEDNESDAY, JUNE 11

- DC Eric Verlinde, 7
EB Carrie Wicks Vocal Jam, 8
EB Logan Strosahl Ensemble, 6
JA Stanley Jordan, 7:30

- NI Buckshot Jazz, 6:30
NO Legend Band w/ Clarence Acox, 8
PC Susan Pascal/Murl Allen Sanders/Phil Sparks, noon
TD Jason Parker & Josh Rawlings, Musiquarium, 5:30
TK Ron Weinstein Trio, 8
TU Katie King Vocal Showcase, 8
WB Jazz w/ RnB, 9:30
WI Ronnie Pierce, 10

THURSDAY, JUNE 12

- AY Tim Kennedy & Friends, 9:30
C* Ziggurat, Seattle Art Museum, 5:30
C* Jump Ensemble, Smokin Petes (1918 NW 65th), 6:30
C* HB Radke & Jet City Swingers, 13 Coins Restaurant (125 Boren Ave N), 8
C* Pete Sams, Toscano's Wine & Cafe Bar (437 29th St NE, Suite A, Puyallup), 8
EB Beep! Trio, 9
EB Tobin Stone Ensemble, 7
JA Stanley Jordan, 7:30, 9:30
LF The Teaching, 9
MM Karin Kajita, 8

- MY Hans Teuber Trio, 10:30
NO Ham Carson Quintet, 7
SE Ziggurat, 5:30
TD Patricia Barber, 7:30
TK Jeff Alberts, Jeff Johnson & Tad Britton, 8
TU SCCC Jazz Orchestra w/ Brian Kirk, 8
WB Brazilian Jazz, 9:30

FRIDAY, JUNE 13

- AA Ken Vandermark & Paal Nilssen-Love Duo, 8
BP Kate McGarry Trio, 8
C* Fred Hoadley Trio, North City Bistro (1520 NE 177th St, Shoreline), 8
C* Chris Stevens Jazz Quartet, Vino Bella (99 Front St, Issaquah), 7:30
C* Scott Lindemuth, HG Bistro (1618 East Main Ave, Puyallup), 8
C* Poindexter Jazz Quartet, Grazie (23207 Bothell-Everett Highway), 8
C* Jon Sheckler Group, Beth's Cafe (7311 Aurora Ave N), 8
EB The Pegues Project, 11
EB Cynthia Mullis Trio, 9
EB Dina Blade & Hans Brehmer, 7
HS Jazz & Sushi, 7:30
JA Stanley Jordan, 7:30, 9:30
NO Rent Collectors
PM Brian Nova Quartet, 8

SATURDAY, JUNE 14

- BP Karin Plato Quartet, 8
C* Peter Jamero Project, Vino Bella (99 Front St, Issaquah), 7:30
C* Moraine, Monkey Pub (5303 Roosevelt Way NE), 9
C* Scott Lindenmuth, Grazie (23207 Bothell-Everett Highway), 8
C* Seattle Repertory Jazz Orchestra, Benaroya Hall (200 University St), 7:30
EB Trio Real, 11
EB Kristin Woodbury, 9
EB RaChiChi CD release, 7
JA Stanley Jordan, 7:30, 9:30
NO Junkyard Jane
PM Brian Nova Quartet, 8
SY Victor Janusz, 10am

14 MORAINES & BLACK MATH

Here are two distinctive bands, sure to deliver both punch and delight. Moraine, the soaring project of the outstanding guitarist Dennis Rea, is sonically true to its geological and geographic name. The electric string quartet plus drums features guitarist/composer Rea, cellist/composer Ruth Davidson, violinist Alicia Allen, drummer Jay Jaskot, and bassist Kevin Millard. The group plays original pieces that draw on influences ranging from math-rock to fractured bebop to Chinese music and more. On the same bill: Black Math Quartet. Where Moraine travel, BMQ get out the slide rule and whack jazz expectations all over the laboratory. They are a driving, exciting combo that, when unleashed, offer some of the most exciting music in the city. With seasoned guitarist Brian Heaney, who can shred like a, like a... and drummer Liam O'Connor, bassist Tony Sodano, and a very, very talented trumpeter, Matt Reid. Recommended. At Monkey Pub (5303 Roosevelt Way NE), 9 pm.

SUNDAY, JUNE 15

- C* Here. Now. w/ Charlie Smith & Cody Rahn, BalMar (5449 Ballard Ave NW), 7:30
C* Stephen Fandrich & Sean Owen, Town Hall (1119 8th Ave), 2

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SUN/JUNE 1 • 7:30PM
seattle pacific university
jazz w/ special guest
saxophonist richard cole
Undergraduate students with diverse musical backgrounds performing a range of styles, including such standard big band literature as swing, traditional, and modern jazz.

MON/JUNE 2 • 7PM
mountlake terrace
high school jazz
The Triple Door continues its support of local student musicians.

SAT/JUNE 7 • 6:30PM & 9PM
CD RELEASE PARTY
an evening with gypsy soul
Gourmet music that is a unique blend of Soulful, Acoustic Rock with Celtic and Americana Roots.

SUN/JUNE 8 • 5:30PM & 8:30PM
roosevelt high school
jazz ensembles
Led by Scott Brown, the ensembles are internationally recognized as one of the best in the United States. The Jazz Band, Vocal Jazz Ensemble and Jazz Lab will perform two concerts at this year-end performance.

MON/JUNE 9 • 7PM
edmonds-woodway high
school jazz ensembles
A Grammy Signature School award recipient that has also received top awards at local and international jazz festivals including the Lionel Hampton, Reno, Essentially Ellington, Northwest and Montreux Festivals.

THU/JUNE 12 • 7:30PM
patricia barber
"Cross Diana Krall with Susan Sontag, and you get Patricia Barber, whose throaty, come-hither vocals and coolly incisive piano are displayed to devastating effect." -TIME MAGAZINE

SUN/JUNE 15 & MON/JUNE 16 • 7:30PM
hiromi's sonicbloom
Influenced by artists such as J.S. Bach and Sly & the Family Stone, Hiromi has performed alongside jazz piano legends Oscar Peterson, Chick Corea, and her mentor, Ahmad Jamal.

SUN/JUNE 22 • 7PM
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Reason, Karen Shivers And
Mercedes Nicole
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- C* Seattle Repertory Jazz Orchestra, Kirkland Performance Center (350 Kirkland Ave), 3
 C* Gail Pettis Trio, Dockside Bistro (501 Columbia St NW, Olympia), 6
 C* Jon Sheckler Group, Joowanaroo Music Festival, Maple Falls, 2
 C* Maggie Laird & Island Jazz Quintet, Edmonds Arts Festival, noon
 JA Stanley Jordan, 7:30
 SY Victor Janusz, 10am
 TD Hiromi's Sonicbloom, 7:30
 TU Jim Cutler Jazz Orchestra, 8
 TU Jay Thomas Big Band, 4
 WB Brazilian Jazz, 9:30

MONDAY, JUNE 16

- LS David Keys, 7
 MM Ruby Bishop, 8
 NO New Orleans Quintet, 6:30
 TD Hiromi's Sonicbloom, 7:30
 TU Vocal Jam w/ Kelley Johnson, 8
 UM Marc Smason & Michael Gotz, 8
 WB Brazilian Jazz, 9:30

TUESDAY, JUNE 17

- DC Eric Verlinde, 7
 EB Jump Ensemble, 7
 EB Gregg Robinson Student Showcase, 6
 MM Karin Kajita, 8
 MX Don Mock, Steve Kim & Charlie Nordstrom, 9
 NO Holotrad Jazz, 7
 OW Bebop & Destruction, 9
 TU Roadside Attraction, 8
 WB City Jazz, 9:30

WEDNESDAY, JUNE 18

- C* Katy Bourne, Verrazanos (28835 Pacific Highway S), 7
 C* Marc Smason Trio, Columbia City Farmers Market, 4
 DC Eric Verlinde, 7
 EB Carrie Wicks Vocal Jam, 8
 EB Kelly Ash & Eric Verlinde, 6
 NI Buckshot Jazz, 6:30
 NO Legend Band w/ Clarence Acox, 8
 PC Susan Pascal/Murl Allen Sanders/Phil Sparks, noon
 TK Ron Weinstein Trio, 8
 TU Clark Gibson Sextet, 8
 WB Jazz w/ RnB, 9:30
 WI Ronnie Pierce, 10

THURSDAY, JUNE 19

- AY Tim Kennedy & Friends, 9:30
 C* Pete Sams, Toscano's Wine & Cafe Bar (437 29th St NE, Suite A, Puyallup), 8
 C* HB Radke & Jet City Swingers, 13 Coins Restaurant (125 Boren Ave N), 8
 C* Moraine & Joie Tet, Jewel Box Theater (2322 2nd Ave), 9:30
 EB Andres Oliver Kora Ensemble, 9
 EB Nick Allison Trio w/ Katie Walter, 7
 JA Karrin Allyson, 7:30, 9:30
 LF The Teaching, 9
 MM Karin Kajita, 8
 MN Jason Parker, 9
 MY Hans Teuber Trio, 10:30
 NO Ham Carson Quintet, 7
 TK Jeff Alberts, Jeff Johnson & Tad Britton, 8
 TU Sonando, 8
 WB Brazilian Jazz, 9:30

FRIDAY, JUNE 20

- C* Dennis Hasting Band, HG Bistro (1618 East Main Ave, Puyallup), 8
 C* Sue Bell Trio, Grazie (23207 Bothell-Everett Highway), 8
 CH Andrew Boscardin Septet, 8
 EB Rockin Teenage Combo, 9
 EB Rochelle House, 7
 EB Alfonse Somebody & the Jr. Detectives w/ Marc Smason, 11
 HS Jazz & Sushi, 7:30
 JA Karrin Allyson, 7:30, 9:30
 NO Two Scoops Moore, 5
 PM Brian Nova Quartet, 8
 TU Kelley Johnson Quartet, 8:30

20 ANDREW BOSCARDIN SEPTET

Guitarist and composer Andrew Boscardin premieres Brass and Nickel, a new work for septet. Combining elements of jazz, rock, new music, and improvisation, he explores the range of sonic possibilities created by pairing an electric guitar with low brass. Boscardin is joined by Chris Stover on trombone, Tim Varner on French horn, Jim Dejoie on

woodwinds, Mack Grout on piano, Jon Hamar on bass, and Brad Gibson on drums. 8 pm, Chapel Performance Space, 4649 Sunnyside Ave. N, suggested donation \$5-15.

SATURDAY, JUNE 21

- C* Eric Maddis Jazz Quartet, Vino Bella (99 Front St, Issaquah), 7:30
 C* Michael Owcharuk Sextet, DKs (9655 16th Ave SW), 7:30
 C* Dennis Hastings Quartet, Grazie (23207 Bothell-Everett Highway), 8
 EB Katie King, 7
 EB Tony Grasso Saxophone? Quartet!, 9
 JA Karrin Allyson, 7:30, 9:30
 NO Nick Vigarino & Meantown Blues, 9
 PM Brian Nova Quartet, 8
 SR Emily McIntosh & Karin Kajita, 8
 SY Victor Janusz, 10am
 TU Jay Thomas Quartet, 8:30

SUNDAY, JUNE 22

- C* Here. Now. w/ Charlie Smith & Cody Rahn, BalMar (5449 Ballard Ave NW), 7:30
 C* Sonando, Fremont Fair, 4:30

						
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 Reggie Goings Hadley Caliman Quintet 3-7 \$8 Jim Cutler Jazz Orch. 8pm \$5	2 VOCAL JAM with Greta Matassa 8pm \$8	3 BIG BAND JAZZ Jay Thomas Big Band 8pm \$5	4 Rochelle House Quartet 8pm \$10	5 CD RELEASE "Harry's Fight" Katie King 8pm \$10	6 Mark Taylor Quartet 8:30pm \$15	7 Susan Pascal Quartet 8:30pm \$15
8 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orchestra 8pm \$5	9 JAZZ JAM w/ Darin Clendenin Trio 8pm \$8	10 BIG BAND JAZZ Emerald City Jazz Orchestra 8pm \$5	11 Katie King Vocal Showcase 8pm \$10	12 BIG BAND JAZZ SCCC Jazz Orchestra w/ Brian Kirk 7:30pm \$6	13 Milo Petersen and the Jazz Disciples 8:30pm \$15	14 Greta Matassa Quintet w/ Susan Pascal 8:30pm \$15
15 Jay Thomas Big Band 4pm \$5 Jim Cutler Jazz Orchestra 8pm \$5	16 VOCAL JAM with Kelley Johnson 8pm \$8	17 BIG BAND JAZZ Roadside Attraction 8pm \$8	18 Clark Gibson Sextet 8pm \$8	19 LATIN JAZZ Sonando 8pm \$10	20 Kelley Johnson Quartet 8:30pm \$15	21 Jay Thomas Quartet 8:30pm \$15
22 Jim Cutler Jazz Orchestra 8pm \$5	23 JAZZ JAM w/ Darin Clendenin Trio 8pm \$8	24 The Little Big Band 8pm \$5	25 Greta Matassa Jazz Workshop 8pm \$10	26 LATIN JAZZ Thomas Marriott & Tumbao 8pm \$8	27 Hadley Caliman Quartet 8:30pm \$15	28 Greta Matassa Quartet 8:30pm \$15
29 Fairly Honest Jazz Band 3-7 \$5 Jim Cutler Jazz Orchestra 8pm \$5	30 JAZZ JAM w/ Darin Clendenin Trio 8pm \$8					

JA Karrin Allyson, 7:30
 LS Greta Matassa, 7
 SY Victor Janusz, 10am
 TD Cocoa Martini, 7:30
 TU Jim Cutler Jazz Orchestra, 8
 WB Brazilian Jazz, 9:30

MONDAY, JUNE 23

JA Maceo Parker, 7:30
 LS Darlene & Ryan, 7
 MM Ruby Bishop, 8
 NO New Orleans Quintet, 6:30
 TU Jazz Jam w/ Darin Clendenin Trio, 8
 UM Marc Smason & Michael Gotz, 8
 WB Brazilian Jazz, 9:30

TUESDAY, JUNE 24

C* Don Mock, Steve Kim & Charlie Nordstrom, MIX (6006 12th Ave S), 9
 EB Isabella Du Graf, 7
 JA Maceo Parker, 7:30
 MM Karin Kajita, 8

NO Holotrad Jazz, 7
 OW Bebop & Destruction, 9
 TU The Little Big Band, 8
 WB City Jazz, 9:30

WEDNESDAY, JUNE 25

C* Crimes in Modern Architecture & Andy Rosenberg Quartet, Jewel Box Theater (2322 2nd Ave), 8:30
 DC Eric Verlinde, 7
 EB Carrie Wicks Vocal Jam, 8
 EB John Cheadle Ensemble, 6
 JA Mose Allison & Larry Coryell, 7:30
 NI Buckshot Jazz, 6:30
 NO Legend Band w/ Clarence Acox, 8
 PC Susan Pascal/Murl Allen Sanders/Phil Sparks, noon
 TD Jason Parker & Josh Rawlings, Musiquarium, 5:30
 TK Ron Weinstein Trio, 8
 WB Jazz w/ RnB, 9:30
 WI Ronnie Pierce, 10

THURSDAY, JUNE 26

AY Tim Kennedy & Friends, 9:30
 C* Pete Sams, Toscanos Wine & Cafe Bar (437 29th St NE, Suite A, Puyallup), 8
 C* HB Radke & Jet City Swingers, 13 Coins Restaurant (125 Boren Ave N), 8
 DC Eric Verlinde, 7
 EB Cyrille Gosselin, 9
 EB Brendan O'Donnell Ensemble, 7
 JA Mose Allison & Larry Coryell, 7:30, 9:30
 LF The Teaching, 9
 MM Karin Kajita, 8
 MY Hans Teuber Trio, 10:30
 NO Ham Carson Quintet, 7
 TK Jeff Alberts, Jeff Johnson & Tad Britton, 8
 TU Thomas Marriott & Tumbao, 8
 WB Brazilian Jazz, 9:30

FRIDAY, JUNE 27

BP Greta Matassa Quartet, 8
 C* Kiko Freitas Brazilian Ensemble, Vino Bella (99 Front St, Issaquah), 7:30
 C* Rik Wright Quintet, Coffee to A Tea (4541 California Ave. SW), 8
 C* Michael Powers Group, Grazie (23207 Bothell-Everett Highway), 8
 C* Tim Hall Band, HG Bistro (1618 East Main Ave, Puyallup), 8
 CH Julie Cascioppo, 8
 EB Marlee Walker Blues To Do Jam, 9, 11
 EB Jason Parker Quartet w/ Isabella Du Graf, 7
 HS Jazz & Sushi, 7:30
 JA Mose Allison & Larry Coryell, 7:30, 9:30
 NO Kim Field
 PM Brian Nova Quartet, 8
 SF Fred Hoadley Trio, 9
 TU Hadley Caliman Quartet, 8:30

SATURDAY, JUNE 28

BP Jeni Fleming Ensemble, 8
 C* Jazz in the Corner, Hotwire Coffeehouse (17551 15th Ave NE, Shoreline), 7:30
 CM Seattle Women's Jazz Orchestra, 7:30
 EB Passarim, 9
 EB Karen Shivers Quartet, 7
 JA Mose Allison & Larry Coryell, 7:30, 9:30
 NO Kim Field
 PM Brian Nova Quartet, 8
 SR Emily McIntosh & Karin Kajita, 8
 SY Victor Janusz, 10am
 TU Greta Matassa Quartet, 8:30

SUNDAY, JUNE 29

C* Here. Now. w/ Charlie Smith & Cody Rahn, BalMar (5449 Ballard Ave NW), 7:30
 C* Marc Smason & Joanne Klein, Sculpture Garden (790 N 34th), 2
 JA Mose Allison & Larry Coryell, 7:30
 LS Fred Hoadley, 7
 LS Fred Hoadley Duo, 7
 SY Victor Janusz, 10am
 TU Jim Cutler Jazz Orchestra, 8
 TU Fairly Honest Jazz Band, 3
 WB Brazilian Jazz, 9:30

MONDAY, JUNE 30

C* Geoff Harper's Last Mondays, Seattle Drum School (12510 15th Ave NE), 7:30
 LS Eric Friedrich, 7
 MM Ruby Bishop, 8
 NO New Orleans Quintet, 6:30
 TU Jazz Jam w/ Darin Clendenin Trio, 8
 UM Marc Smason & Michael Gotz, 8
 WB Brazilian Jazz, 9:30

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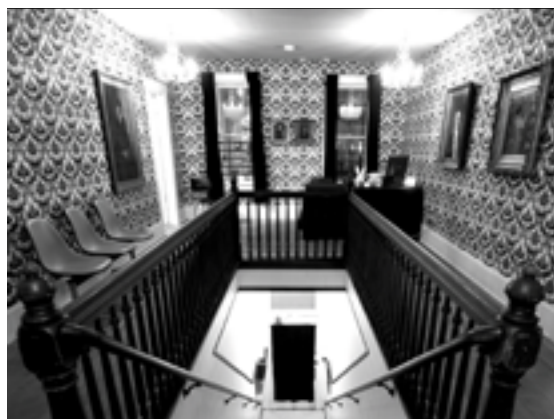
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 R E S I D E N C E



Five-time Golden Ear Award winning trumpet player Thomas Marriott's latest recording, Crazy: The Music of Willie Nelson, was released in February. In this installment of Practice This! he discusses how to make a standard your own.

In jazz music we have a lexicon of songs that we call "standards." They were originally pop tunes or songs from movies or Broadway shows. Since the beginnings of jazz, musicians have taken songs familiar to listeners from outside of jazz music and made them their

own. Miles Davis famously did this with such songs as "Bye Bye Blackbird" and "Surrey with the Fringe on Top," both pop tunes of their day. In order to keep jazz music a living, breathing art form with relevance to today's audiences, jazz musicians continue the practice

of taking contemporary pop songs, movie themes, and show tunes and adapting them for their own purposes.

The masters of the art form tended to have one common approach to making songs personal: abandoning some aspect of the original. Whether you are talking about keeping only the melody, harmony, form, feel, backgrounds, verse, chorus or even the lyrics, there are many ways to sculpt something new from what you find usable. One very basic approach is known as a reharmonization, where you keep the original melody

of the song, but set it to new chord changes. If the melody is simple and diatonic enough, you can take a modal approach and change the mode (from major to minor, for example). Another example would be to change the feel of the song: if the song is originally a pop ballad, perhaps you might want to play it with a 70's funk beat. One must always be careful not to water-down the song you are remaking, turning it into "musak." Good taste is a must!

You can get started remaking your favorite songs right away. Find a tune you really like, and begin to identify the parts of the song you think are usable for your purposes: melody, harmony, rhythm, parts of the form, etc. Figure out what part or parts of the song you really like, and begin with just this. Songs that have had a wide popular exposure are particularly good, especially if you can remake them into something new, while still keeping the original tune recognizable. Explore the full range of grooves and feels, instrumentation, and musical possibilities you have at your disposal. And above all, do what sounds good to you.



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Practice This! is an educational project organized by David Marriott for Earshot Jazz with sponsorship from The Seattle Drum School. Each month new lesson by a different local jazz artist will appear for students to learn from and for non-musician readers to gain insight into the craft of improvising. An expanded video version of the lesson can be linked to from www.earshot.org.



Cover Photo: Ziggurat, photo by Daniel Sheehan

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